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GIFT OF PUBLISHER

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

COVERING THE WORLD

SOUTH AMERICA— First large theatre circuit alarms Buenos Aires exhibitors »

FRANCE— Industry acts to resume progress interrupted for year » » »

GERMANY— Fees for studio, recording, and negative take one-third of production budget » » » » » »

CZECHOSLOVAKIA— Subterranean theatres is Prague's solution of space costs »

CHINA— Sniping by eight different censorship boards troubles distributors » »

ENGLAND— British industry faces multiple problem of governmental control » »

COMING: "THERE ARE NO SMALL TOWNS"

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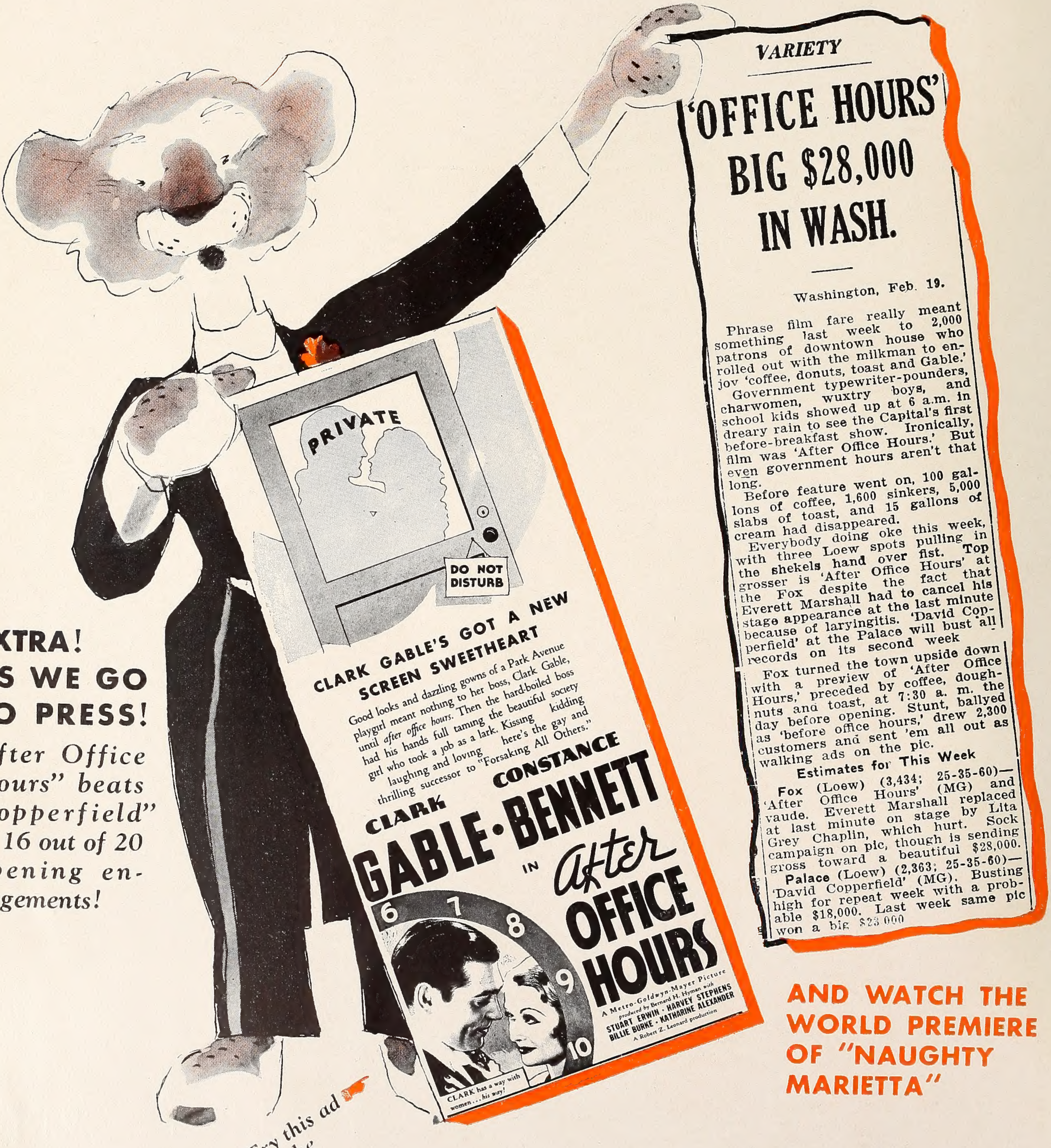
GET USED TO SEEING IT IN THE HEADLINES!

You'll see it often from now on!



VARIETY

'OFFICE HOURS' BIG $28,000 IN WASH.

Washington, Feb. 19.

Phrase film fare really meant something last week to 2,000 patrons of downtown house who rolled out with the milkman to enjoy 'coffee, donuts, toast and Gable.'

Government typewriter-pounders, charwomen, wuxtry boys, and school kids showed up at 6 a.m. in dreary rain to see the Capital's first before-breakfast show. Ironically, film was 'After Office Hours.' But even government hours aren't that long.

Before feature went on, 100 gallons of coffee, 1,600 sinkers, 5,000 slabs of toast, and 15 gallons of cream had disappeared.

Everybody doing oke this week, with three Loew spots pulling in the shekels hand over fist. Top grosser is 'After Office Hours' at the Fox despite the fact that Everett Marshall had to cancel his stage appearance at the last minute because of laryingitis. 'David Copperfield' at the Palace will bust all records on its second week

Fox turned the town upside down with a preview of 'After Office Hours,' preceded by coffee, doughnuts and toast, at 7:30 a. m. the day before opening. Stunt, ballyed as 'before office hours,' drew 2,300 customers and sent 'em all out as walking ads on the pic.

Estimates for This Week

Fox (Loew) (3,434; 25-35-60)—'After Office Hours' (MG) and vaude. Everett Marshall replaced at last minute on stage by Lita Grey Chaplin, which hurt. Sock campaign on pic, though is sending gross toward a beautiful $28,000.

Palace (Loew) (2,363; 25-35-60)—'David Copperfield' (MG). Busting high for repeat week with a probable $18,000. Last week same pic won a big $23,000

CLARK GABLE'S GOT A NEW SCREEN SWEETHEART

Good looks and dazzling gowns of a Park Avenue playgirl meant nothing to her boss, Clark Gable, until *after office hours*. Then the hard-boiled boss had his hands full taming the beautiful society girl who took a job as a lark. Kissing kidding laughing and loving here's the gay and thrilling successor to "Forsaking All Others."

CLARK CONSTANCE
GABLE · BENNETT
IN
After OFFICE HOURS

CLARK has a way with women . . . his way!

A Metro-Goldwyn-Mayer Picture
produced by Bernard H. Hyman with
STUART ERWIN · HARVEY STEPHENS
BILLIE BURKE · KATHARINE ALEXANDER
A Robert Z. Leonard production

**EXTRA!
AS WE GO
TO PRESS!**

"After Office Hours" beats "Copperfield" in 16 out of 20 opening engagements!

AND WATCH THE WORLD PREMIERE OF "NAUGHTY MARIETTA"

Try this ad on the folks!

HIT!
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THE BIGGEST KIND OF A

HIT

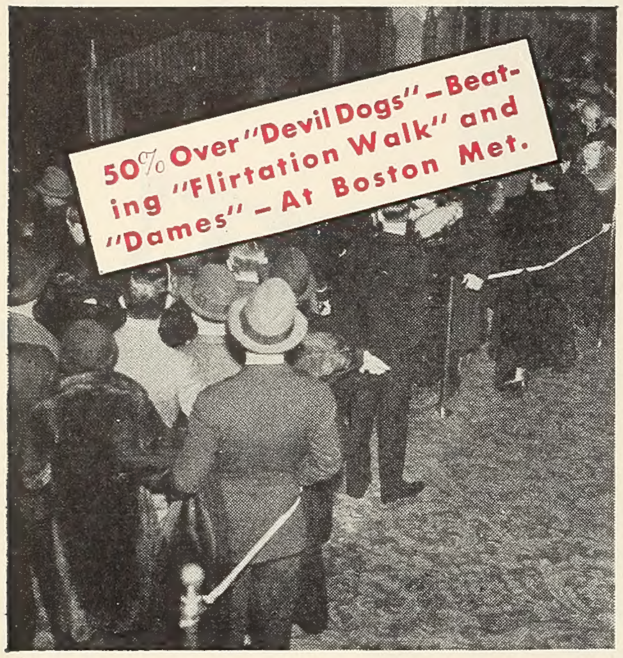
EVERYWHERE!

ACTUALLY TOPPING "DEVIL DOGS",

Sensational N. Y. Premiere Matched by Bo

LOOK AT THESE AMAZING COMPARISONS WITH

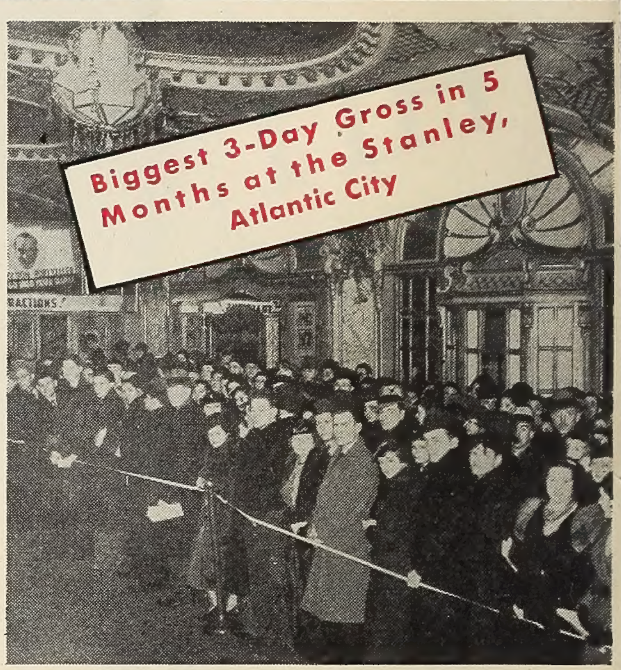
FAMOUS HOUSES FROM COAST TO COAST DUPLICATED THESE FR



50% Over "Devil Dogs"—Beating "Flirtation Walk" and "Dames"—At Boston Met.

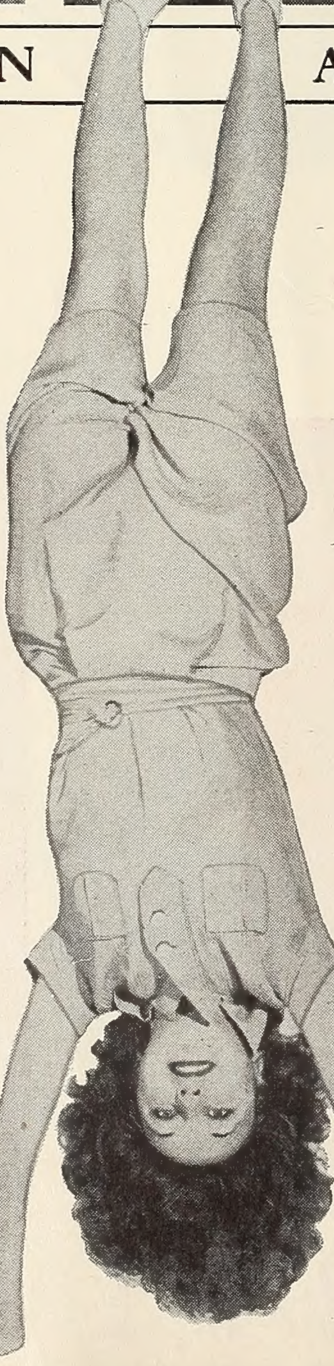
HELEN MORGAN
SWEET

Bigger Than "Devil Dogs," "Flirtation Walk" and "Dames" at Washington Earle



Biggest 3-Day Gross in 5 Months at the Stanley, Atlantic City

MORNING, NOON AND NIGHT, BLOCK-LONG LINES



HELD OVER
of course
ON B'WAY

Congratulations from 9,000 Happy First-Nighters to Rudy and

ANN DVORAK
Ned Sparks • Helen Morgan
Robert Armstrong • Allen Jenkins • Alice White • Joe Cawthorn • Al Shean • The Connecticut Yankees • Frank & Milt Britton Band • The Six Famous Composers
Bobby Connolly and
DIRECTOR AL GREEN

No wonder Ann's turnin

Look what New York papers say about

"'Sweet Music' a hit, Rudy Vallee a star! Three rousing cheers for Warner Bros."—*N. Y. American*

"Rollicking, tuneful, hilarious. A Rudy which should send the Vallee Fan Clubs into ecstasies."—*Mirror*

"Rudy's most ambitious and most promising picture."
—*Daily News*

RUD

"SWE

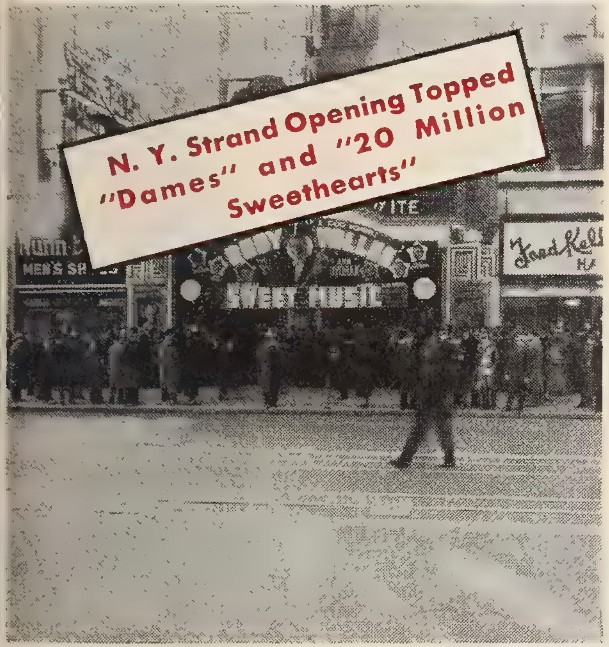
and "Sw

"FLIRTATION WALK" AND "DAMES"!

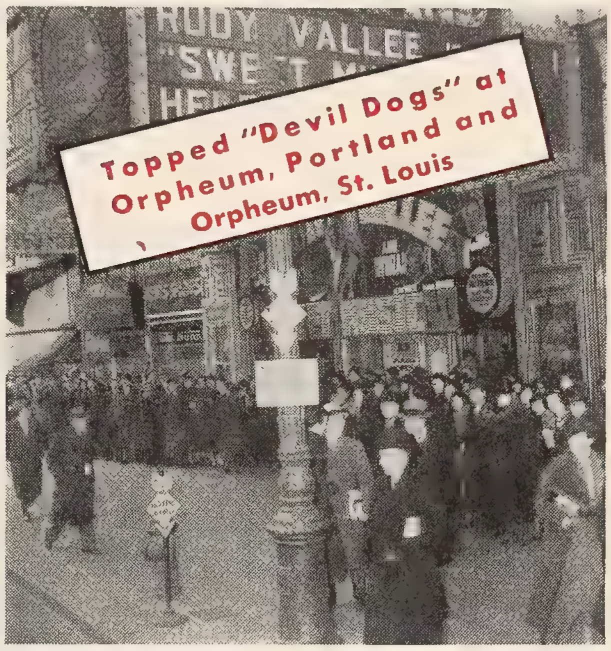
ston, Washington, Portland, and Other Keys

THE BIGGEST HITS OF THE PAST SIX MONTHS!

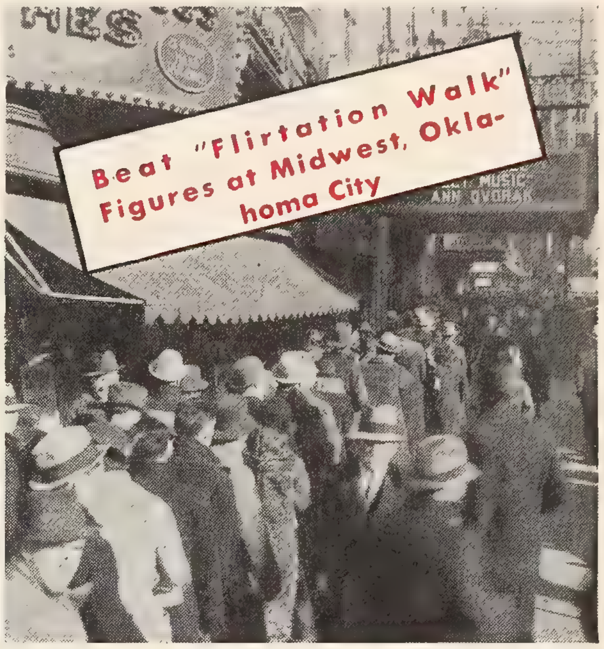
ENZIED N. Y. STRAND PREMIERE SCENES OVER THE WEEK-END



N. Y. Strand Opening Topped "Dames" and "20 Million Sweethearts"



Topped "Devil Dogs" at Orpheum, Portland and Orpheum, St. Louis



Beat "Flirtation Walk" Figures at Midwest, Oklahoma City

TELL THE STORY OF RUDY'S NEW BOX-OFFICE PERSONALITY

g handsprings!

her and Rudy in "Sweet Music"

"A thoroughly diverting song-and-dance entertainment. Vallee is excellent."—*World-Telegram*

"Sparkling addition to the series of musical hits devised by Warner Bros. Definitely establishes Rudy as a screen personality."—*Eve. Journal*

"Will delight Rudy's enthusiasts."—*Herald-Tribune*

Another "Big Shot" Hit All Set Up For You By WARNER BROS.

Y VALLEE

makes

ET MUSIC"

eet Music" has made Rudy Vallee!

Would you believe it, Little Colonel...

YOU'RE BEATING "BRIGHT EYES" ALL ALONG THE LINE!

CENTURY, ROCHESTER: **Outgrossing 'Bright Eyes' Xmas week engagement by 25 per cent. First five days beat entire 'Bright Eyes' week!**

RKO PALACE, ALBANY: **By far biggest opening of any Fox picture this season.**

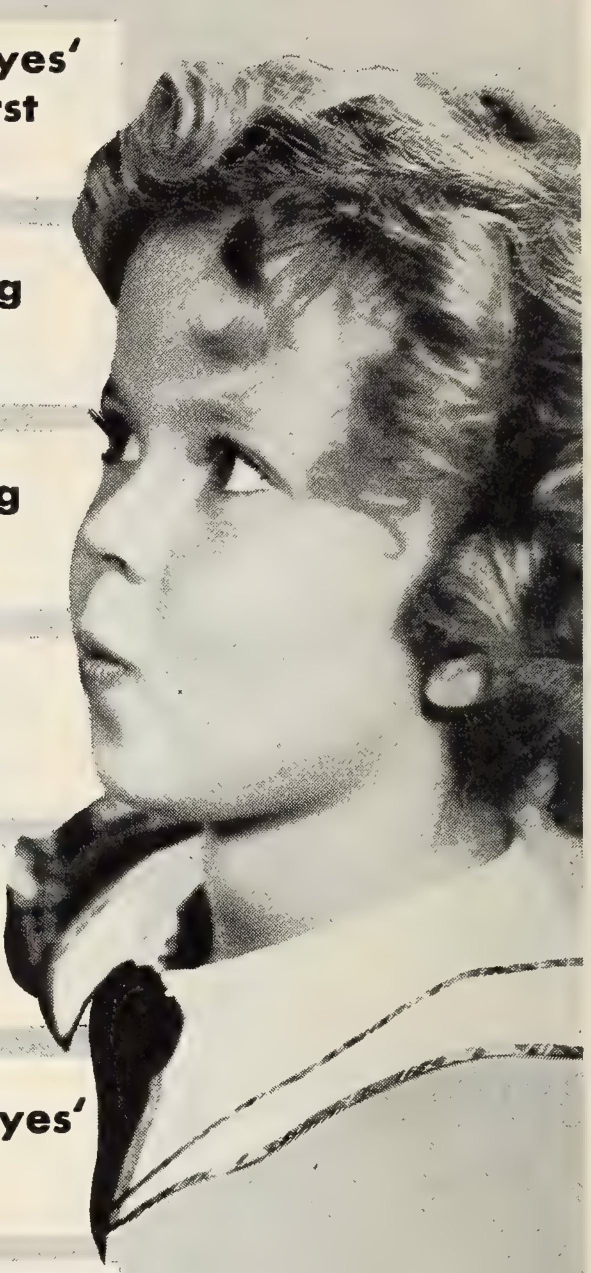
KEITH'S DAYTON: **50 per cent bigger opening than 'Bright Eyes.'**

FOX, PHILADELPHIA: **Opening 2 days biggest of season...practically equal 4 days of 'Bright Eyes' (including Xmas!)**

PARAMOUNT, PORTLAND: **Running neck-and-neck with sensational 'Bright Eyes' engagement.**

FOX, ST. LOUIS: **Opening day beats 'Bright Eyes' record-holding Xmas Day.**

STATE, RICHMOND: **Far ahead of 'Bright Eyes' which played larger-capacity house. Management looks to at least 3-week run.**



SHIRLEY TEMPLE
LIONEL BARRYMORE
in
The LITTLE COLONEL

A B. G. DeSylva Production *with*
EVELYN VENABLE · JOHN LODGE
and BILL ROBINSON
Directed by David Butler
Screen play and adaptation by William Conselman
Based on the story by Annie Fellows Johnston

FOX

–AND THEY'RE PLANNING HOLD-OVERS *everywhere*

MOTION PICTURE HERALD

Vol. 118, No. 9

March 2, 1935

HASH AND REHASH

PILED high under our left elbow is an array of press clippings about the motion picture. Across the land are some two thousand-and-odd persons with access to printers' ink who are willing to commit themselves to print with opinions about our art and industry. In a fashion, the repute of this industry is made by what they say. Examination of their printed comment reveals that few of them see pictures, but that many, many of them, being typical editorial writers, re-write and comment upon what someone else has written, or more likely, rewritten.

Now the painful fact is that the problems of the motion picture arise not so much from the persons who see them as from the persons who read about them. Continually we are confronted by opinions on pictures, on block booking, on censorship, on this and that by persons who get their entire information from what somebody said in somebody's paper about what somebody wrote about what he heard from somebody. Meanwhile there is a theatre in his town.

Part of a very considerable part of the motion picture's problem arises from the fact that a large number of writing persons, across these United States, have to do a piece every day for their paper or their syndicate of papers and that the ubiquitous motion picture is always leading with its chin. It will be a great day for the screen when its publicity becomes somewhat less automatic.

△ △ △

THE much regretted passing of Leo—the Lion—of Metro-Goldwyn-Mayer leads us to wonder what may have been the fate of that game and gorgeous golden winged rooster Mr. Pathe, which we introduced to the world as the first sound trade mark at the dawn of the new art. Mr. Pathe was a stubborn cuss. The recording of his trade mark crow tied up a studio for half a day and cost more than a thousand dollars. He went to a number of conventions after that but he never worked again. He may be a feather duster by now.

△ △ △

CRIES BACKSTAGE

MR. WALTER PRICHARD EATON, that estimable Yankee critic who has just become head of the Yale drama department, all of a sudden begins to view the motion picture with alarm and with wide attentions for his alarm in the daily press.

The motion picture "feeds on the brains" of the stage according to Mr. Eaton and he is all of a twitter over the expectation that presently there will be no stage and that in consequence there will be no pictures either.

We hasten to offer Mr. Eaton reassurances. The stage he is contending for is merely a relic art form in which drama was presented by repeated reenactment merely because of the lack of a medium of record and reproduction. That old stage will linger quite a while yet under the patronage of old conservatives and their imitators. It may be observed also that a few wealthy old ladies in New York still ride on the avenue in horsedrawn carriages.

It is rather common now to observe the exponents of old arts and technologies screaming that they are abused when the fact is that they are merely outmoded.

The fact that the motion picture through the early years of sound has been borrowing heavily from the plays and personnel of the stage is no warrant for the alarmed assumption that the screen will continue unweaned and presently find itself helpless. It will evolve what it requires, as always.

△ △ △

THEY'RE LOOKING

THE HERALD's flow of exhibitor mail these days reflects a considerably intensified attention to the content of screen wares and their import as social documents.

"I know that a great many small town exhibitors, like myself, are of the opinion that the Decency campaign and its effect on production has attracted new faces to our theatres," writes Mr. Joe Crivello of the Lyric theatre in Gillespie, Illinois, enclosing a carbon of an acute letter to the producer of a release to which he was taking exception.

These new people in the theatre, Mr. Crivello points out, are sharply critical, sure to be moved to adverse comment by "little suggestive scenes slipped through."

△ △ △

LOST IN THE LEXICON

A REPORTER for the New York *Times*, writing of the return of "Green Pastures" and Mr. Richard B. Harrison to Broadway's stage, remarked in closing: ". . . the Lawd's understudy has never had a chance to play the role. When Gabriel shouts the dramatic cue, 'Gangway, gangway for de Lawd God Jehovah,' it is always Harrison who responds, a living embodiment of the monotheistic idea." What the reporter really meant was "afro-anthropomorphic idea."

△ △ △

THAT dextrous philosopher who advised women past forty-five to run the movies, Dr Walter B. Pitkin, has spawned another book entitled "The Art of Relaxation," announced for May by Simon & Schuster. Relaxation properly begins in June. Meanwhile the announcement does not make it certain whether this is a sequel to Dr. Pitkin's big "Outline of the History of Human Stupidity," or his "More Power to You." We were born relaxed. It's a gift.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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THIS WEEK - - -

MEXICAN TAXES

American distributors temporarily have withheld their intended withdrawal from Mexican activity, at the request of the Mexican government. Distributors had declared they would leave the country if taxes were not reduced. No action was taken by a new government and when distributors indicated they would withdraw, the government asked for more time, promised reduction for 1935. The distributors ask retroactivity, reductions to affect 1934, as well. . . .

BRITISH ACTION

From the Associated Press comes a London dispatch noting that British producers have declared war on Hollywood competition, plan activity to force equal distribution with American product. British International and Gaumont are reported to have spent $17,000,000 lately buying theatres in England, Gaumont $12,000,000 of the total. Both already own several hundred British theatres. . . .

A NEW RIALTO

Arthur L. Mayer, independent of Paramount, has signed a 20-year lease on a new Broadway Rialto, an 800-seat house to be built on the site of the present Rialto, which he operates. Total rental will reach $1,000,000. Demolition of the present house is expected to begin in April. Basement rotunda entrances to three subway lines, a box office there, rotunda stores, balcony and roof garden to be operated by a "nationally known restaurant," will feature the theatre. For the first time in 17 years Paramount will have no hand in Rialto operation. . . .

"OUR GANG" TIEUP

The New York offices of Hal Roach, MGM comedy producer, backed by the Collegeville Flag and Manufacturing Company, plans formation of 1,000 exhibitor-sponsored "Our Gang" baseball teams this year. The tieup will begin when the major leaguers start southern training. . . .

CONFERENCES

MGM is reviving its former practice of executive production conferences on major issues like important talent, story purchase, production policy. The conferees: Louis B. Mayer, Irving Thalberg, David O. Selznick, Eddie Mannix, Ben Thau, Sam Katz. . . .

LONDON TRANS-LUX

Trans-Lux may build an experimental short subject theatre in London in an arrangement with Norman Hulbert, operator of British newsreel theatres. . . .

DIVIDEND UPPED

Loew's, Inc., has doubled the annual dividend rate on common stock. The board declared a 50-cent quarterly payment, comparing with 25 cents previously, payable March 30 to stockholders of record March 15. Since March, 1933, the 25-cent dividend has been paid. Prior to 1933's first quarter the annual rate was $3. . . .

RADIO SCHEDULE

RKO Radio will deliver a minimum of 46 features this season, and plans between 45 and 50 productions for 1935-36, last week declared Ned E. Depinet, president of Radio Pictures Distributing Corporation, on his return from the studio. For this season 21 had been delivered to February. The annual convention will be held in late June or early July. . . .

ONTARIO CENSOR

Only 36 of 2,161 films examined by the Ontario, Canada, censor during 1934 were rejected entirely. Of the total, 1,309 were approved as submitted, 816 were revised before acceptance. For the first time of record, one of the 150 British films was rejected completely, while 39 required deletions. In sum, 108 British films were passed in 1933, comparing with 149 in 1934, an increase of 41. . . .

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RKO—HUFFMAN

Differences in Denver settled, RKO will take over on March 15 the Orpheum from Harry Huffman, who had refused to vacate, threatening to force RKO to court action. RKO had lost the house when bondholders had foreclosed, but later making payment, met Mr. Huffman's refusal to vacate, he contending payment was made too late, and holding a contract to buy the house from the bondholders, subject to redemption action by RKO. . . .

NEW CENSOR

Republican Dr. Ben Paul Sandy, dentist, has been appointed by Republican Governor Harry Nice, to succeed Democrat Bernard Gough as chairman of the Maryland state censor board. He has seen a few pictures each year, promises a fair deal, but remembering his first duty is to the public, not the exhibitor, he says. . . .

COLLEGE THEATRE

Important motion pictures, as well as college dramatic efforts will be shown at the planned new theatre to be erected on the campus of Stanford University, Palo Alto, Calif. Building plans have been approved, the theatre to cost more than half a million. . . .

LANGUAGE DEVICE

George P. Regan and Albert R. Day, San Francisco engineers, have perfected a process by which they claim English speaking players may be presented on the screen speaking any foreign language perfectly. The method is based on a system of English code words producing lip movements conforming to the desired foreign language dialogue. International Cinema, Inc., has been formed to commercialize the process. . . .

MRS. HARTLEY

Mrs. Emily Wakeman Hartley, of Greenwich, Conn., died last week in New York, age 62. A former actress, she owned and operated the Stamford theatre, Stamford, Conn., from 1914 to 1927, one of the country's few women theatre operators. Retiring from the stage in 1913, Mrs. Hartley realized an ambition when she built the Stamford. . . .

PUTNAM RESIGNS

Effective March 1, George Palmer Putnam, eastern editorial chief, will leave Paramount after three years. It is reported he will be associated with the production of several expedition films. Former publisher, Mr. Putnam headed an expedition several years ago for which Pathe held exclusive film rights. . . .

MPTOA MERGES PLAINTS IN CONVENTION CODE FIGHT

Drop Code or Simplify It, Speakers Urge; Cancellation and Clearance Concessions Seen as Aim; Rosenblatt Defends It

BY GEORGE SHUTZ

The grievances that once made many issues at conventions of the Motion Picture Theatre Owners of America were bitterly grouped under a single name—the code—at the 1935 meeting at the Roosevelt hotel in New Orleans this week. Convention pictures appear on pages 12 and 13. A part list of the 500 attending is on pages 37 and 38.

The demands ranged from its reduction to a few words, to its complete abolition. The only realistic hope, however, was that the clamor would reach Washington and prepare the way for the rewriting of some portions. Cancellation and clearance issues were particularly emphasized.

Practically alone in defense of the six-months' old document was NRA Compliance Director Sol A. Rosenblatt, who, after fearing he would not be able to leave Washington, finally arrived in New Orleans on Thursday, the closing day, to brave the attack.

Preceding the first business session, on Tuesday, the directors reelected Ed. L. Kuykendall president, and returned all the other officers except that Morris Lowenstein of Oklahoma City was chosen to replace E. G. Levy as secretary. Mr. Levy continues as general counsel.

Although this convention could not very well lay claim to complete national representation—the very section in which it was held being but sparsely represented—the attack on the code and its administration came from every principal geographical division of the country.

Jack Miller Starts It

Jack Miller, of Chicago, characteristically began it, and was so quickly followed by other exhibitor leaders that something of a demonstration developed and thereby forestalled efforts to postpone discussion until the later appearance of Sol A. Rosenblatt, NRA compliance director. Mr. Miller's opposition was comprehensive. He demanded that the code be reduced to a few words, these to deal principally with wage scales of theatre labor. His attack sounded the keynote of code opposition, the others adding the contention that this industry was unfitted for blanket regulation because of the local and specific nature of its problems. The criticism of the Code Authority itself and its administrative organization really was based on this fundamnetal condition of localization.

"Unless the Code Authority surrenders in favor of local autonomy," declared Morgan A. Walsh, of San Francisco, "we ought to throw out the code in its entirety."

Chief among the local problems which the Code Authority was called incapable of meeting were those of clearance and cancellation. Mr. Walsh said that 36 anti-block booking bills in state legislatures were the direct result of the 10 per cent cancellation clause.

BACK TO INDIANS, SAYS JACK MILLER

Jack Miller, president of the Chicago Exhibitors' Association, has come to the conclusion that the motion picture code should be relegated to the ash-heap, or, as he put it Tuesday at the MPTOA convention in New Orleans, "give it back to those Indians we worked with in Washington."

"What has the code done for us nationally?" he asked the assembled exhibitors and executives. "I thought when you wrote it we were going places, and now I've discovered if you go those places you'll do it so long you won't have time to run your theatres. We wrote the code with the most intelligent men in the business—if that means anything, and I don't know that it does. We were promised that if we took care of labor, we'd be allowed to run our own business. It hasn't happened. Let's call the code off. Let's not change it, but give it back to those Indians we worked with in Washington."

Mr. Miller has somewhat of a reputation as a "fire-eating" orator.

"In Los Angeles there were banners calling for clean pictures, and we conferred with the producers on this, but nothing came of it."

Mr. Walsh pointed to the Legion of Decency campaign as the result of this failure of the producers to heed the warning.

Continuing the attack on the cancellation clause and clearance, Jules Michael of Buffalo proposed passage of a resolution asking President Roosevelt to let the industry return to its own methods when the code expires June 30th.

"For seven years we have been working for reasonable cancellation and clearance, and we got behind the code and paid our share in the hope that it would give us relief. It has not given us relief," he said.

Robert Wilby, of the Valatenga circuit, charged that the 10 per cent cancellation clause was to come as a reward for exhibitors if they came to the support of the code, and charged further that the distributors actually had instructed their exchange managers to see that their theatres did not get the right to cancel as provided for.

Harry S. McLeod, president of the Gulf States Theatres Association, and general chairman of arrangements—although his Association is not a member of the MPTOA—said that all the code meant to him was higher wages.

Kuykendall, Reelected, Pleads for Policy of Tolerance, Attacks Bank Nights; Double Featuring Issue Also Raised

Ben Berinstein, Los Angeles, likewise charged that relief had not been forthcoming and advocated dropping the code.

With a lengthy recital of malevolent trade practices, Mr. Kuykendall, making his annual report Tuesday, practically did the very thing he wishes to avoid: brought the code on the floor of the convention before Thursday. The code being so certainly regarded by those assembled as the current fountain from which all industry evils flow, his presidential report released energy long pent up.

Oil on the Fire

Mr. Kuykendall's tendency to be lenient with the Code Authority and temperate concerning the code itself, had the effect of pouring oil on the fire.

Answering reports that a "gag" rule would prevail, Mr. Kuykendall declared an hourly open forum would prevail, confined to national issues, but even this limitation was objected to and the president was forced to extend the original order to embrace all exhibitor problems.

During the discussion following Mr. Miller's heated attack on the code, Mr. Kuykendall denied he ever had said he was for the code. In his report, however, he declared that the code gives the industry "a place to go."

"Those very persons who condemn the code in its entirety," he charged, "are those who ran out in Washington long before any code was written."

Asks for Tolerance

He called for a policy of tolerance, of give and take, and correction as the code's defects asserted themselves, and paid tribute to Mr. Rosenblatt as one knowing the film industry thoroughly.

"If the code is wrong, let us change it," he recommended, "but let us not by subterfuge and evasion try to confuse the issues as some are now doing."

In connection with the presentation of his report, but not as a part of it, Mr. Kuykendall extemporaneously paid his respects to Will H. Hays, president of the Motion Picture Producers and Distributors of America.

"I have not always agreed with him," said Mr. Kuykendall, "but I know he is trying his best for exhibitors as well as producers." He added it was his belief that there should be a closer understanding between the MPPDA and independent exhibitors.

Among the smaller of these exhibitors the code premium clause and the ban on prizes are principal sore spots, yet Mr. Kuykendall recommended in his report continuance of MPTOA opposition to such methods, including that on so-called "bank nights."

He followed this with a frank expression of his opinion in favor of block-booking as the

(Continued on following page)

PHYSICAL OPERATION IS EMPHASIZED

(Continued from preceding page)

only economical means of permitting exhibitors to buy pictures. This, he said, was especially true of those not within easy reach of screening facilities.

To double featuring, however, he recommended unalterable opposition, and charged that some producers were actually making certain pictures at especially low cost for booking on the same program with other productions. The percentage system came in for criticism chiefly on the grounds that the distributors were getting unreasonable in their demands.

Cites Legislation Menace

Referring to the Government suit against the American Society of Composers, Authors and Publishers, Mr. Kuykendall said the MPTOA was not interested in having ASCAP dissolved, but that theatre owners should seek an amendment to the copyright laws protecting exhibitors innocently guilty of infringement. Reviewing exhibitors' recent agitation to ward off increased fees demanded, and obtained in part by ASCAP., Mr. Kuykendall asked whether there is anything to prevent the Society from demanding a percentage of a theatre's daily receipts.

"Taxes, legislation, unfair and discriminatory regulation are perhaps the biggest menace we have as an industry," Mr. Kuykendall declared.

Asks 20% Cancellation

As to cancellation, Mr. Kuykendall said that after close contact with thousands of exhibitors, he felt the real answer is a more reasonable cancellation privilege in contracts, "about 20 per cent."

"It would relieve many exhibitors and give them a chance to operate at a profit, where as it now stands they are bound to take a loss on many objectionable pictures," he said. "And I warn you to remember what is objectionable in one community may be acceptable in another. The present 10 per cent cancellation clause has proven a dud. It would have been helpful had the distributor played fair, but he used every subterfuge to evade it."

The MPTOA president outlined the "proper" principles on clearance and zoning demanded by the organization, to be based on geographical zones, film rentals, and admissions. The MPTOA, he explained, does not believe fair and equitable clearance and zoning can be obtained unless admission price charges are taken into consideration.

Mr. Kuykendall criticized exhibitor organizers, who, he said, are working to the detriment of the industry in general. He also sharply criticized non-theatrical competition, calling it "partly the fault of theatre managers, because the theatre on the average is not properly encouraging friendly relations between the various organizations, particularly the aggressive ones like the American Legion." He advised the delegates to use discretion.

Family night programs, Mr. Kuykendall said, should not have a "beautiful short with a sexy feature," and exhibitors should be careful in combining their features so that condemnation will not be brought down upon the industry by presenting the wrong attraction at a family show.

Walter Vincent, in a letter to the convention, opposed double featuring, approved of block booking, protested against score charges and demanded 25% cancellation privilege.

THESE COMMITTEES PRESENTED ISSUES

Eight standing committees named at the MPTOA convention to route exhibitor problems for the sessions were:

CODE LABOR PROVISIONS—Jack Miller, chairman; J. R. Denniston, Charles Segall, R. B. Wilby, George Nasser.

CODE TRADE PRACTICES—Morgan A. Walsh, chairman; Morris Lowenstein, J. H. Michael, Mack Jackson, W. F. Ruffin.

CREDENTIALS AND RULES—George A. Mann, chairman; William Benton, L. E. Thompson, Fred J. Dolle, Louis Ansell.

LEGISLATION AND TAXES—M. A. Lightman, chairman; Ed. M. Fay, O. C. Lam and H. C. Buchanan.

MUSIC TAX—Lewen Pizor, chairman; A. Julian Brylawski, Charles E. Williams, Joseph H. Brennan, Sol E. Gordon.

NONTHEATRICAL COMPETITION—George A. Giles, chairman; George P. Aarons, Barney Dubinsky, H. V. Harvey, Fred Pickrell.

PUBLIC RELATIONS AND COMMUNITY AFFAIRS — Fred Wehrenberg, chairman; Sidney Lust, William Landers, Roy L. Smart, William Benton.

RESOLUTIONS — Ed. G. Levy, chairman; B. N. Berinstein, R. X. Williams, Jr., Jay Emanuel, L. S. Hamm.

M. A. Lightman, former president of the MPTOA, urged audience classifying of pictures in newspaper advertising.

Election of officers was the first official piece of business, directors meeting Monday evening and returning to office: Vice presidents M. E. Comerford, Scranton; M. A. Lightman, Memphis; A. Julian Brylawski, Washington; B. N. Berinstein, Los Angeles; W. S. Butterfield, Detroit; and, Treasurer Walter Vincent, New York; General Counsel Edward G. Levy, New Haven, and Chairman of the Board Fred Wehrenberg, St. Louis.

Morris Lowenstein, president of the Motion Picture Theatre Owners of Oklahoma, was named secretary to succeed Fred S. Meyer, who had resigned to become an assistant to Carl Laemmle at Universal City.

The executive committee which made the nominations included: Mr. Kuykendall, O. C. Lam, Sidney Lust, J. H. Michael, Jack Miller and L. E. Thompson.

Directors also were reelected, these including: Mr. Kuykendall, William Benson, Mr. Berinstein, Joseph Bernhard, Ed Fay, Frank Freeman, George Giles, Mr. Lam, Charles Picquet, Mr. Lowenstein, Benjamin Pitt, Mr. Lust, William Quigley, Mr. Michael, Ed Schiller, Mr. Miller, Lewen Pizor, Mr. Thompson, Judge Roy Walker, Charles Williams, Morgan Walsh and R. X. Williams, Jr.

Opening the business sessions in the Roosevelt Gold Room at 2 p.m. Tuesday, H. S. McLeod, general convention chairman, introduced the Reverend D. H. Whattley, rector of Grace Episcopal Church, New Orleans, who delivered the invocation, and Theodore M. Simmons, vice-president of the Association of Commerce, who made the welcoming address. A. J. Brylawski responded, turning the gavel over to President Kuykendall, for the keynote speech. Edward G. Levy followed.

Regional Cooperation Urged

Cooperation among regional associations is vital, said Mr. Levy, general counsel, reading the secretary's report.

Mr. Levy assured the delegates that no organization can take the place of energetic and aggressive individual effort in theatre management, in buying, booking and merchandising motion pictures and that the MPTOA "does not attempt to do these things for you."

"But MPTOA has succeeded—where others have failed — making substantial progress toward bringing about fair trade practices, fairer exhibition contracts, home rule for the determination of controversies by local boards and sensible self-control within the industry."

Mr. Levy said the MPTOA is not dominated by self-seeking professional exhibitor organizers, "nor controlled by the chronically unsuccessful, irresponsible and unscrupulous exhibitors."

Fred Wehrenberg, chairman of the board, reporting Tuesday for the committee on public relations, said films have been found by community leaders to be "not in general filthy and vile and an offense to the community."

"These cooperating community leaders," he said, "knew that even at the so-called worst period in pictures at least 75 per cent of all product was entirely unobjectionable from anybody's standpoint, and that much of the criticism of the remaining 25 per cent was a matter of opinion."

Physical Theatre Emphasized

Attention given the physical phases of theatre operation constituted one of the most interesting parts of the business sessions Wednesday. The morning session was given over entirely to theatre building and its mechanical facilities. No previous MPTOA convention has gone so far, according to observers, in acknowledging the essential participation of the engineer in the business of selling motion picture entertainment.

The session brought the Society of Motion Picture Engineers into the deliberations of an owners' convention for the first time through a paper by Homer G. Tasker, president of the S.M.P.E., and read by Herbert Griffin, sales manager for the International Projector Corp.

"I stress theatre engineering because it is so completely forgotten," Mr. Tasker wrote. "It is to the advantage of the exhibitor and engineer alike to keep the theatre running smoothly and turning out a product for which the public is eager to exchange its dollars."

Robert O. Boller, architect, of Kansas City, demonstrated the application of new methods in design of layout and decorations to improve

(Continued on following page)

EXPLOITATION COOPERATION URGED

(Continued from preceding page)

sight lines, overcome poor traffic conditions and bring theatres up to date.

J. T. Knight, of Paramount Theatres Service Corporation, said that "for economical operation it is particularly important that each theatre be well organized to look after its own maintenance as much as possible."

W. C. Brown of the General Research Department at Nela Park dwelt chiefly on association of illumination with architectural and decorative treatment.

Mrs. F. J. Block, vice-president of the American Federation of Organizations for the Hard of Hearing, Inc., said exhibitors made a mistake in installing hearing devices in the rear and side seats.

Selling Pictures Discussed

Wednesday afternoon brought to exhibitors a firsthand description of the methods and procedure for advertising and selling motion pictures, as suggested by advertising and exploitation experts of large distributors. On hand for the forum, from New York, were the advertising directors of Metro-Goldwyn-Mayer, Howard Dietz; Paramount, Robert Gillham; United Artists, Hal Horne; Fox Film, Charles E. McCarthy; S. Charles Einfeld, Warner Bros.

Mr. McCarthy urged advertising protection for current stars since the industry has so few growing stars. Mr. Einfeld scored exhibitors for failing to take advantage of advertising counsel available in New York and to cooperate more closely with local newspapers. Mr. Gillham proposed that exhibitors forward suggestions on advertising and tieups.

Exhibitors have long protested the type of press books and exploitation campaigns sent out of home offices.

The remainder of the business program up to adjournment late Thursday afternoon embraced the following subjects:

"How to Market the Literary Type of Picture": E. C. Rhoden, general manager, Midwest Theatres, Kansas City.

"The Theatre's End of the Better Film Bargain": Roy L. Smart, North Carolina Theatres, Inc., Charlotte.

"My Experiences with Family Night Programs": M. A. Lightman, Malco Theatres, Inc., Memphis.

"How to Sell the Finer Pictures": Lupton A. Wilkinson, Advertising Advisory Council, New York.

"Film Delivery Problems and Service": James P. Clark, Philadelphia, president, National Association of Film Carriers.

"Our Problems in Local Legislation": Hon. Roy L. Walker, Lampasas, Texas, president, Theatre Owners Protective Association of Texas.

"Theatre Admission Taxes and Other Taxes Pertaining to Theatre Operation": L. W. Robert, Jr., Washington, assistant secretary of the U. S. Treasury.

John C. Flinn, Code Authority secretary, and Sidney R. Kent, Fox Films, had had to cancel addresses because of business pressure.

Distribution Executives on Hand

New York distribution executives took advantage of the concentration of buying power and converged early on convention headquarters, the Broadway sales contingent including James R. Grainger, Universal; John D. Clark, Fox; Felix Feist, MGM, and Jules Levy, of Radio. Thirty or more salesmen were also on hand.

Mr. Grainger and his divisional sales chiefs held a convention of their own. He let it be known that Universal will sell 36 features and six westerns in 1935-36, and will have its annual sales meeting in New York in May.

Delegates learned that Warner, RKO and Fox already were quietly selling 1935-36 product.

National Film Carriers, Inc., also held an independent convention. President James Clarke presided. Clint Weyer, secretary, said there were pending in 44 states a total of 850 bills inimical to film trucking services.

Equipment dealers, too, participated. Equipment exhibits showed the product of Le Roy Sound, Rochester; Webster Electric, Racine, Wis.; Operadio Manufacturing, St. Charles, Ill.; Projection Optics, New York; American Seating, General Register, National Theatre Supply, Electrical Research, International Projection, National Carbon, National Screen, Railway Express Agency, RCA Photophone, Motion Picture Screen Resurfacing, Motion Picture Advertising Service and American Display.

The Photophone booth contained a new type speaker arrangement which provides for a special horn and baffle. National Screen established a studio in the Roosevelt and made talking pictures of the conventioneers. W. L. Conrow, representing Erpi, explained Western Electric's new theatre equipment consulting service.

New Orleans' Mardi Gras holiday spirit prevailed but it did not submerge convention procedure as did the studio influence at the meeting in Hollywood last year. However, Hollywood paid virtually no attention to the conclave this time. W. S. Van Dyke, Metro director, attended in connection with the showing of his "Naughty Marietta," and Nelson Eddy was also on hand. Committeemen openly expressed the belief that Hollywood, especially Paramount and MGM, had ordered their players not to participate. Bing Crosby, Wallace Beery and W. C. Fields had been expected.

Thursday brought honors to MPTOA leaders from the New Orleans Association of Commerce, which gave a luncheon to President Kuykendall, Vice-president Brylawski, General Counsel Levy and Board Chairman Wehrenberg.

The New Orleans *Item,* local evening newspaper, devoted a "Special MPTOA Edition" to the opening on Monday.

Virtually all delegates on hand for first registration on Monday participated either in the golf tournament at the Metairie Country Club, or in the sightseeing tour arranged by the New Orleans committee. The same evening in the "Tip Top" room atop the Roosevelt hotel was given the President's reception. There was an "Ol' Man River" party and cruise aboard the Mississippi River steamer Capitol, Wednesday evening. The social highlight, of course, was the annual MPTOA banquet at the Roosevelt Thursday night.

Kansas City Moves to Break Insurance Claim "Racket"

With the expressed aim of smashing the "fake" damage claim "racket" which has been thriving in Kansas City and has forced up liability insurance rates almost prohibitively, the local Chamber of Commerce is preparing to set up an independent bureau to correct the evil. Theatres figure prominently as victims of the racket.

The bureau, to be financed by business men most affected, will work towards carrying out 17 major recommendations presented in a voluminous report of a special insurance committee of the Chamber of Commerce.

Code Authority Is Scored by Yamins

While the national Motion Picture Theatre Owners of America was meeting in fifteenth annual convention at New Orleans this week, various state and local exhibitor organizations at home were ironing out their own problems.

In Columbus, the Independent Theatre Owners of Ohio, meeting for its second annual convention, heard the motion picture Code Authority attacked by Nathan Yamins, described as the "only independent exhibitor member" of that body, who declared that independent exhibitors stand no chance against affiliated theatre men because seven Code Authority members are MPPDA members and an eighth, whom he did not name, is "in the pay of the Hays office."

Mr. Yamins, who is an Allied vice-president, apologized to the Ohio ITO for having been a member of the board and of the MPTOA executive committee when it was organized in Columbus in 1927 and for again serving in 1928.

"The code is good in theory, but not in practice," said Mr. Yamins. "Yet, despite the fact that it contains many things which are not justified and omits others which are, nothing finer than the code has come out of Washington in the past 12 years."

In New York this week, the Theatre Owners' Chamber of Commerce and the Independent Theatre Owners' Association dropped their policy of friendly cooperation with Loew's and RKO, severing a working arrangement of long standing on both legislative and union problems. Lack of support from these circuits was given as the reason. It was revealed a faction of Brooklyn and Manhattan exhibitor members of the ITOA will oppose the reelection of Harry Brandt to the presidency. Nomination of officers was scheduled this week.

In New Orleans, reports that the Gulf States Theatre Owners' Association would decide to affiliate with the MPTOA circulated anew this week with announcement of the resignation of Harry S. McLeod as president. Mr. McLeod's resignation may take effect this week, at the organization's convention.

Rolan Joins Staff Of 'Time' Newsreel

Ralph Rolan, for the past seven years account representative with Batten, Barton, Durstine & Osborn, has joined the staff of The March of Time as vice-president in charge of advertising and promotion for the new screen feature, "The March of Time." This announcement was made Wednesday by Roy E. Larsen, president of The March of Time, Inc.

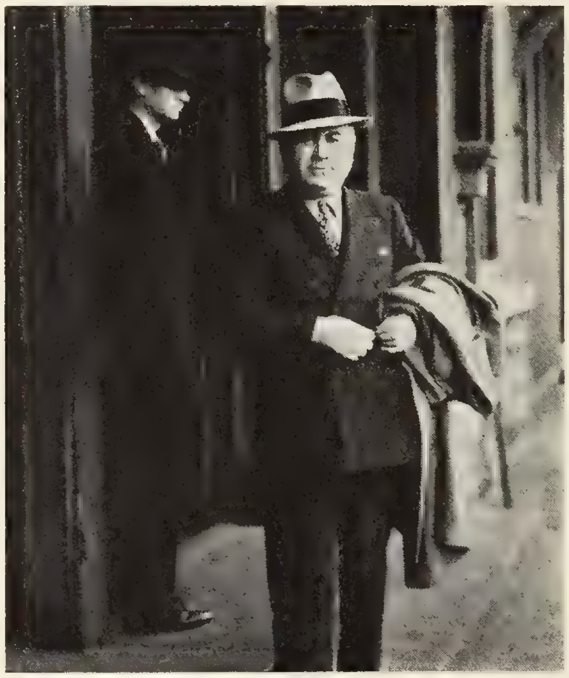
For the past three years Mr. Rolan has handled the *Time* magazine account and since last December, when The March of Time was launched, he has been in charge of promotion for the screen feature.

HERALD CAMERA OF THE

Photos by Harry E. Nichols,

MIDDLEWESTERNERS. Standing: J. B. Luskin, L. C. Hehl, L. K. Ansell, St. Louis; Sam Komm, Collinsville, Ill.; A. C. Mercier, Perryville, Mo.; A. C. Matreci, St. Louis. Seated: Mrs. Mary Rudolph, Chicago; Mrs. Komm, Fred Wehrenberg, St. Louis; Mrs. John Kiefner, daughter of Mr. Mercier.

LOUIS NIZER (above), counsel of the Film Boards of Trade, with his book on the code.



CHARLES SEGALL, of Philadelphia, a veteran of exhibitor organization activities, was a busy participant in deliberations.

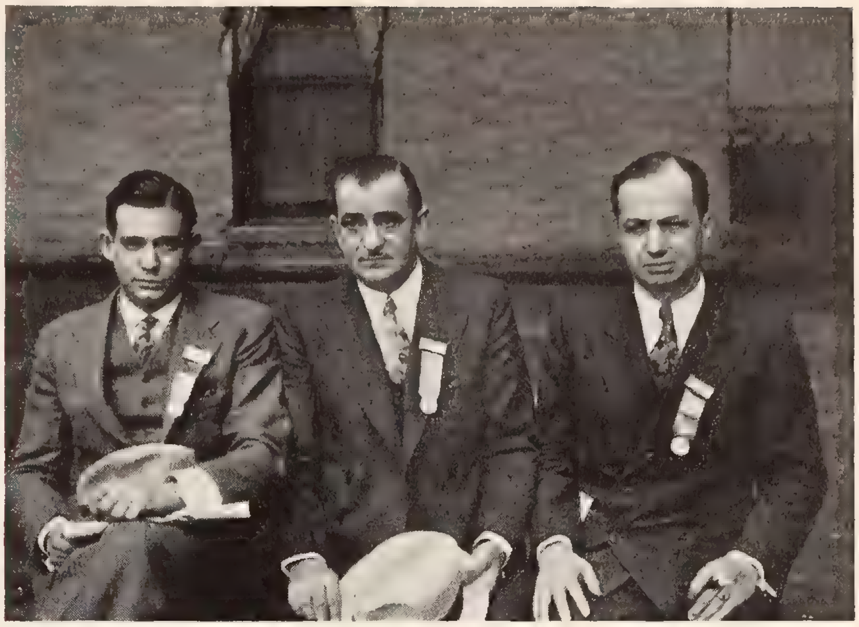
OPERATING PARTNER OF PARAMOUNT. Robert B. Wilby of Atlanta and his other partner, Mrs. Wilby, took an active part in proceedings. Mr. Wilby's circuit is in the Southeast, principally in Georgia.

SAM DEMBOW, L. H. KEENE of Loew's and HAL YOUNG.

H. J. and JULIAN HARVEY, exhibitors, San Francisco.

T CONVENTION PTOA

ALD *Field Representative*



LONGHORNS. From Jefferson Amusement Company in Texas came Julius and Sol Gordon and Joe Clemmons.

FELIX F. FEIST, general sales manager of Metro-Goldwyn-Mayer, was on hand early and followed with close interest the discussions on the floor of the convention as well as outside the meeting rooms.

BROTHERS. Harry Thomas, president of First Division, and Dave Thomas, producer.

BUSINESS. (Below) Ed Kuykendall of Columbus, Miss., reelected president of the MPTOA, talks it over with Ed Levy, general counsel of the MPTOA, with offices in New Haven, Conn.

H. R. BERRY, Hartsville, S. C.; M. F. SCHNIBBEN, Florence.

HAROLD ROBB and ED ROWLEY, Texas circuit operators.

FIRST LARGE EXHIBITOR CIRCUIT ALARMS SOUTH AMERICAN TRADE

Association of 31 Buenos Aires Theatres Will Book Pictures and Vaudeville; Friction and Suspicion Follow Move

Entire Executive Committee of Exhibitors' Association Resigns; Charge Distortion of Facts by Consortium Paper

By N. BRUSKI
Buenos Aires Correspondent

South America's first important circuit of exhibitors, an organization essentially a booking association, has just been launched with 31 theatres in Buenos Aires enrolled and Argentina's theatre men are wondering what will happen next. Consorcio Argentino de Espectáculos (Argentina Theatrical Consortium) is the name of the circuit, whose activities will be directed by an executive council presided over by Augusto Alvarez, with Clemente Lococo as treasurer and Antonio J. Sturla as secretary.

The Consortium has defined its objectives as follows:

1. To organize and prepare motion picture and vaudeville shows for exhibition in the theatres under its control;

2. To contract for, acquire or rent through regular channels all necessary pictures and talent;

3. To develop its activities through methods which it believes most efficient, making the shows as popular as possible, conforming to a high standard of moral content and following artistic and cultural principles to be of credit to the association;

4. To assure the producers or distributors of films and agencies for films, artists, directors and authors, the fulfilment of all deals contracted with the association.

The Consortium will have full control over all showings in the member theatres, with ownership of one-half the exploitation rights of each house. The 31 theatres are owned by 16 exhibitors.

Tieup with Iberica Films

The Consortium theatres will show all the motion pictures produced by Iberica Films in Spain of which John J. Letsch is president. Indeed, Mr. Letsch, former manager for Metro-Goldwyn-Mayer in South America, was the originator of the plan, and he has been appointed representative of the Consortium in Europe. Mr. Letsch had placed the idea in operation in Barcelona but the organization in that country no longer exists. With the same general plan he placed the proposal before Mr. Alvarez, who approved the agenda and immediately started the wheels turning. As European representative Mr. Letsch will have as his responsibility the selection of all vaudeville numbers that in his judgment will prove drawing attractions in South America.

The agreement will be made effective on May 1, 1935, and will last for one year, finishing on the very day that all the associates will have shown the last of the contracted pictures.

Immediately after, and in accordance with the results, any one of the associates will have the right to withdraw from the combination or remain therein, in which case the agreement will be renewed for a longer period.

"GULLIVER" A LA SOVIET

As its contribution to the international cinema festival now being held in Moscow, the Soviet industry has presented its talking screen version of Jonathan Swift's famed satire of eighteenth century England, "Gulliver's Travels", with the hero a crusading Pioneer, or child Communist, and Lilliput a "bourgeoise capitalist" community.

With puppets as the players, with the exception of one child actor who plays Gulliver, the film recounts the manner in which, eventually, the proletariat of Lilliput rises in its might to establish a proletarian dictatorship and overthrow the capitalist regime. American animated cartoons suggested the technique employed, with the puppets used instead of drawings.

In due time, and after the withdrawal of one or more members, the remaining ones will decide whether the entity shall continue.

The agreement stipulates severe penalties to which will be subject all the associates who should not faithfully fulfill the terms.

Membership Restricted

Another clause specifies that no additional associates will be admitted, except that only in the case of emergency, brought about by competition, would the arrangement be altered with admittance of one more showhouse under the exclusive control of the Consortium.

Every associate has transferred to the chain 50 per cent of the exploitation rights. At the end of the first year, the profit that remains will be divided among the associates in proportion to the capital of each one.

Each of the showhouses will be run directly by its owner, with the exception that the ticket offices will be responsible to the executive committee of this entity. This committee will also be in charge of the renting of the films and all other requirements of the showhouses.

Formation of the circuit produced the wildest rumors, and some exhibitors fell into a state of panic fearing impairment of relations with the distributors.

As consequence of these rumors, it was said, further chains would be formed, but when the natural confusion had been dissipated the owners of the remaining motion picture houses made a public statement to the effect that they would maintain their absolute independence, and had no intention whatever of linking themselves into a new circuit.

Nevertheless, and irrespective of all that is publicly known of the Consortium, the amalgamation of so many individual interests into one unique body of motion picture exhibitors has created friction and suspicion among Argentine showmen.

Executive Committee Resigns

Two days after the announcement that the Consortium was a fact, the Exhibitors Society had its weekly meeting and all the members who belong to the Consortium were openly advised that the executive committee no longer could continue, not only because the statutes of the Society allow one representative for each enterprise, but because formation of the chain had broken the equilibrium necessary to all trade representations.

This interpretation of the statutes produced the resignation of the entire executive committee of the Exhibitors Society. New elections were called, and the members of the circuit neither voted nor accepted offices of executive capacity. Both sides have explained their position. A trade magazine, property of one of the members of the Consortium, naturally favors this entity in enthusiastic manner. A comment of the magazine was followed by resignation of three members of the newly formed committee, which has asked for a boycott against *Film*, the magazine in question, on the basis that it has deliberately distorted the facts and created confusion.

Although the circuit will not begin functioning until 1935, it has been the cause of many misunderstandings and the breach is expected to widen.

Examine Extra Lists

A Code Authority committee, composed of W. Ray Johnston, Harold S. Bareford and J. Robert Rubin, met in New York Wednesday to examine the registration list recommended by the standing committee on extras in Hollywood before the Code Authority acts on it Thursday. The list contains 1,004 names.

Hauptmann Case Discussed

The Motion Picture Club of New York's regular weekly Forum on Tuesday listened to a discussion of the legal and newspaper aspects of the Hauptman trial by Samuel Liebowitz, criminal lawyer; Alexander Kaminsky, assistant district attorney, and Jack Lait, writer and editor of King Features.

Seymour Leaves Warner

James Seymour, associate producer for Warner for the past two years, resigned this week.

MISSOURI AND WISCONSIN OWNERS WILL FURTHER ANTITRUST PROBES

Kansas City Independents Name Committee to Prepare Case; St. Louis Exhibitor Charges Film Stoppage Conspiracy

Independent exhibitor dissatisfaction over alleged unfair treatment received in trade practices and procedure from large distributors and affiliated circuit interests was further expressed this week in Columbus, Kansas City, Milwaukee and St. Louis, adding to the discontent already voiced, in legal form and otherwise, in Chicago, Los Angeles, Philadelphia and elsewhere.

The Independent Theatre Owners Association in Kansas City was preparing an antitrust suit on its own, and at the same time considering petitioning the Government for a federal investigation of local trade practices of circuits and distributors.

Directors of the Independent Theatres Protective Association of Wisconsin and Upper Michigan, in special session at Milwaukee, voted to ask the Government to investigate distribution-circuit trade practices in that territory.

In St. Louis, the Abraham Lincoln Amusement Company sued Paramount, charging restraint of trade by denying first-run product to the Odeon theatre.

Governor Davey of Ohio assured the ITO of Ohio convention at Columbus of an investigation of distributor practices in the state.

Independent owners in Los Angeles and in Philadelphia continued to talk freely about federal trade practice investigations expected by them in those sectors.

In Chicago hearings began in the antitrust action filed early in the month by Jack Rubin of the Public theatre and James Roden, owner of the Astor, against distributors and circuits. Defense counsel asked dismissal, contending complainant had not exhausted remedial sources in the code.

The Department of Justice antitrust action against distributors in St. Louis remained in *statu quo*.

Kansas Names Committee to Act

Ed. Rolsky was appointed committee chairman and Leland Hazard was retained as counsel by the Kansas City Independent Theatre Owners to proceed with a complaint against distributors. Mr. Rolsky declared the membership favored a Department of Justice investigation of a conspiracy charged between the Fox Midwest circuit and distributors.

Mr. Rolsky said the fact the Code Authority is reported ready to adopt a clearance schedule for Kansas City will not deter the ITO antitrust legal actions because, he said, the schedule in its present form would not be acceptable to the independents.

The contention is that Fox Midwest is given prior right to product and that the circuit has set clearances for Kansas City which are detrimental to independent suburbans, but which the suburbans are forced to accept. They are also wrought up over a statement attributed to a Fox Midwest official that his circuit could effect even lower admissions and still gain protection over independents charging higher prices.

In voting to ask the Government to investigate trade practices in Milwaukee, the directors of the Wisconsin-Michigan Independent Theatre Owners Protective Association will seek a continuance of the inquiry conducted in the summer of 1931 by the Wisconsin Department of Agriculture and Markets, acting in behalf of independent owners who had asked for relief from competition of affiliated circuits.

The 1931 action was enjoined in federal district court. The association will ask the federal government to order the Department of Justice to take up the investigation where the state was compelled to stop.

The declaration of Governor Martin L. Davey of Ohio before the Ohio ITO was unexpected. He said: "If the present New York and Hollywood practices continue and the ITO brings them to my attention, I will personally appoint a Senatorial or special legislative committee to make a thorough investigation of the situation in Ohio."

Damages Asked in St. Louis Suit

Abraham Lincoln Amusement Company set forth in its restraint-of-trade petition filed in St. Louis against Paramount Pictures Distributing Company that on Oct. 1, 1934, it entered into a contract with the defendant corporation for a year's supply of motion picture product to be shown first-run at the Odeon theatre (negro patronage), and that it deposited $3,000 in accordance with the contract. Later, it was charged, Paramount caused cancellation of the unexpired portion of the contract and conspired with other distributors to stop supplying films to the theatre.

Attorneys for the large distributors were preparing the defense in the Department of Justice action which grew out of federal indictments returned by a grand jury for alleged restraint of trade.

United States District Judge Charles B. Davis has set Monday as arraignment date for the restraint of trade case, which names as defendants Warner Brothers Pictures, Vitaphone Corporation, First National Pictures, Warner Brothers Circuit Management, General Theatrical Enterprises, Paramount Pictures Distributing, RKO Distributing Corporation, Harry M. Warner, Herman Starr, Abel Cary Thomas, Gradwell Sears, George J. Schaefer and Ned E. Depinet. The cases probably will be set for trial during the March term of the federal court, but delay is possible due to recent advancement of District Judge C. B. Faris to the United States circuit court of appeals.

The indictment is based on complaints made by the owners, lessees, managers of the Ambassador, Missouri and Grand Central theatres, concerning their inability to obtain first-run pictures.

Heads Nebraska IATSE

F. P. Lewis has been elected president of the Nebraska chapter of the IATSE. Roy M. Brewer has been elected secretary.

$200,000 Loss By Roxy Denied

Abandonment last Saturday by Warners of the Samuel L. Rothafel theatrical venture at their Roxy-Mastbaum theatre in Philadelphia was followed by a denial from Warners of a "rumor" that ten weeks' operation lost between $200,000 and $250,000.

"It is unfortunately true that the operation of the theatre under Mr. Rothafel's direction has not proved profitable," said Joseph Bernhard, general manager of Warner Brothers Theatres at the home office in New York. "But, there has been no loss of anything like the amount named."

"As Mr. Rothafel stated in Philadelphia," continued Mr. Bernhard, "certain developments in connection with prior obligations made it impossible for him to be constantly in that city. Had we been able to avail ourselves of his exclusive services at the Roxy-Mastbaum we would have been glad to continue the arrangement with him with every prospect of highly successful results."

Newspaper reports had mentioned that Roxy's contract was for a salary of $1,000 per week. The Roxy-Mastbaum, originally named for the late Jules Mastbaum, had been dark some time when Roxy took it over.

Roxy told the press when he returned to New York over the weekend that the maximum loss was $30,000, that he had kept within a $24,000 budget, and that he is to return to the theatre in the fall. He said that he now is negotiating to return to Broadway in charge of a first-run motion picture theatre.

Final Action Due Soon On Philadelphia Duals

Exhibitors this week were awaiting further moves following the recent decision in the double feature case handed down in Philadelphia by District Judge George A. Welsh in favor of Harry Perelman, and while no spreading of dual bills was noted, reports from other situations in the country indicated the practice is increasing. With the return to Philadelphia from Florida last week of Ben Golder, counsel for Mr. Perelman in his action against major distributors, it was expected that action would be started soon to conclude the matter. It was said Thursday Mr. Golder would prepare his decree early this week.

In California repeated efforts to eliminate duals have proved fruitless according to latest figures. Of 383 theatres in the Los Angeles territory, it is reported, more than 350 regularly are showing double features.

Golden's Father Dies

Abraham Golden, father of Edward Golden, general sales manager for Monogram, died this week in Boston at 73.

SOUND-ON-FILM RADIO BROADCAST LAUNCHED DIRECT FROM THE STUDIO

Warner's KFWB Using New Type Equipment at Hollywood Station; Programs Recorded to Avoid Extraneous Noises

Radio broadcasters are making elaborate preparations to enter the sound-on-film broadcasting field on a nationwide scale.

After years of experimentation by radio and sound engineers with various types of equipment, to develop practicable "sound-on-film-on-air" apparatus which can be operated from a standard broadcasting studio, executives of United Research Laboratories last week announced it had completed its tests and is ready to put the equipment on the market. Last week on the Warner Brothers Hollywood station, KFWB, listeners were given an opportunity to hear for the first time a film-on-air program broadcast direct from a radio studio. United Research conceived and built the new type equipment for Warner Brothers.

Never Before Direct from Studio

Although radio audiences have heard film-on-air broadcasts once or twice the past year, the actual broadcasting in these instances was not direct from the studio, the stations involved accepting the broadcast from a remote control point. On one of these occasions the program emanated from the backstage of a theatre, and on the other, from a motion picture sound stage. Each of these broadcasts, it was reported, was accomplished with the assistance of telephone wires.

The new KFWB equipment will permit of broadcasting sound-on-film-on-air directly from the studio. The first program of this nature to which audiences listened last week included a portion of the motion picture, "Sweet Adeline", with two songs by the star, Irene Dunne, one by Phil Regan, and a chorus of 40 voices featuring Dorothy Dare. The film also included selections by the Leo Forbstein orchestra.

Gerald King, manager of KFWB, said that by using the film method of broadcasting the listener is treated to a program perfected in every respect for each broadcast as the result of many rehearsals, and if a blunder is recorded, the take can be made over again. Other advantages of the sound-on-film-on-air broadcast include the elimination of nervousness of artists in front of the microphone, disturbsome noises when the script pages are turned and general studio sounds.

Mr. King said that the equipment far surpasses the electrical transcription method of broadcast for the reason that no surface noise is heard and discs and needles are unnecessary. Likewise, he said, the high and low frequencies are more clearly reproduced.

"I believe that in the near future many radio programs of a national nature will be presented by sound-on-film-on-air," Mr. King said.

KFWB, however, is said to be vitally interested in electrical transcription and is considering a transcription syndicating plan on a national basis. Present plans call for an hour-daily program service to local stations consisting of electrical transcriptions and continuities, so that stations signing for the service would have six hours of programs each week.

It was reported this week that several advertisers and agencies are preparing to enter the electrical transcription field on a basis comparable to that of the World Broadcasting System, which has signed up more than 100 stations for this broadcast method, indicating to various interested parties the possibilities attendant upon the syndicated transcription business.

Some idea of the progress made in the transcription field is indicated by the fact that in 1934 the total volume of business done in payments for time exceeded $5,000,000, an increase of 12.2 per cent compared with the second half of 1933, this figure representing national electrical transcription volume. At the same time it is demonstrated that local advertisers prefer live-talent shows on local stations to electrical transcriptions, this being indicated in a drop of 24.4 per cent over the year of 1933 in this phase of the disc business.

CBS Acquires Little Theatre

Columbia Broadcasting this week made further inroads into the theatrical field when it acquired the Little Theatre in the heart of New York's Times Square district. Columbia appears to be planning a chain of radio playhouses, acquisition of the Little making the third of its New York circuit. The other two are the Hudson and the Avon, both former legitimate houses.

Total volume of broadcast advertising in 1934 hit a new high of $72,887,169, an increase of 27 per cent above the estimated revenue from time sales the preceding year. The previous peak year was 1931, which, according to estimates of the Federal Radio Commission, recorded a gross revenue between $70,000,000 and $73,000,000.

Equity Charges Tyranny

Actors' Equity Association is "going to bat" for its members whose main source of livelihood is radio broadcasting. Equity complains, in a survey which ran in serial form in the organization's house organ, *Equity,* and recently was published separately, that radio artists are subjected to every sort of tyranny imaginable by the radio magnates and agencies, the chief complaint being that there is no standardization of salaries. Following publication of the survey, the following figures on one-performance salaries of some radio personalities were brought to light:

Lawrence Tibbett, $4,000; Lily Pons, $4,000; Rosa Ponselle, $3,500; Chaliapin, $3,500; Grace Moore, $3,500; Geraldine Farrar, $3,000; Lucrezia Bori, $3,000; Lotte Lehman, $2,500; Richard Crooks, $2,000; Gladys Swarthout, $1,500; Nino Martini, $1,500; Richard Bonnelli, $1,500; John McCormack, $1,500; Schumann-Heink, $1,000; Queen Mario, $1,000; Helen Jepson, $1,000; Rose Bampton, $750, and Carmela Ponselle, $750.

Schenck Purchase In Fox Met Plan

The latest plan of reorganization for Fox Metropolitan Playhouses, due to have been filed in New York some time this week, will provide for an equal division of the circuit's stock between Joseph M. Schenck, president of United Artists, who last week revealed that he had submitted a bid of $4,500,000 for purchase of the company's bonds and Fox Theatres Corporation, with Mr. Schenck becoming president of Fox Met. The plan was to have been outlined to Federal Judge Julian W. Mack on Tuesday, but the hearing was postponed.

Milton C. Weisman, Fox Theatres receiver, will submit the plan. Fox Theatres owns all of the common stock of Fox Met and has a claim of $5,000,000, based on stock ownership, pending against it. The 86 theatres in the Fox Met circuit are, however, pledged as security for the $12,460,700 of the company's bonds outstanding.

Under the terms of the new reorganization plan, Fox Met as reorganized would issue approximately $6,000,000 of secured debentures to the present bondholders for 50 per cent of their equity and approximately 250,000 shares of new stock for the remaining 50 per cent. The plan further proposes that half of the new stock be sold by the bondholders to Mr. Schenck for about $600,000 in cash, the other half to Fox Theatres for $300,000 cash and the release of Fox Met from the $5,000,000 Fox Theatres' claim, which for purposes of the plan is allowed in the amount of $300,000.

If the present plan receives approval of the court, Fox Met bondholders would receive immediately cash amounting to approximately 20 cents on the dollar and would retain an aggregate $6,000,000 equity in the new company. In addition, the bondholders will receive warrants for a pro rata share in approximately $2,000,000 cash in the possession of the Fox Met trustee, after deduction of administration and reorganization expenses.

The plan also provides for the continuance of Skouras and Randforce as operators of the circuit under their present arrangements at least until May 1, 1936. It is anticipated that Mr. Weisman, as receiver for Fox Theatres, will become an officer of Fox Metropolitan. He denied that either A. C. Blumenthal or Loew's, Inc., has any interest in the plan or in the projected interest of Mr. Schenck in the circuit.

Department of Justice investigators this week started an inquiry into the Schenck offer, the procedure being similar to the check made last year when Loew's and Warner made a joint bid for the circuit.

Tax Revenue Drops

Admission taxes collected by the government during January totaled $1,328,884, compared with $1,399,815 during January, 1934.

FRENCH INDUSTRY HOPES TO RENEW PROGRESS INTERRUPTED FOR YEAR

Americans Less Affected Than Home Concerns by 1934 Retrogression; Theatre Receipts Down, Production Curtailed

Quota Extended as Government Awaits Parliament Action on Plans to Reduce Theatre Tax and Halt Block Booking

By PIERRE AUTRE
Paris Correspondent

The French cinema industry is fervently hoping for a resumption of the improvement interrupted last year, when the unstable political situation and the depression brought a reverse from the gains of 1933. Last year the receipts of theatres decreased at a large rate and the French producers made 50 fewer pictures than in the previous year.

On the other hand, foreign companies established in France, and especially the American ones, were comparatively little affected, and this despite the fact that American pictures presented in 1934 were generally less suitable for the French taste than those of previous years; there were too many dialogue pictures without action; pictures difficult to show in their original version with subtitles, and really impossible to dub. The dislike of the average French patrons for the ordinary dubbed foreign pictures increased the difficult situation of the importers of films into the French territory. Only the big foreign pictures now may be shown as features in the French cinema houses; others are taken only as supporting pictures.

The decree of November 27 extending for six months the quota which was to have expired December 21 had been received very quietly. Everybody thinks that the only trouble is the short period, leaving foreign companies the uncertainty as to a new quota in July. On the other hand, the number of 94 for dubbed pictures is really enough for the present. Dubbings, except for some outstanding pictures, are not so cordially welcomed by French audiences.

For the eight first months of 1934 (January 1 to August 31) receipts of Paris cinema houses decreased by 8.1 per cent. Receipts, which had been $14,300,000 in 1933, then went down to $13,200,000 in 1934, a decline of $1,100,000. The riots of last February reduced intake 12.5 per cent from the same month in the previous year, and with the excessive taxation, which may take up to 30 per cent of receipts, French exhibitors are in an unfortunate position, which affects also distributors and producers.

Furthermore, French patrons, who are going less often to see pictures, have also become more particular and protest vigorously against any picture they do not like.

While in the United Kingdom the more than 4,000 wired theatres are reported to be making big money, the 3,100 in France really cannot live if things stay as they are.

The eternal fight of the French Exhibitors Association for lower taxation has been stronger than ever, and may succeed at last, but for a very small reduction.

On December 11 a plan was proposed by the Government before the Parliament for a reduction of taxes on the stage and cinema theatres. The state taxes would be reduced by 20 per cent and the pauper tax (now 10 per cent) could be reduced in every town by an agreement with the town council. This pauper tax would be charged on the radio listeners. Coming strangely with the taxation development is a Government move to bar block booking and blind booking. This would save the exhibitor from booking a number of unknown films in order to get one which he knows to be worthwhile. On the other hand, no contract between exhibitor and distributor would be available before the second day after the trade showing or first public performance of a picture. It is expected that the Parliament will pass this plan.

The bill would not reduce taxes more than 4 or 5 per cent of extra receipts. Reduction of the pauper tax could be of great help, but as the decision will lay on the town councils, and as they will have to charge the tax on the radio listeners, who are, of course, larger in number than theatre and cinema exhibitors, there is no chance at all here.

This proposed law is only a prelude to the French statute of the cinema industry on which delegates of all branches of the industry have been working for several months. This statute would have to be passed by the Parliament, and that is why the Government, waiting for the new statute, has extended the present quota.

Admission Prices Reduced

The decline of patronage has obliged many exhibitors to reduce admission prices. The 6,000 seats in Gaumont Palace are now 40 to 80 cents, instead of 75 to $1. As a result this house is filled every night and all Sunday. All the other cinemas around it have been obliged to reduce prices. The average admission tickets in the Paris districts are 20 to 40 or 50 cents.

The Paramount theatre, on l'Opera Square, with pictures and a stage attraction featuring a permanent troupe of 16 English girls, has the following rates:

Morning (9.30 to 1 p. m.) and night (11.15 p. m. till 2 a. m.): 40 cents everywhere except the 80 cent mezzanine. There is no stage show at these performances.

Week days afternoon: 80 cents everywhere except $1 in mezzanine. Evenings (7.30 till 11.15) and Saturdays, Sundays and holiday afternoons: $1 except $1.30 mezzanine.

The most expensive seats are those of the theatres specializing in foreign talkers, mainly American talkers. In nearly all these cinemas (Champs Elysées and l'Opera districts) seats are normally from 50 cents to $1.70. As a matter of fact there are too many of these specializing theatres (28 of them). So they have been obliged to lower their rates, now 40 cents to $1.30.

Competition has been injected further with the expansion of short feature theatres. There now are 10 in the central districts, showing for 20 cents a two-hour program of news, comedies, color cartoons, and sometimes feature pictures.

Theatres' Policies Changed

American pictures are generally shown first in the Paris specializing theatres in their original version, spoken in English, with superimposed French titles. After one, two or three runs in these theatres, the American pictures are released in the other theatres of Paris and provinces as dubbings.

Paramount and MGM recently changed their policy of first-run exhibition in their own theatres.

The MGM Madeleine Cinema of Paris, which for a year had been showing the leading MGM productions in original version, as an experiment returned to dubbed versions for "Men in White" and "Tarzan and His Mate." One generally would expect that patrons who pay $1 to $1.30 would prefer the original versions.

On the other hand, Paramount, which had shown its pictures in original version in some high class theatres of the Champs Elysées and later in dubbing at its big Paramount theatre, has adopted another policy. All leading Paramount features are shown first at the Paramount theatre as dubbing, and two or three weeks later in some second run cinema showing American talkers. "The Scarlet Empress," "Murder at the Vanities" and "Cleopatra" were shown first-run at the Paramount in dubbed versions.

By the way, Henri Klarsfeld, general manager of the French branch of Paramount Pictures, has returned from the States bringing some good news about the new program of French production in France by Paramount.

Warners Double-Featuring

Warner-First National have retained their policy of double featuring original versions at the first-run Apollo theatre of Paris about each five weeks. Thus, "The St. Louis Kid" and "Happiness Ahead" appeared on the same program. If the pictures shown at the Apollo are successful at the box-office they are dubbed afterwards and released in the other French theatres.

Universal has been rather quiet since the beginning of the new season. This company has issued the original version of "Councillor at Law" and a number of dubbed pictures, among them "The Invisible Man," in the district cinemas.

Fox Film has shown both American and French pictures. The French version of "Caravan" has not been so well received here. Fred Bacos is producing regularly in the Joinville Pathe Natan Studios pictures to be released through Fox. They are popular pictures with great appeal to the Paris district and provincial audiences.

United Artists is continuing its policy of showing in original version its main pictures. They have a contract with four first-run theatres on the Champs Elysées and in the Boulevards district.

While American pictures in the original have very often a big success in Paris specializing theatres, the general release as dubbings in the ordinary theatres, as support to French product, is a great handicap. Dubbings are now nearly perfect, such as those of "Scarlet Empress" and "Cleopatra", but the French audiences are very particular. That is why distribution in France for American companies, especially such as in the cases of MGM and Warner, which do not have French pictures to release at the same time, has become terribly difficult.

With theatre receipts down, French producers have been obliged to reduce their production costs as well as number of pictures made. While in 1933 about 150 features were produced in the French studios, the 1934 total does not exceed 100 or 110. Since September 1 only

(Continued on following page, column 3)

'INNOCENT' COPYRIGHT VIOLATION PENALTY CUT TO $100 IN NEW BILL

Copyright Would Extend to Works of a Foreigner Only If Country Is Party to the International Convention

Modernization of the United States copyright laws and provisions for entry of the United States into the international copyright convention are included in a bill made ready by the State Department for early submission to the Senate foreign relations committee. The measure includes provisions for reducing from $250 to $100 the penalty on motion picture exhibitors for "innocent" copyright infringement.

The State Department for several years has been working for modernization of this country's copyright laws and entry of the United States into the international convention. With respect to the second phase, Herbert Hoover sought approval of such a measure in 1931 and last year President Roosevelt attempted a similar move, but in both instances the Senate failed to ratify the treaty.

The present copyright law was enacted in March, 1909, and amended to protect motion pictures in 1912, with additional amendments in 1913, 1914, 1919, 1926 and 1928.

Several Provisions Opposed

The new bill attempts to cover the motion picture situation, but there are several provisions said to be unsatisfactory to both producers and exhibitors.

In Section 1, giving the copyright owner the exclusive right to make a motion picture, either with or without sound, from a literary work, and to perform it, an amendment also provides for radio broadcasting. Section 4 provides that "copyright may be secured for all the works of an author, whatever the mode or form of their expression."

Section 5 would add to the classes for which copyright may be claimed on works prepared expressly for radio broadcasting.

Section 8 would provide that copyright extend without formality to the works of a foreigner only in the case of countries which are parties to the international convention, and that in the case of citizens of other countries the present reciprocal requirements shall be met.

Section 11, which relates to the copyrighting of unpublished works, would be broadened to cover works prepared exclusively for radio broadcasting.

Section 23 would provide for a copyright term of 56 years, without extension, in lieu of the present term of 28 years, with renewal for a like period. The new period automatically would apply to works registered prior to the date the new act becomes effective.

In Section 25, the penalty provisions for copyright infringements are amended to give the owner of the copyright the right to obtain an injunction to restrain infringement; to collect such damages as he may have suffered through infringement, as well as all such part of the profits which the infringer shall have made as the court may decree, or to collect, in lieu of actual damages and profits, such statutory damages as the court may hold just.

When proving profits in infringement cases the plaintiff would be required to prove only sales, rentals, license fees, or other revenue derived from any disposition of an infringed work, and the defendant would be required to prove every element of cost which he claims.

In the setting of statutory damages it further is provided that the limits for unauthorized exhibitions of motion pictures shall not be less than $100 nor more than $10,000 for all infringements of a copyright by any one infringer up to date of suit.

In these circumstances the plaintiff either is required to show that at the time of alleged infringement the work either had been registered or notice of copyright had been affixed thereto, before he is entitled to any remedy other than an injunction of the fair and reasonable value of a license, in a sum of not more than $2,500 as determined by the court.

Transfers Differentiated

If the defendant is able to prove he has been subjected to fraud or substantial imposition by any third person and had acted in good faith, the plaintiff may recover only for infringements to the date of institution of suit, an amount equivalent to the fair and reasonable value of a license, but not less than $50 and not more than $2,500.

Section 41, which differentiates between the transfer of copyright and the transfer of material object copyrighted, is expanded to provide that independently of the copyright, and even after its assignment, the author retains the right to claim authorship as well as the right to object to every deformation, mutilation or other modification of his work which may be prejudicial to his honor or reputation, but this is not to limit full freedom of contract between the author or owner of a work and an assignee or licensee thereof.

The bill includes a new section which authorizes the President to take steps necessary to make the United States a member of the Union for the Protection of Literary and Artistic Works.

The department's measure, with the exception of this last-named new section, which automatically would become effective upon passage of the bill, would go into effect July 1, 1935.

Kaufman Leaves Paramount Post

Albert A. Kaufman, for many years a Paramount executive, resigned last week to join the Coast agency operated by Myron Selznick and Frank Joyce as vice-president and general manager. Mr. Kaufman had been the founder and head of the Paramount foreign studios, and prior to his resignation, had acted as assistant to Emanuel Cohen, formerly production head.

Adolph Zukor, Paramount president; Henry Herzbrun and Ernst Lubitsch, jointly heading the Paramount studio, expressed regret at Mr. Kaufman's resignation. Mr. Zukor said: "Al Kaufman has been with Paramount, with me, since the founding of the company. . . . While I sincerely regret his decision, I readily can understand that his new affiliation will prove more lucrative for him."

A. M. Botsford has been named executive assistant to Mr. Herzbrun. Bogart Rogers has been placed in charge of the story department.

U.S. Films Retain Lead in France

(*Continued from preceding page*)

30 pictures have been produced in the French studios and 20 of those before November 15.

Nevertheless, quality has become better. In 1934 France produced a few pictures which have been really great successes. The main pictures of 1934 French production are:

LAC AUX DAMES: ("For the Ladies") from Vicky Baum's novel.

JEUNESSE ("Youth"), a picture showing the real life of four Parisian girls and boys.

LE GRAND JEU, Jacques Feyder's picture on the Foreign Legion.

LA MAISON DANS LA DUNE ("The House in the Dune"), a dramatic action picture showing smuggling on the French-Belgian border.

NUITS MOSCOVITES ("Moscow Nights"), two months at the Champs Elysées' Marignan theatre. Directed by Alex Granowsky.

THE SLUMP IS OVER, a new kind of French picture with Albert Prejean and the 17-year-old star, Danielle Darrieux.

IF I WERE THE BOSS, funniest picture of the year, starring Fernand Gravey (on "Queen's Affair" and "Bitter Sweet").

ANGELE, a very original picture shot in the South of France and showing life of the countrymen. Directed and produced by the stage writer, Marcel Pagnol (author of "Topaze").

THE BATTLE, the English version of which has just been shown in New York.

LA DAME AUX CAMELIAS, Alexander Dumas, Jr.'s novel, played by the stage players Yvonne Printemps and Pierre Fresnay.

MARIA CHAPDELAINE, a story of the French countrymen in Canada, where all outdoor shots were taken.

British Well Received

American and French pictures are the main elements of the French market, but there are also some from Germany, England and Russia. British pictures have been very well received.

The Soviets have booked a Pathé Natan theatre on the Boulevards for exclusive exhibition of Russian Pictures. This is the Max Linder Cinema, where, after an eight weeks' first-run of "The Storm" they began showing a musical picture called "The Gay Fellows." These pictures have not been so well accepted except by socalled society audiences.

It is rather strange to see French and foreign films sharply criticized by the French daily newspapers, particularly in Paris, where cinemas provide 20 per cent of the total advertising. Caustic comment by the critic of a leading evening newspaper in Paris stopped at once the success of "Cleopatra" at the Paramount.

The industry needs real championing in France. Only 8 per cent of the population goes to the cinema theatres.

Independents Release 100 Features in New York

New York independents are releasing approximately 100 features this season, it was estimated this week by the New York grievance board during a hearing.

It also was indicated that the totals announced by the various exchanges average about 150, but every company does not deliver the quota promised.

PARAMOUNT

PRESENTS A

PREVUE OF "MISSISSIPPI"

starring

BING CROSBY
W. C. FIELDS
JOAN BENNETT

with

Queenie Smith, John Miljan, Gail Patrick
Fred Kohler, Claude Gillingwater
A Paramount Picture • From the play by Booth Tarkington • Directed by Edward Sutherland

THE CAMERA REPORTS A

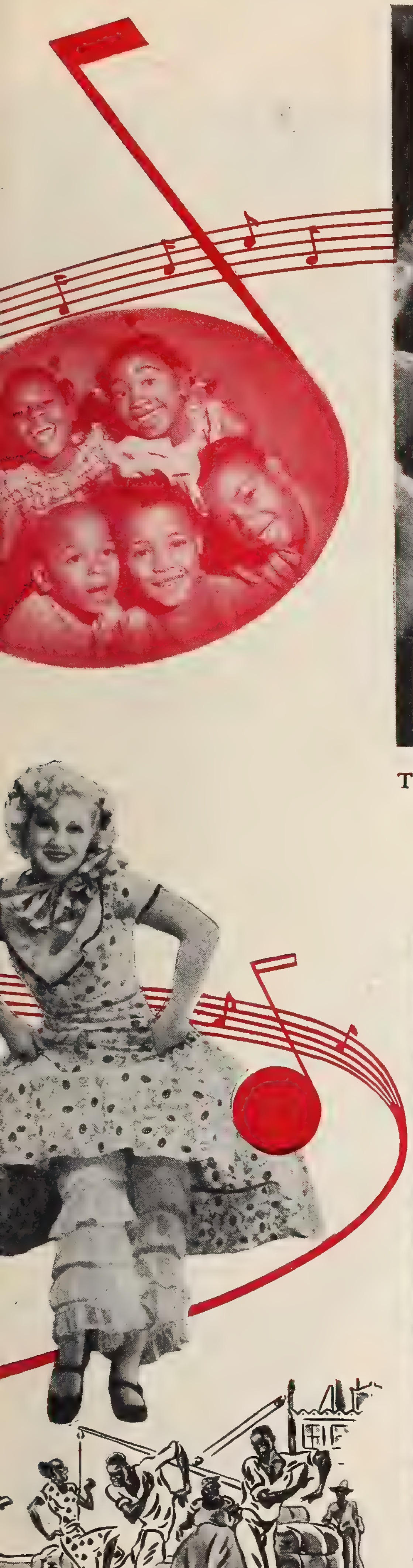
NOT SO BAD!—Lovely Joan Bennett gets quite a shock when she learns that the notorious river desperado, the Singing Killer, is none other than her romantic Yankee troubador, Bing Crosby.

ANYWAY, IT'S LOUD!—W. C. Fields, the Champion Calliope Player of the Seven Seas hits a close one with the Notorious Colonel Steele, Bing Crosby, the Singing Killer.

RIVER QUEEN SHOW BOAT
COMMODORE
ORLANDO
JACKSON
TROUPE

HERE THEY ARE . . . The glittering Galaxy of Stars from the Jackson HIMSELF . . . Alabam, Dancing Dynamite of the Bayous Novelty Melodies . . . A Ship of Song, Laughter, Rhythm and

PREVIEW OF "MISSISSIPPI"



Greatest Show Afloat . . . Commodore
. Five Cabin Kids, Dusky Singers of
Romance!

THE BATTLE OF THE CENTURY!—The Singing Killer in a struggle to the death with Dead Shot Cap'n Blackie, Fred Kohler, Unchained Alligator of the Dismal Swamp!

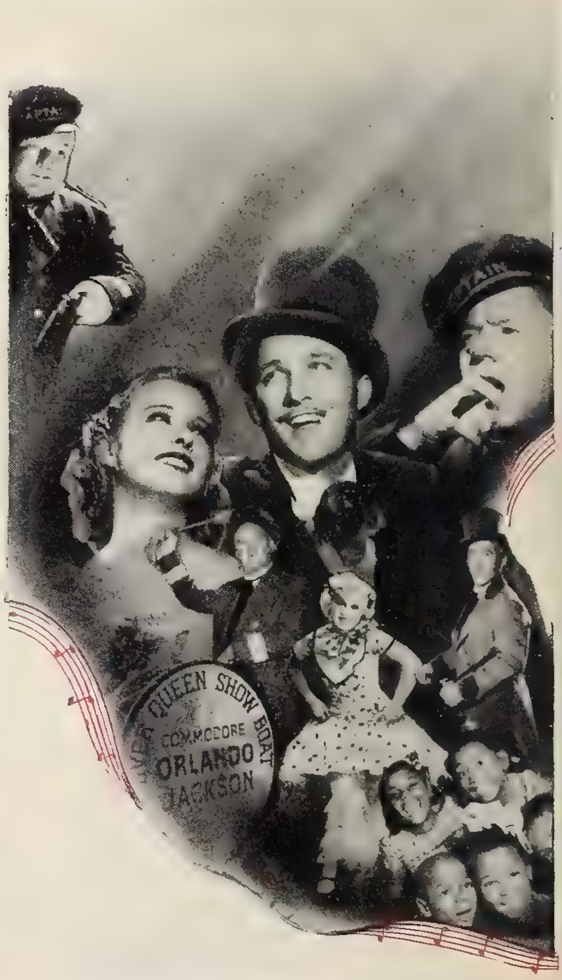
A SONG OF LOVE!—With the fragrance of magnolias scenting the moon-lit night, Bing Crosby sings his way into the heart of Joan Bennett, the loveliest lass in the Mint Julep Belt

ACTION...MUSIC...LAUGHTER...DA

THE GLAMOUR OF THE OLD SOUTH! — Bing Crosby plays the courtly suitor to his lovely Dixie bride, Gail Patrick, amidst the romantic glamour of the Old South.

THE OLD ARMY GAME! — What with bedlam rampant on the Show Boat, the Skipper can't be bothered playing around in a woman's arms!

STYMIED HAM! — The steely glitter in Dead Shot Cap'n Blackie's eyes interrupts the trajectory of some "ham-and" from the plate to the commodious mouth of the four-flushing river showman!

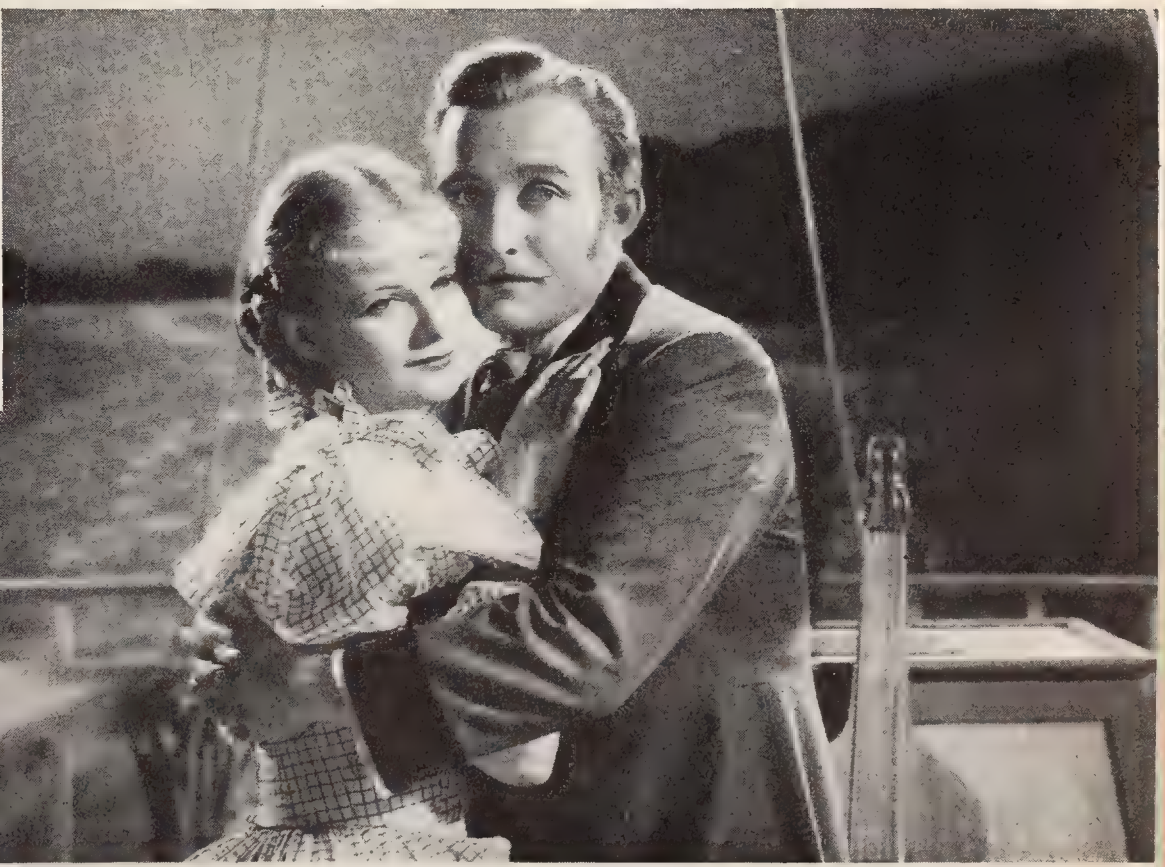


HERE SHE COMES! . . . a floating palace of entertainment, loaded to the gunwales with melodious music, side-shaking laughter, dancing, excitement, action and romance!

NCING...EXCITEMENT...ROMANCE!

KILLERS ON THE LOOSE!—A tense moment when a friendly card game that started peacefully with chips and glasses ends with pistols and knives!

THE SINGING KILLER! —Bing Crosby sings love songs to lovely ladies, fights for honor and wins the prettiest gal in Dixie!



HAPPY ENDING!—With a happy song on their lips and love in their hearts, Bing Crosby and Joan Bennett steam away with the Show Boat troupe down the broad highway of the Mississippi!

NATION-WIDE MERCHANDISING CAMPAIGNS TO PLUG PARAMOUNT'S "MISSISSIPPI"

National Newspaper Ads

Key centers throughout the country will be supported by a national newspaper campaign that will sell "Mississippi" as the most important entertainment event in the history of the community!

BING CROSBY
W. C. FIELDS
JOAN BENNETT
MISSISSIPPI
SONGS! SENSATIONAL
GAY AND GORGEOUS ... LOUD AND FUNNY ... SWEET
BING CROSBY W. C. FIELDS JOAN BENNETT
"MISSISSIPPI"
BING CROSBY
W. C. FIELDS
JOAN BENNETT
MISSISSIPPI
"MISSISSIPPI"
ROMANCE

Music

Rodgers and Hart Hit Songs...Nation-wide window tie-ups...radio plugs...ballroom tie-ups...Decca and Brunswick record tie-ups...music exploitation that will blanket the country!

SOON
IT'S EASY TO REMEMBER
DOWN BY THE RIVER
FAMOUS MUSIC CORP.
DECCA
DECCA
DECCA

Exploitation

Giant National Exploitation Tie-Ups . . . Armour, Old Gold, Woolworth, Kresge, Woodbury . . . Full page ads in Saturday Evening Post and American Weekly . . . newspaper ads, display cards, heralds, window tie-ups, still give-aways . . . Exploitation of a nation-wide scope!

MEAL OF THE MONTH
CAPTAIN
I suggest
AN OLD FASHIONED
BAKED HAM DINNER
FOR EASTER
W. C. Fields
HOW TO PREPARE
W. C. Fields'
OLD FASHIONED
BAKED HAM DINNER
Even a sword needs the throat-ease of Old Gold
W. C. Fields
"I suggest an Old Fashioned Ham Dinner for Easter"
APRIL
ARMOUR'S
Meal of the Month
We suggest you see W. C. Fields in his newest Paramount success "MISSISSIPPI"
CIGARETTE
Meal of the Month
ARMOUR AND COMPANY
Armour's
MEAL OF THE MONTH
suggested by W. C. Fields star of Mississippi
Take One!
Old Fashioned Baked Ham Dinner
Armour's STAR HAM
SWEET POTATOES

THE HOLLYWOOD SCENE

Contemporary Biographies New Trend in Production; Only One Film Starts, Eight Are Finished

By VICTOR M. SHAPIRO
Hollywood Correspondent

PERSONAL screen biographies of great or colorful figures having proved successful as entertainment, definite indications are that there will be a new trend in the type of personalities treated, a turn to utilizing the drama and romance surrounding more contemporary and probably equally glamorous figures with whom the public is more directly familiar. Universal started it with announcement of a production built around the late Florenz Ziegfeld, glorifier of American girls. MGM purchased it and will produce on a lavish scale, with William Powell portraying Ziegfeld.

Universal will proceed with a picturization of the equally glamorous Diamond Jim Brady. Broadway playboy of the gay nineties and early years of this century, Brady's diamonds and voracious appetite are both fact and legendary features of the American scene. Friend of millionaires and down-and-outers, Diamond Jim was an astute business man, a colossus of a gaudy world. His bid for Lillian Russell's hand and the lavish manner in which he sought to influence her decision is still talked about. Spending thousands buying champagne for others, he never drank himself.

Other American characters affording potential screen entertainment include such personalities as "Bet a Million" Gates, the great gambler Canfield, the original Nick the Greek, Hetty Green, Alan Dale (critic), the bosses Croker, Tweed, Hanna.

Should the production of "Diamond Jim" prove popular, old newspaper files, the *Police Gazette* of halcyon memory and even the Congressional Record will be in for a thumbing over.

Young Warner Players Shine

The first annual dinner dance of the Warner Club, held at the Biltmore Bowl last Thursday, set a standard for future entertainment committees of the organization to shoot at. Bill Koenig is president of the studio club, and Sol Dolgin was chairman of the entertainment, provided chiefly by the younger players, with Benny Rubin master of ceremonies. Winifred Shaw, The Three Kings, the Di Marcos and others performed with specialties between sketches in which the entire industry was kidded good naturedly in the Hollywood manner.

Topping the evening was a preview of a reel of "blow ups," with the high priced players forgetting their lines. Nearly everyone on Warner's list got into the reel, with no favoritism. Funniest "breaks" were contributed by Rudy Vallee, Jimmy Cagney, Warren William, Kay Francis, Pat O'Brien and Dick Powell.

Rachel Crothers on Percentage

Behind the news this week is the interesting story which on the surface reads, "Rachel Crothers has signed a percentage contract with Samuel Goldwyn." Until this deal, the playwright, with at least one stage hit in New York every season for the past twenty years, had shown little or no interest in pictures. It was pointed out to her, however, that, in a new approach to films, if she could write for the screen, and be paid a percentage of the gross, the way would be paved for other writers who believe in the royalty system.

Miss Crothers held out for only one point. She insisted on the right to supervise her own productions, which was granted under her present contract. Furthermore, she is responsible only to Samuel Goldwyn and no one else.

Sam Goldwyn, Showman

They tag any foolish gags they can think of on him, but Hollywood acknowledges Sam Goldwyn as one of the shrewdest showmen. Following the theatre preview of "The Wedding Night," one was held next day in the studio for the press, and his keen showmanship sense again was demonstrated. Upon its conclusion, which shows Gary Cooper standing by a window soliloquizing with the shade of his departed love, Mr. Goldwyn asked the audience to wait a moment while he showed the last reel with another ending, which reveals the action as a novel which Cooper had written.

Asking the critics to vote as to which ending they liked better, he got a ballot from practically everyone. By a great majority the press favored the first, or realistic finale.

One Film Starts, Eight Finished

Hollywood's heavy active production schedule eased up noticeably in the past week. Only one picture was started, while eight were completed. MGM is credited with the sole new feature to be put into work. Paramount finished three, Columbia, MGM, Fox, Universal and Mascot one each.

Titled "Order Please," the picture started by Metro, will present Conrad Nagel, Steffi Duna.

Comedy is the outstanding element in the Paramount pictures just completed. The first, "McFadden's Flats," adapted from a play by Gus Hill, will feature Walter C. Kelly (the Virginia Judge), Andy Clyde, Richard Cromwell, Jane Darwell, Betty Furness, George Barbier and Phyllis Brooks. In "Stolen Harmony" George Raft plays a dual role. With him are Ben Bernie, Grace Bradley, Lloyd Nolan, William Cagney, Goodee Montgomery, William Pawley, Ralf Harolde, Charlie Arnt, Paul Gorrits, Iris Adrian, Cully Richards, Jack Norton, Christian Rub and Snowflake. "Hold 'Em Yale," from a Damon Runyon original story, has Patricia Ellis, Larry (Buster) Crabbe, Caesar Romero and William Frawley.

Columbia finished the western "Fighting Shadows," formerly titled "Guns of the Law." Tim McCoy is starred, with Geneva Mitchell, Robert Allen, Ward Bond, Cy Jenks, Otto Hoffman and Ed LeSainte.

At MGM "Reckless" was finished. Jean Harlow, William Powell and Franchot Tone are its big names.

With only a few specialty atmospheric shots to be made, Fox transferred "Dante's Inferno" to the cutting rooms. The cast comprises Spencer Tracy, Claire Trevor, Henry B. Walthall, Alan Dinehardt, Scotty Beckett, Robert Gleckler, Rita Cansino, Gary Owen, Willard Robertson and Morgan Wallace.

Shooting was completed on "Princess O'Hara" at Universal. Chester Morris and Jean Parker have the leads.

Mascot finished "Behind Green Lights," featuring Norman Foster, Judith Allen, Purnell Pratt, Mark Lobell and Theodore Von Eltz.

LOOKING AROUND

in Hollywood

THAT mountain of artistic pretense and affectation which is Mr. Joseph Von Sternberg has labored and brought forth a mouse to which is attached the rather absurd title, "The Devil Is a Woman." We state regretfully and simply for the purposes of accuracy that it is a Paramount picture which was previewed in Hollywood on last Friday night. Ernst Lubitsch, optimist that he is, indicated following the preview his hope that now being in charge of Paramount production he would be able to do something about this picture before it is finally delivered to the theatres. Our best wishes go to Mr. Lubitsch in this worthy ambition. He need approach his task with no conscientious scruples; he cannot possibly do it any harm.

The production is an example—incredible though it may seem—of what such a person as Mr. Von Sternberg can and will do when permitted to run wild with the facilities of a great studio, including its bankroll. It is notable for fine photography, Mr. Von Sternberg being among other things the accredited cameraman on the production. The camera work frames a picture which is almost utterly without merit and fulfills about the same function as an interesting frame for an amateurish daub of oils on a sheet of canvas. Marlene Dietrich sings two song numbers. One of them is quite well-done and might amount about to the single bright spot in the picture were it not due to the fact that it is distinctly suggestive in character and ought to come out. With this scene out, the picture would be, uniformly from start to finish, one of the worst pictures we have ever had the misfortune to observe. What it pleases to rely upon as story is something that only a person who knows utterly nothing about stories could consider to be a story. The technic used in telling the story is shockingly abortive. Miss Dietrich is a conventional vampire. The other characters are relieved of anything definitive in the way of characterization and are left as unknown, uninteresting manikins.

Mr. Von Sternberg's posturing and posings apparently lulled the studio authorities into a notion that this graduate cameraman knew precisely what he was about with respect to all details of the production, including the story. It appears that he was in complete and autocratic charge of the production. Aside from the rather interesting question as to just how responsible executives of a corporation see their way clear to allow subordinates to have this kind of a holiday with the corporation's resources, the responsibility for this production lies at Mr. Von Sternberg's door;

(*Continued on following page, column 1*)

LOOKING AROUND

in Hollywood

(*Continued from preceding page*)

he was in complete charge. This circumstance gave rise to a full and complete opportunity for Mr. Von Sternberg to demonstrate what appears to be his contempt for both his studio and for the public. This production seems to suggest that Mr. Von Sternberg thinks that the conventional ways of the industry are the ways of stupid people. He would show the industry the Von Sternberg way. The public, too, in his reasoning, seems to be of a stupid character; he will not give them what they have demonstrated they want; instead, he will give them what Von Sternberg thinks they should have.

The production, involving a fortune in cost, plagues the industry as an example of what can happen when an unstable artist, if indeed he is an artist, is allowed to run riot. It will deepen the furrows in the brows of theatremen and it will serve the public as a sure-cure for the theatre-going habit.

As the preview audience passed out of the theatre a wit standing in the lobby called out, "Here, here, get your copy of Freud."

—

IF one undertakes to write a piece about "Naughty Marietta" there is need that he steel himself against a very possible delirium lest the resultant item turn out to be a giddy raving that will read more like a blatant advertisement than an honest expression of opinion. In other words, therefore, MGM has done exceedingly well by the Victor Herbert operetta. The exquisite song numbers of this famous musical show have been given noteworthy production and rendering; two of them—"Mystery of Life" and "I'm Falling in Love with Someone"—have never, undoubtedly, in any previous rendering been given such charm and beauty of setting, nor voiced with such skill and artistry. Within our observation it is Jeanette MacDonald's best performance upon the screen. And strangely enough, in view of this exceptionally fine performance, there is a dark horse named Nelson Eddy who probably should be declared the winner of the acting and singing stakes. Among the performers there are also Frank Morgan, who bears watching in any picture, and Elsa Lancaster, who will be remembered for a sharply etched portrayal in "Henry the Eighth", in addition to a number of other excellent players.

"Naughty Marietta" is a thing of beauty, skillfully and humanly directed by William S. Van Dyke. There is comedy enough and enough also of story adapted by John Lee Mahin from the book by Rida Johnson Young. But it is the Victor Herbert music and what has been done with it that makes this an attraction that should mean millions of happy hours for customers of the picture theatres. In many respects nothing more satisfactory in the way of a musical picture of real music has been done. Particularly adroit has been the treatment given to the introduction of the several musical numbers. These are glided into so reasonably and so sensibly that there has been avoided completely that unpleasant shock which is so frequently encountered. This is a Hunt Stromberg production and it is one which any producer might well be proud of. To the Stromberg list may be added another production of outstanding merit. To us "Naughty Marietta" was one of the most enjoyable of the motion pictures.

—MARTIN QUIGLEY

British Protest Booking Combine

Every British distributor with the exception of Gaumont on Tuesday in London, through the Kinematograph Renters' Society, has agreed to invoke the existing resolution against booking combines. John Maxwell of British International is chairman of the society, which this week asked Gaumont for details of its arrangements with theatres, and ordered members to make no deals with those houses.

Last week it was reported that a wave of circuit buying was imminent when it was revealed that Gaumont British had acquired a large holding in Union Cinema Co., Ltd., and that Arthur Jarratt, Gaumont booking head, had joined the board to do the booking. It also was reported that Gaumont planned 30 new houses.

It appeared this week, however, that Gaumont's acquisitions are booking deals.

Clayton Sheehan Sails

Clayton Sheehan, foreign manager for Fox, sailed for Europe this week on his regular semi-annual trip to foreign capitals.

REINHARDT NAMES FILM'S GREATEST

Max Reinhardt, famed European producer, now making "A Midsummer Night's Dream" for Warner, this week in Hollywood named those players who, in his opinion, are the greatest of the talking screen. Charles Chaplin, who was not included because he has not appeared in talking pictures, Mr. Reinhardt called "the greatest artist of them all."

The "greatest," with James Cagney placed first, are: Charles Laughton, Katharine Hepburn, Leslie Howard, Greta Garbo, Marlene Dietrich, Paul Muni, Marion Davies, Robert Donat, Kay Francis, Edward G. Robinson and Bette Davis.

George M. Cohan this week named Walter Huston and Helen Hayes America's greatest players.

Cutting of Prices Continues Actively

Pittsburgh and Kansas City this week remained the focal points of the nation's price wars with theatres in each situation slashing top prices to unprecedented low scales.

Although the price war in Kansas City has been on for several months, with first runs and neighborhoods teetering back and forth, exhibitors in that territory this week were of the opinion that low admissions would continue at least for the balance of the 1934-35 season. Increases may be attempted with the start of the 1935-36 season.

The Kansas City first run situation is having repercussions in the neighborhoods and suburbans. One of the latest to cut its scale is the Plaza, Fox Midwest's ace suburban house, which has first call on product after first run. There the top has been cut to 25 cents after staying at 30 cents since the middle of last year.

Prices were raised at Fox suburbans and some of the independents when first runs established higher scales early last autumn. Three of the five first runs, however, soon returned to lower scales after a trial, the only two withstanding the price-cutting wave being the Publix Newman and the Fox Uptown.

In Pittsburgh, with the reduction of its scale from 40 to 25 cents, Mort Shea's Fulton this week ran into trouble with exchanges, some of which refused to honor contracts under existing prices. The same difficulty was encountered by the Alvin, where an "early-bird" matinee price of 15 cents had been announced last week from opening until 12:30. When the distributors protested, the Alvin immediately returned to its 25 and 40-cent scale.

M. E. Comerford Ill In Washington Hospital

The condition of M. E. Comerford, head of the Comerford Theatre Co. of Pennsylvania, who collapsed in a Washington hotel on Friday, was considerably improved Wednesday.

The veteran theatre man had planned to attend the convention of the Motion Picture Theatre Owners of America at New Orleans this week.

Stage Blames Public For Salacious Plays

The current wave of criticism of the legitimate theatre for salacious presentations should be directed at the public rather than at the actor and at the producer, it was said in New York Tuesday at a meeting of the Episcopal Actors' Guild.

Dr. Louis K. Anspacher, playwright, actor and lecturer, voicing the sentiments of the Guild, said that "if the theatre is being debauched, the public is doing it."

Thomas Brady Dies in Toronto

Thomas Brady, former Fox and MGM representative in Buffalo, died in Toronto this week of a heart attack. He was 50 years old. Mr. Brady was associated with Regal Films, Canadian distributors for Gaumont British and London Films.

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CHICAGO ILLS FEB 21 1935

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JOHN BALABAN

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JOHN BALABAN

BALABAN & KATZ CHICAGO

AGREE WITH YOU THAT INDUSTRY NEEDS GOLD DIGGERS OF 1935 AT PRESENT TIME BUT FOR PROTECTION OF THEATRES PLANNING TREMENDOUS ADVANCE CAMPAIGNS WE MUST HOLD TO PREVIOUS ANNOUNCEMENT OF INDEFINITE RELEASE DATE STOP WARNER BROS MUST AND WILL KEEP FAITH WITH THE HUNDREDS OF EXHIBITORS DEPENDING ON THIS PICTURE FOR THEIR CASH CLEANUP OF THE SEASON AND WE KNOW YOU WILL BE FIRST TO COMMEND SUCH A STAND STOP PLEASE ADVISE WHAT DATES YOU PREFER AND FURNISH OUTLINE OF CAMPAIGN PLANS AS THE SURVEY DETERMINING WHAT THEATRES CAN BEST SET UP GOLD DIGGERS NATIONALLY IN PRE-RELEASE RUNS WILL BE COMPLETED BY SMITH AND MYSELF IN A FEW DAYS AND FINAL ANNOUNCEMENT OF SELECTIONS WILL BE MADE THEN STOP THANKS FOR YOUR IMPATIENCE WE KNOW WHAT KIND OF AN ATTRACTION WEVE GOT WHEN A SHOWMAN LIKE JOHN BALABAN CANT WAIT

GRAD SEARS

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Jack Ross, hustling secretary and traveling companion to Carl Lammle, Senior, some day will write a book of reminiscences and will include incidents which occurred on his globe-trotting with Lammle *pere*. One of the most dramatic, and one which neither Laemmle nor Ross will ever forget, was their meeting in Vienna last summer with Engleburt Dolfuss, chancellor of Austria.

Upon being formally introduced in the chancellor's chambers, Dolfuss' greeting was, "I am glad to see another man as short as I am." Laemmle, in fact, towered at least an inch above the "vest pocket" dictator. Despite that appellation, however, there was nothing of the dictator's demeanor about Dolfuss; he was friendly, human, sympathetic.

The big kick to "Uncle Carl" came at the state reception and dinner given by Dolfuss in his honor. Laemmle was impressed that the Franz Josef service in silver was used. The blue room of the Imperial Hotel in Vienna, scene of the dinner, still retained the regal trappings of monarchy. During the evening Ross tried hard to appear properly nonchalant and as matter-of-fact as the 22 leaders of the industrial, financial and civic life of Austria assembled to do honor to the man who left Laupheim, Germany, 68 years ago last month, to become a motion picture pioneer and a leading American producer. The dinner was delayed an hour because of a conference of state which required the chancellor's presence. Those were tense, troublous days for the little republic.

The dinner was on the evening of July 3rd. A few days later, at Carlsbad, Laemmle was shocked upon receiving word that the Little Napoleon had been murdered in the abortive and now historic Nazi "putsch."

▽

There is a sea food restaurant in Chicago, relates Mark Hellinger, that boasts in its advertising that they serve anything that swims.

A sweet young thing walked in there the other night, and when the waiter asked her for her order, she told him to bring her Johnny Weissmuller!

▽

Eddie Dowling, who rose from cabin boy on the ill-fated Lusitania, to star, writer and producer of musical comedies, motion pictures and radio shows, was one of 17 children. Broadway Eddie and White House Franklin are pals.

▽

The Brothers Warner announce as their next feature motion picture: "The Irish In Us."

▽

Sophie Tucker, self-styled "Last of the Red Hot Mammas," last week very nonchalantly tossed five years into the ashcan. Notifying the press of the arrival of her birthday, Sophie admitted that she was just turning 46, whereas there are records which say she is 51. Our life won't be worth a nickel when Sophie see this.

▽

Little acorns from big oaks:

"People shouldn't expect actors to look like human beings."—Phillips Holmes.

"I want to be a millionaire and have about 16 *children."—Ginger Rogers.*

"If I were a woman I'd hold myself slightly in reserve with men. As for petting, that's all right if one is sincere about it, but the danger lies in being sincere too often."—Clark (Screen Lover) Gable.

"I'm always so disappointed when I see myself on the screen that I'm sick afterward."—Tom Brown.

Lead Gus McCarthy, Kindly Light

A BEACON LIGHT shines day and night atop the El Capitan theatre in Hollywood. It shines whether the theatre is operating or dark, and it has been shining for seven years. C. A. Toberman, local realty man with a soul, figures it is good civic advertising. And therein lies a story.

Some years ago Gus McCarthy, now on the editorial staff of Quigley Publications in Hollywood, was writing publicity and otherwise press-agenting for the Ocean Park Pier on the California seacoast. One day into his office came a representative of the Paul D. Howse Neon Electric Company. He told Gus a grand tale of a beacon his company had developed which would penetrate the night for 75 miles.

Ocean Park Pier has a unique location—the entire United States of America standing behind it on the east and the whole Pacific Ocean from the South Pole to China facing on the south and west. But, unfortunately for the 75-mile visibility possibility, there is a range of hills completely shutting off the pier from the hinterlands, and Gus couldn't see that this beacon would do the enterprise any good on the sea side, where, he figured, the flying fish, the whales and other denizens of the briny deep would be the only ones to ever see it. So he turned the proposition down flatly.

The pier, then, as now, was owned by Adolph Ramish, Abe and Mike Gore, Sol Lesser and George Cleveland, gentlemen of whom we have heard a lot in motion picture circles. Unknown to McCarthy the fast-talking beacon salesman had gone over his head right to the front. And did the owners enthuse. Paul Howse himself visited them and laid it on thicker, telling the gentry that the Navy was installing a similar beacon either at New London or Baltimore or some place on the east coast. Anyway, Mr. Howse agreed to pay the expenses of Mr. Cleveland and Gus McCarthy for a trip eastward to see the light in operation. They went, but never saw the beacon, or even knew where it was located. They had other and more interesting things to do in Monreal.

One month later Mr. Cleveland and Mr. McCarthy returned to Ocean Pier and related to the owners a glowing report of that which they hadn't seen; also the further news that the thing would cost many thousands of dollars. That cooled the ardor of the prospective purchasers and they prevailed upon Mr. Howse to make a miniature model. He did. One about ten feet tall in full working order.

Meanwhile, Mr. Cleveland died, the depression came along, cash became scarce and Ocean Pier retrenched. The model stood in Gus's office until he got tired looking at it. Then everybody took to DX radio reception, McCarthy included. Ray Melling, projectionist in the Dome theatre, made him a set. Looking around the Pier grounds for an aerial, Melling decided that the beacon model would be just the thing. And it was.

Time passed and lo and behold who should walk into McCarthy's office again but the original neon beacon salesman looking for his model. "Naturally I didn't know a damn thing about it," Gus told us, not expecting that we would believe him. There was much hue and cry about that model. They had a customer lined up for the beacon and had intended to demonstrate. Anyway the sale was made without it and the purchaser was Mr. C. A. Toberman, Hollywood realty man with a soul, who placed it atop his El Capitan theatre. That was seven years ago and there the light has been shining nightly, shining brightly ever since.

The first change to be made by Ernst Lubitsch in his new position as production head over all of Paramount's picture making activities was to change the title of Mae West's "How Am I Doing?" to "How Am I Doin?"

▽

Emile Boreo, newest Broadway importation from Paris, once faced a firing squad of the Czar's army. A Cossack officer, unaware of the purpose of the assemblage, happened along and, noticing Boreo giggling, "punished" him by ordering him from the line and sending him back to his quarters. That's his story.

▽

Eagle-eyed Cornelius Vanderbilt, Jr., says "The President Vanishes" is so full of inaccuracies that it will give Washingtonians lots to laugh about. For instance: The servants at the White House, except for the Chief Usher, are *all colored;* no one can enter or leave the White House, including the President and his family, without passing the White House police, a uniformed body; no member of the Presidential party, including the President, is *ever* alone. The Secret Service has operatives with them *constantly.* The Vice-President becomes President *pro-tem* automatically when the President is out of the country. The President's aides stand rigidly at attention at all times in public. *They never applaud the President.* The President's secretary seldom accompanies him to functions, and if he does he never leaves the President. *His* secretary answers the phone—the President's secretary's secretary. There are no skyscraper garages in Washington. The Secretary of War never conducts a civilian investigation; that is done by the Bureau of Investigation.

▽

Motion Picture Fan Vincent Yardum, Jr., New York, wrote to *Photoplay Magazine's* Kathryn Dougherty complaining that when Carole Lombard was doing her fan dance in "Lady By Choice," she put both of the fans in front of herself. And in back of her was the whole orchestra. "Please watch these things," advised Mr. Yardum. They probably did.

▽

Buster La Mont in California bemoans the loss of his servant, Eli Balongag, whom Victor Varconi swiped from him. Eli handed Victor the following note and then scrambled back into the butler's pantry with great haste:

> DEAR MR. AND MRS. LA MONT:
>
> Before I should dwell on the subject that I wish to communicate to you, please pardon me if I had done something wrong and did things to displease you.
>
> I have been in Los Angeles about six years and never was I out of a job for a week. I have worked for several peoples and never was I happy and treated kindly and nicely the way you do to me Dear Mr. and Mrs. La Mont. This is the main reason why I cannot tell you in person the following:
>
> I have the honor to resign as your houseboy Friday, currant series.
>
> But before I will go away I cordially envite you to a little suffer party in your lovely home on Thursday evening at eight o'clock. Please have Junior come and eat with you too.
>
> Always at your service.
>
> ELI M. BALONGAG

▽

City hospital nurses of Martins Ferry, Ohio, have asked Clark Gable to furnish a room in the maternity ward. His name would "add romance to the life of student nurses," they said.

RENTAL COSTS HURT GERMAN PRODUCERS

Tobis-Klangfilm Fees for Studio, Recording, Negative Licenses Take One-Third of Budget

By J. K. RUTENBERG
Berlin Correspondent

Cost of rental of studio facilities and recording equipment plays an important part in production budgeting in Germany. While in several European countries high import duties and taxes are bidding fair to prohibit importation of American product, and in other nations imports are closely linked with home production in the form of socalled quota films, Germany's case is different. For example, MGM and Paramount are confining their activities to importation and distribution, Fox has undertaken local production and as a consequence is enjoying considerable advantage in bringing in pictures from America.

The average cost of production of a feature in Germany ranges from reichsmarks 200,000 to 300,000. Large companies like Ufa and Bavaria have their own studios, and Terra Film company also has a small studio, but most producers must rent studio facilities from Tobis Film A. G. or other large producers. The average rental charge for a studio for a day is reichsmarks 2,500; with the shooting of interiors requiring 10 to 15 days on the program picture, the studio rent piles up to reichsmarks 25,000 to 37,500.

One-Third of Budget for Fees

The monopoly of the Tobis-Klangfilm group on film recording makes it necessary for the producer to rent a recording set from this group at a charge of reichsmarks 1,350 a day. The service of a trained engineer is included in this charge. Ten days in the studio and 10 days use of the recording set combine to make a rental cost of reichsmarks 38,500. This figure is enlarged by the Tobis licenses on the negative—reichsmarks 4.37 a meter. In the case of the medium length of 2,500 meters, the Tobis license on the negative amounts to reichsmarks 10,925. Almost 15,000 meters of positive and negative film stock will be consumed, absorbing an additional cost of 21,500, including the printing and copying.

These costs, totaling reichsmarks 70,925 ($17,000 at par), are more than one-third of the total outlay for the making of a motion picture at a budget of 200,000 reichsmarks ($48,000).

Furthermore, these outlays are precharged against the still unfinished production and in no way guarantee the quality or the box-office value.

Changing Studio Recording

The producer must leave the stage at the termination of the contract because in most instances another producer has hired the studio. Should the first producer's picture not be ready it is necessary to rent a second studio and to use a recording set which, technically speaking, may not fully and exactly correspond to the first used, thus causing deviations in the recording and resulting in inadequacy of the sound record.

Too often do these complications and burdens upon production, caused by the Tobis monopoly, impair the quality of the picture, which, in observance of contract, is made without the constant care and caution so necessary. While in France most of the more successful pictures come from minor producers, only the large German companies can afford to meet the conditions and stipulations in the planning of production.

The German exhibitors, who become immediately responsible to the public for the worth of a picture, are vitally interested in the quality of films they book. The patent companies are showing no inclination to reduce royalties—they will get their license fees anyway. The producers, and ultimately the exhibitors, are paying for the damage done to pictures by producing conditions.

Germany Defines Educational Films

The German federal film chamber has defined educational subjects in terms of length and content, according to a report to the department of commerce from Douglas Miller, acting commercial attache in Berlin. Educational films must not be longer than 600 meters (about 2,000 feet), or, if no other picture is to be run with it, more than 1,200 meters. Educational films are defined as films that do not contain any consecutive action, and for the sake of which alone the picture was made. They may not contain news features exclusively for the purpose of reporting.

Germany Prohibits New Construction of Theatres

The president of the Film Chamber in Germany has prohibited the construction of new film theatres, according to Douglas Miller, acting commercial attache in Berlin, reporting to the Department of Commerce. Reopenings have also been banned. The prohibition will hold until March 31, 1935, with exceptions allowed only in cases where the opening of a theatre appears necessary.

7,000 Engaged in Film Production in Germany

There is a total of 7,000 people concerned with film production in Germany, according to advices from commercial attache Douglas Miller, Berlin. Of the total, 6,000 are located in Berlin and 1,000 in Munich. All are organized in the Film Estate and are divided into 17 sections. Five thousand are actors, of whom 1,500 are extras, whose ranks have been cut 50 per cent in the last year.

DuWorld Gets New Film

DuWorld has acquired North and South American distribution rights to a musical now being produced in Vienna, and tentatively titled "Viennese Love Song," in which Maria Jeritza is starred.

"March of Time" Propaganda, Says Omaha Paper

The Omaha *World-Herald,* in an editorial touching upon the first appearance of the "March of Time" newsreel that played the old World here two weeks ago, "doubts whether the editors of flippant *Time* (magazine) are the best equipped to present to movie audiences doctored interpretations of events of the day."

"The reel was interesting," the editor went on, "but the thoughtful spectator must have become aware of the fact that he was seeing, not just a picture of a news event, but an interpretation of the meaning and significance of the event. Unless he was alert, the moviegoer was unconsciously submitting himself to propaganda.

"A newspaper worthy of the name reports events in an accurate, fair and impartial manner. The reader is trained to turn to the editorial page for the expression of opinion as to the meaning of the event. There is no such clear division of news and editorial in 'March of Time,' although it is presented as a news photograph only, and nowhere is it captioned as news with editorial interpretation.

"Much more dangerous . . . than telling the public of possible danger in movie scenarios which present . . . crime and immorality in attractive garb . . . (are) the newsreels that give more than an accurate picture of striking events. A skillfully editorialized presentation of the news could be very powerful in influencing and inflaming public opinion."

—

The Omaha World-Herald *in its quoted expression takes no cognizance of the fact that there is inevitably an editorial or "propaganda" point of view in all news narration, whether by printed page or screened picture. The very selection of the material to be presented, the choice of the news, or the decision of what is news, is affected by opinion, an editorial attitude. The reporter writing his story, even for the Omaha* World-Herald, *"sells" a point of view which begins with the opinion that it is worth telling and that the facts worth telling are in the words he sets down. So far as may be judged concerning the policies of "The March of Time" on the screen, paralleling rather the policies of* Time *of the printed page, one may expect to find their editors and their utterances engaged in hectic pursuit of audience and very little else.*

Concerning the fabrication technique of "The March of Time" the World-Herald *becomes slightly amusing when it observes: "A skillfully editorialized presentation of the news could be very powerful in influencing and inflaming public opinion."*

It would be educational for the author of that editorial to examine into certain journalistic aspects of the Spanish-American war and sundry operations of the press in the period of the World war. The answer is of course, "Yes," but does it matter whether the editorializer has a linotype or a camera? —TR

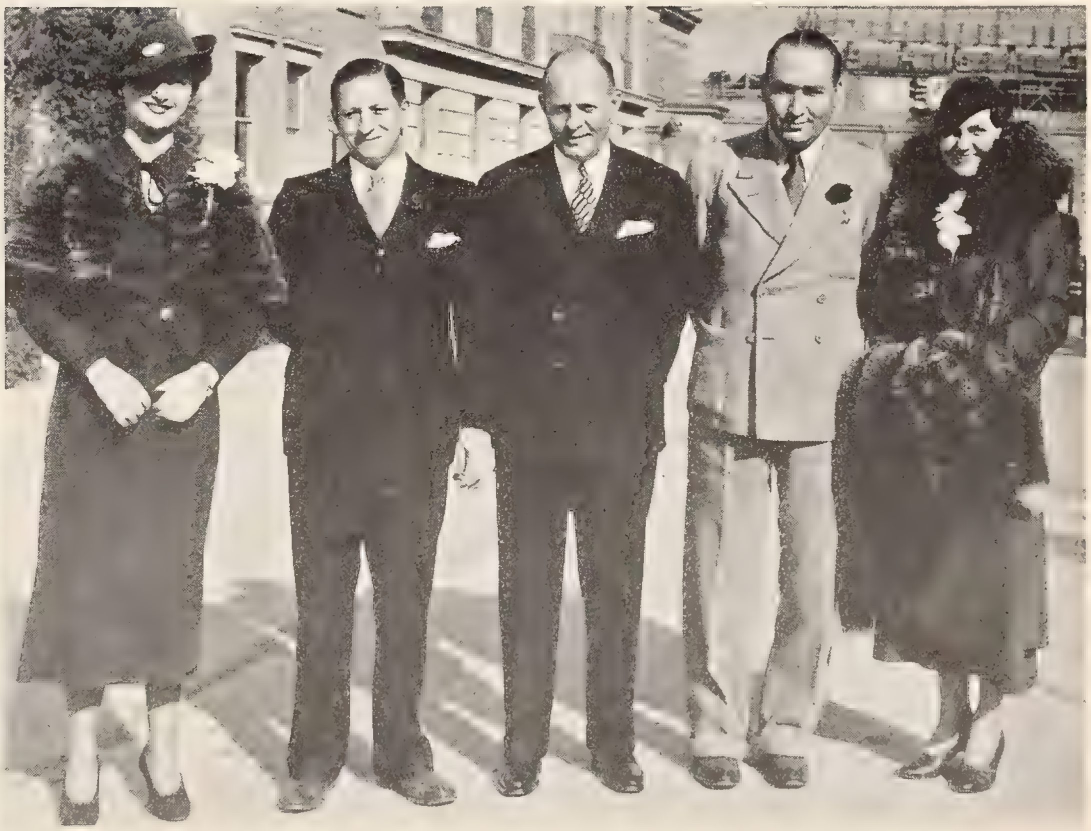
THE CAMERA REPORTS

A NEW SET. (Above) For Frank Shields, whose new MGM player contract permits no exploitation of his top-notch tennis ranking.

DIAMOND JIM. (Left) As the famed character, impersonated by Edward Arnold in Universal's film, meets Author Parker Morell, raconteur of the Brady story.

FROM VIENNA. (Right) Luise Rainer, well known in Europe, en route to Hollywood and MGM's studio.

"GREAT ARTIST." Thus did his co-workers in Fox's "The Little Colonel" describe Bill Robinson, famous tap dancer. Note the be-badged lapels, each token indicative of yet another bit of homage from some community or other.



DISTINGUISHED VISITORS. From Washington, at the Warner Coast studio recently, were Federal Housing Administrator James A. Moffett and his family. Showing them another kind of housing were two studio executives. From left to right: Miss Adelaide Moffett; William Koenig, general studio manager; Mr. Moffett; Hal B. Wallis, associate executive in charge of production, and Mrs. Moffett.

ALMOST A COMMUTER. Between Hollywood and London is Charles Laughton, English player, here in New York en route to London and conferences with Alexander Korda, having just completed "Les Miserables," for Darryl Zanuck's 20th Century, which United Artists will release. Mrs. Laughton is with him.

READING HIS LINES. (Above) Is Skippy, quite a screen player and here studying his role with Wendy Barrie of England, both importantly a part of the cast of Fox Film's "It's a Small World."

FEATURED. (At left) Miss Louise Henry, cast by MGM in one of the leading roles of "Order, Please!" shortly to go into work. She has just completed work in "The Casino Murder Case."

WRAPPED UP IN HER TEA. Is Miss Elsa Lanchester, English actress, in an off-the-set moment at the Universal studio, where she has the unenviable, and warm, role of the mate of the Frankensteinian monster, which is Boris Karloff, in "The Bride of Frankenstein."

A SHOOTING STAR OF THE AIR. Wiley Post, at the moment planning another attempt at almost stratosphere streaking across the country, visits Margaret Lindsay and Warren William on location on the Coast, where the Warner film, "The Case of the Curious Bride," is in work.

Films in Relief by Stereoscopic Plan Shown by Lumiere

Motion pictures in relief, obtained by applying a stereoscopic system to the principle of anaglyphs, were demonstrated in Paris Monday to the noted Academy of Sciences by Louis Lumiere, who with his brother Auguste presented some 40 years ago the first motion pictures seen in the French capital.

Mr. Lumiere, making no great claim to originality, explained that all the principles involved have been known for many years. What he has succeeded in doing, he said, is the obtaining of a perfect synthesis.

A wireless dispatch to the New York *Times* from Paris told how all the spectators at the demonstration were provided with special spectacles, each glass of which was tinted in different colors permitting the passage of various color rays. "Experiments were made with no fewer than 1,500 coloring materials before success was obtained in making these glasses, without which the picture on the screen appears as usual and not in relief," explained the *Times* correspondent, who added: "What is important is that the glasses do not fatigue the eyes."

A stereoscopic apparatus was used for taking the motion pictures and a specially pigmented screen employed.

Further cabled reports said that the gray-bearded, dignified savants of the Academy of Sciences started from their seats while witnessing the demonstration when they thought they saw a real elephant charging at them. They first saw racing motorboats, cruising off a coast—then the elephant, waving his trunk so menacingly he looked as though he was going to trample the academicians underfoot.

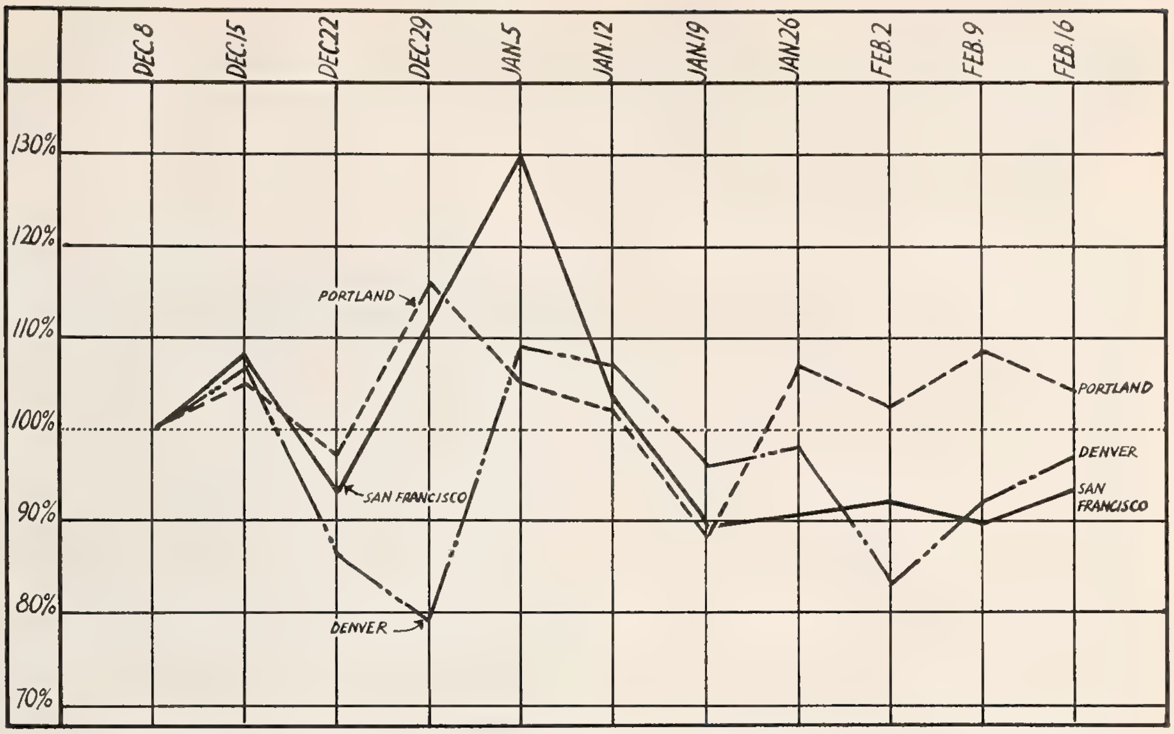
Mr. Lumiere, now turning 73 years, was said to have told the Academy that the advance he has made provides the basis for practical application of the long-sought secret of depth as well as height and width for motion pictures, thereby making them more realistic.

Edwin F. Tarbell of Allied, Dies in Albany

Edwin F. Tarbell, for the past two years executive secretary of Allied Theatre Owners of New York, died late last week at the Albany Hospital, Albany, N. Y., after a brief illness. Mr. Tarbell had been associated with the film industry for 25 years, having been branch manager for Vitagraph, Fox and Universal.

Edith Mera, French Actress, Dies in Paris

Edith Mera, French stage and screen actress who attempted suicide last Spring because of a morbid fear her customary "vampire" roles were exerting an evil influence over her, died last week in Paris, following an operation. Only 27, she was recognized as a player of ability, and had performed before the Hollywood cameras.



The chart, based on Motion Picture Herald's compilation of box office grosses, indicates the business done in each of three Western key cities during the eleven weeks period from December 8, 1934, to February 16, 1935. The gross in the first week of this period in each city is taken as 100 per cent for that city.

Reports Persist, Laemmle Denies

Reports persist as to possible deals for the purchase of a controlling interest in Universal Pictures Corporation, but there is an emphatic denial of any sale issued this week in Hollywood by Carl Laemmle.

"Twenty years ago on March 15 we opened the largest studios in the world at Universal City," said Mr. Laemmle. "We have been far too successful and have learned far too much by experience there to dispose of this property on our anniversary or any other time."

At the present time, it is learned, three propositions have been made, the first having been an offer extended by a group headed by John Hay "Jock" Whitney. It is understood that this represents the largest cash offer thus far advanced. David Selznick is said to be associated with Mr. Whitney in the matter.

The second offer is one presently headed by Albert M. Greenfield of Philadelphia, with whom B. P. Schulberg is associated. The appearance of Mr. Greenfield in this negotiation tends to lend credence to the reports that William Fox is interested in a possible Universal deal because on many occasions and for many years Mr. Fox and Mr. Greenfield have been on intimate terms and have participated jointly in many deals.

The identity of the third group said to be interested in a purchase is not revealed at this time, however.

The president of Universal said that "Universal, like Old Man River, it just keeps rolling along."

English Circuit Plans Expansion

Union Cinemas, English circuit headed by Fred Bernhard, plans to build seven large theatres, several of them to seat 3,000, the locations including Bath, Belfast and Huddersfield.

Leo, Metro's Lion, Is Dead at Twenty

Leo, the lion, is dead. The famous and widely publicized animal succumbed to heart disease on Monday in the Philadelphia Zoo at the age of 20. Metro-Goldwyn-Mayer, for whose pictures Leo served as emblem and who kept him traveling for more than 15 years over the country and through Canada and Mexico, have not yet completed plans for the funeral.

Leo was captured at the age of one on the Nubian deserts of Africa and brought to America for exhibition in zoos. Hollywood took him and he appeared in bits in jungle pictures. His career reached its climax when he was chosen as the Metro-Goldwyn-Mayer trademark. In the silent days he did no more than turn his head at the opening of each picture. With the coming of the talkies, his roar became a familiar sound to millions.

For more than 15 years Leo was kept touring in a trio of specially designed and constructed cars. His own car, a speed truck, measured 24 feet over all, with a private cage of 13 feet, silver bars to the cage, unbreakable glass three feet high on all sides and canvas drops that could be lowered in bad weather. The decorations were in red and gold. The second of the three cars was a completely equipped office for Leo's business manager; and the third contained a 57-note calliope.

He was an honorary member of more than 200 Lions' Clubs and of numerous Adventurers' and Explorers' Clubs. Leo, in spite of his extraordinary weight of 734 pounds—the average male lion tipping the scales at 500—traveled in every known conveyance in addition to his private car. He was the first lion to be transported in an airplane. He was also a passenger on steamships, trains and oxcarts and once was slung across a camel's back to take him across the desert.

Officials of Metro-Goldwyn-Mayer are engaged in the search for a successor to the late Leo.

BRITISH INDUSTRY FACES PROBLEM OF CONTROL WITHIN AND WITHOUT

Safety Regulations, Films Act Revision, Censorship, Labor and Tax Issues All Attracting Serious Attention

By BRUCE ALLAN
London Correspondent

At no time in the history of the British industry have problems of government engaged more of its attention than at the present moment. Control of the trade from without and regulation from within have become matters of controversy almost simultaneously. There is little connection between them, but their common result will be that association leaders and other public spirited persons will spend a terrific amount of their spare time in 1935 in conference.

Externally, the trade faces a very obvious determination on the part of the government to extend its paternal interest in film matters. Here are a few matters which may bring Wardour Street closer to Whitehall in the near future:

1. **New Safety Regulations**
2. **Films Act Revision**
3. **Censorship**
4. **Labor Conditions**
5. **Entertainment Tax**

As regards some of these matters there is definite official intention to legislate. It is certain that the Home office intends to bring non-inflammable film under control by making it subject to safety rules.

Receives Union Delegation

More ominous from the point of view of the exhibitor is that Sir John Gilmour, Home Secretary, has now actually received a deputation from Trade Unions which urge that any revision of regulations shall include official control of terms of employment. As *their* contribution to the policy of complete regulation of the trade, these bodies ask: minimum wages; maximum hours; attendants in proportion to patronage; minimum age for operators.

Whether or not they ultimately succeed, the unions have scored an initial hit; Sir John has promised to send them a draft of his new regulations in order that they may suggest amendments for consideration.

On the other hand, the unions, in their comment, did not emphasize the fact that he had declared control of wage scales is a matter outside his functions.

Another matter which will lead to extended discussion is revision of the Films Act, on lines of more rigid control of block booking and a more stringent quota qualification. Shortage of Parliamentary time may well postpone it until after the General Election, which may give us a government of quite a different complexion.

The Institute and Censorship

On censorship the government maintains its attitude of letting well alone, the "well" indicating the official view of the way in which the British Board of Film Censors performs its duties, but there is no saying when its hand may not be forced. The semi-official British Film Institute last week announced it is prepared to issue "vouchers of approval for non-fictional films, recording their accuracy and value for educational and cultural purposes." Use of this service, of course, would be voluntary, but the step suggests an interesting future extension of censorship, despite the Institute's emphatic disclaimer of any intention to censor at all.

The President of the Republic of Peru has had sound reproduction equipment installed in the Palace and American motion picture showings are contributing to the social season. At a recent screening of Warner's "Fashions of 1934" were (left to right) M. Prado of Western Electric; General Oscar R. Benavides, President of Peru; and J. J. Fisher, Warner - First National's manager for Peru.

What the industry wants is word that the Institute will stay out of the censorship field.

There is only one date with the government from which only the happiest results are expected. That is the get-together with the Chancellor of the Exchequer to find out whether he intends to make good his last year's half promise of a remission of taxes.

The deputation has been put back at the Chancellor's own request in order that he may be advised of the state of the national balance sheet when he meets the trade, and this is regarded as a good omen in Wardour Street, where the view is that there will be a surplus and that the trade will get its "free sixpennies."

Within the trade itself there are outstanding problems in plenty. This week was held a joint meeting of the Kinematograph Renters' Society and the Cinematograph Exhibitors' Association. The exhibitors put forward specific proposals covering:

Extension of "small exhibitor" preferential renting terms to theatres in which the average receipts do not exceed £175 a week;

Inquiry into the "restricted credit" plan, by which certain exhibitors are required to pay bills within limited periods. (The penalty of default is withdrawal of supplies by all renters);

Agreement on a Standard Contract;

Means to control overbuilding.

It has been announced that the CEA, if necessary, will take its grievance to Whitehall and ask for legislation on the grounds that foreign (meaning American) companies are employing harsh trading methods.

A month hence the Capitol, in the Haymarket, London, will be in the hands of housebreakers. In December, when the new Capitol opens, it seems likely to be the most up-to-date super in the West End. Provision for television film projection will be one of its outstanding features. There will also be a basement swimming pool which will become a skating rink in winter and which will be convertible into a general sporting arena at any time.

The Capitol, one of the General Theatres properties, controlled by Gaumount-British, has not ranked among its best London theatres.

The new Capitol almost inevitably will become a long run house in direct competition with Paramount's Carlton and Plaza, MGM's Empire and United's London Pavilion.

Beverly Baxter, director of public relations to Gaumont British, gave vent in Glasgow to a dictum which seems to foreshadow a revolutionary change of mind of British producers, unless he bespoke only his personal views. The home market, he said, was being killed by the "quickie," and the responsibility rested on—no, not on the American distributor, but on the Films Act!

"Britain does not need protection from Hollywood" was one of his remarks, but the official policy of British producers always has been that *more* protection was wanted. Legislation to provide it is believed to be in existence. Undoubtedly GB, London, British & Dominions, and any other producing organization which has the pluck to go for world markets, gains very little from the British quota. Their films book in England, on their merits, very much in excess of quota requirements.

▽

New Producer Gets Going

British National Films, Ltd., which was in the news lately by reason of its plans for the super-production of "Cecil Rhodes" and "Mary, Queen of Scots," is to become active soon with an adaptation of Leo Walmsley's novel, "Three Fevers," Norman Walker directing, and with a subject written around the history of "Madame Tussaud's," the London wax-work exhibition. British National, with the backing of the Rank milling millions and with Lady Yule, also a millionairess, associated, was announced as having a world release through Gaumont British.

AMONG THOSE AT MPTOA MEETING

Following are the names of 302 exhibitors and representatives of producers, distributors, equipment manufacturers, the motion picture trade press and other branches of the industry who were among those in attendance this week at the 15th annual convention of the Motion Picture Theatre Owners of America, at New Orleans:

—A—

J. Don Alexander, Alexander Films, Colorado Springs.
Alicoate, Charles, Film Daily, New York.
Alicoate, Jack, Film Daily, New York.
Alexander, H. H., exhibitor, Belzoni, Miss.
Ansell, Louis, Ritz and Midtown theatres, St. Louis.
Auger, Edward, RCA Photophone, Camden, N. J.

—B—

Baker, P. M., New Orleans.
Ballance, Harry, Atlanta.
Balwin, C. F., exhibitor, Des Moines.
Balhorn, George, Milwaukee.
Barr, Maurice, Saenger Theatres, New Orleans.
Barrett, Martin H., New York.
Bell, F. Homer, Atlanta.
Belshe, E. B., exhibitor, Forest City, Ark.
Benedic, Jules A., exhibitor, Atlanta.
Benton, William, circuit owner, Saratoga, N. Y.
Berinstein, Benjamin, exhibitor, and vice-president, MPTOA, Los Angeles.
Bernheimer, Louis, Washington, D. C.
Berry, H. R., exhibitor, Hartsville, S. C.
Beveuson, A., New Orleans.
Bissinger, L. G., exhibitor, Dallas.
Blackman, G. M., Smith Film Service, Syracuse.
Blair, Robert, New Orleans.
Blanco, A., exhibitor, Sunnyvale, Cal.
Bloch, M., State theatre, New Orleans.
Blount, N. B., New Orleans.
Boller, Robert, Kansas City.
Brannon, Thomas, Atlanta.
Briant, C. J., New Orleans.
Bromberg, A. C., distributor, Atlanta.
Brown, Colvin, vice-president, Quigley Publications, New York.
Brown, E. T., New Orleans.
Brown, W. C., Cleveland.
Brylawski, A. Julian, circuit owner, and vice-president, MPTOA, Washington, D. C.
Buckwalter, H. C., New Orleans.

—C—

Callahan, George F., Exhibitors Delivery Service, Pittsburgh.
Carter, N. L., New Orleans.
Casanave, Charles, exhibitor, New York.
Cauger, A. V., Cauger Service, Inc., Independence, Mo.
Chadwick, A. E. Motion Picture Advertising Service, New Orleans.
Chartier, Roy, Variety, New York.
Clark, John D., general sales manager, Fox Film, New York.
Clarke, James, president, National Film Carriers, Philadelphia.
Clemmons, Joseph, Jefferson Amusement Company, Beaumont, Tex.
Coleman, E. B., MGM sales representative, New York.
Conner, Luke, New Orleans.
Conrow, L. W., Electrical Research Products, New York.
Crim, L. N., exhibitor, Lake Charles, La.
Cummings, Samuel, independent distributor, New York.

THIRD DIMENSION TESTING IN ENGLAND

Experiments being carried on by Gaumont British and Imperial Chemical Industries indicate that stereoscopic films will be available for public exhibition in two years. One system which is said to have proved successful involves embedding in the film itself two separate lenses and also requires a special screen. A second process concerns printing of two views of the same scene on the same positive film. —*B.A.*

—D—

Day, Harvey B., sales representative, Terry-Toons, New York.
Delacroix, Lionel, exhibitor, Plaquemine, La.
Dembow, Sam, National Screen Service, New York.
Demharter, Anton, New Orleans.
Denniston, Mrs. J. D., exhibitor, Monroe, Mich.
Denniston, R., Jr., exhibitor, Monroe, Mich.
De Stefano, Arthur, Memphis.
Dietz, Howard, advertising director, MGM, New York.
Dolle, Fred J., exhibitor, Louisville.
Dossett, Mrs. Stanton, exhibitor, Cameron, Tex.
Duke, H. O., Atlanta.
Duncan, L. J., exhibitor, West Point, Ga.
Duncan, N. E., sales representative, RCA Photophone, New York.
Duport, Raymond, New York.
Duvall, Duke, New Orleans.

—E—

Eair, Al, sales representative, Alexander Films, Colorado Springs.
Eddy, Arthur, Film Daily, New York.
Eddy, Nelson, actor, MGM, Culver City.
Edwards, Jack, New Orleans.
Einfeld, S. Charles, director of advertising, Warner Brothers, New York.
Elkin, W. E., exhibitor, Aberdeen, Miss.
Emanuel, Jay, Philadelphia Exhibitor, Philadelphia.
Estes, Joseph, New Orleans.
Ezell, Claude C., Independent Film Distributors, Dallas.
Ezell, John, southern district sales manager, Universal Pictures, Atlanta.

—F—

Fair, Al., New York.
Fay, Edward M., exhibitor, Providence.
Feinberg, J. George, New York.
Feist, Felix, general sales manager, MGM, New York.
Fischer, Al., Philadelphia.
Fisher, Al, Philadelphia.
Flam, George, exhibitor, Winnsboro, La.
Fordyce, Ed. M., Selma, La.
Francis, James E., general manager, RCA Photophone, New York.

—G—

Gerson, Philip, Philadelphia.
Gilboy, Thomas W., San Francisco.
Giles, George, exhibitor, Boston.
Gillham, Robert M., director of advertising, Paramount Publix, New York.
Goldberg, Aaron, exhibitor, San Francisco.
Goodman, R. J., exhibitor, Starkville, Miss.
Goodrow, Fred F., New Orleans.
Gordon, Julius, Jefferson Amusement Company, Beaumont, Tex.
Gordon, Sol, Jefferson Amusement Company, Beaumont, Tex.
Graham, Harry, midwestern district sales manager, Universal Pictures, Kansas City.
Grainger, James R., general sales manager, Universal Pictures, New York.
Gregg, J. J., Charlotte, N. C.
Gregg, William Walter, Charlotte, N. C.
Griffith, L. C., circuit owner, Oklahoma City.
Griffith, Walter, Charlotte, N. C.
Grimsley, V. M., Railway Express Agency.

—H—

Hamilton, A. T., exhibitor, Alexandria, La.
Hamm, L. S., exhibitor, California, and representing Independent Theatre Owners.
Hammons, E. W., president, Educational Pictures, New York.
Hansell, B., sales representative, Fox Film, New York.
Hardin, Ruth, Picquet Theatres, Pinehurst, N. C.
Hardy, Gerald, exhibitor, Fresno, Cal.
Harris, Buddy, Alexander Film, Colorado Springs.
Harvey, H. V., Harvey Amusement Co., San Francisco.
Harvey, Julian, Harvey Amusement Co., San Francisco.
Haven, L. F., exhibitor, Forrest City, Ark.
Haynes, T. B., Memphis.
Hehl, Louis C., treasurer, MPTO of Eastern Missouri, St. Louis.
Heidrich, Frank, Lyceum theatre, New Orleans.
Heineman, H. G., Fox Films, New York.
Heineman, W. J., western district sales manager, Universal Pictures, Los Angeles.
Henderson, W. H., United Film Advertising Service, Kansas City.
Herbel, Henry, midwestern district sales manager, Universal Pictures, Chicago.
Herbst, William P., Washington, D. C.
Hickson, D. C., Washington, D. C.
Higginbotham, Arthur, New Orleans.
Hill, Leon, St. Louis Amusement Co., St. Louis.
Hodges, W. A., National Theatre Supply.
Holbrook, John, National Broadcasting announcer.
Horne, Elmer, Screen Broadcasts, Dallas.
Huffman, Harry, circuit owner, Denver.

—I—

Immerman, Walter, Chicago.
Ingram, R. J.

—J—

Jack, Fred M., Dallas.
Jackson, Mack, Alexander City, Ala.
Jennison, Florence Tye, Chicago.
Johnson, O. C., exhibitor, Falls City, Neb.
Johnson, S. B., exhibitor, Cleveland, Miss.
Johnson, William, Screen Broadcasts, New York.
Jones, Homer C., exhibitor, Alva, Okla.
Jorman, Joseph, La Grange, Ga.

—K—

Kalbfeld, Arthur, Pauline theatre, St. Louis.
Kann, Maurice, editor, Motion Picture Daily, New York.
Keegan, William, Trenton, N. J.
Keene, Lionel H., southern district manager, Loew's Circuit, Atlanta.
Kennedy, Edward L., New Orleans.
Kennedy, H. F., exhibitor, Broken Bow, Nebr.
Kennedy, R. M., Birmingham.
Kiefner, Mrs. John, exhibitor, Perryville, Mo.
King, Burt, Dallas.

(Continued on following page)

ON THE REGISTRY AT NEW ORLEANS

(Continued from preceding page)

King, P. A., National Carbon Company.
Knight, J. T., theatre specialist, New York.
Komm, Sam, exhibitor, Collinsville, Ill.
Kuykendall, Ed, president, MPTOA, Columbus, Miss.
Kuykendall, Jerry, Columbus, Miss.

—L—

Lam, J. H., exhibitor, Rome, Ga.
Lam, Oscar C., exhibitor, Rome, Ga.
Lesserman, Carl, western sales manager, Warners, Los Angeles.
Leuthstrom, H. H., American Seating Company.
Levin, Samuel, exhibitor, San Francisco.
Levy, Edward G., general counsel, MPTOA, and counsel, MPTO of Connecticut, New Haven.
Levy, Jules, sales manager, Radio Pictures, New York.
Lewis, Charles, New York.
Lightman, M. A., president, Malco Theatres, and vice-president, MPTOA, Memphis.
Livingston, E. M., exhibitor, Louisville, Miss.
Lowenstein, Morris, president of the MPTO of Oklahoma and new secretary of the MPTOA, Oklahoma City.
Levy, Ed, general counsel, MPTOA, New Haven.
Ludwig, L. J., Minneapolis.
Lusken, Al, St. Louis.
Luskin, J. B., exhibitor, St. Louis.
Luskin, S., Macklind theatre, St. Louis.
Lust, Sidney, exhibitor, Washington, D. C.

—Mc—

McCarthy, Charles E., advertising director, Fox Film, New York.
McCinaney, M. J., Colorado Springs, Col.
McCormick, B. P., McCormick theatre, Canon City, Col.
McCoy, C. L., New Orleans.
McCoy, H. W., New Orleans.
McCroskey, C. H., exhibitor, Dermott, Ark.
McCutcheon, O. W., exhibitor, Blytheville, Ark.
McDougald, B. V., exhibitor, Monticello, Ark.
McInerny, Michael, Alexander Films, Colorado Springs.
McIntyre, J. H., Dallas.
McKinney, Harold, Des Moines.
McLeod, Harry S., exhibitor, and president, Gulf States Theatre Owners Association, New Orleans.
McNeils, R. A., general manager, Golden State circuit, San Francisco.

—M—

Mann, George, Redwood Theatres, San Francisco.
Marshall, Mrs. Fred, exhibitor, Tupelo, Miss.
Matreci, A. C., exhibitor, St. Louis.
Mayer, Joseph, Chicago.
Maylie, W. H., New Orleans.
Mercier, A. C., exhibitor, Perryville, Mo.
Merritt, Charles H., Birmingham.
Merritt, Frank, Birmingham.
Meyer, Victor, Orpheum theatre, New Orleans.
Michael, J. H., president, MPTO of New York, Buffalo.
Miller, Christopher, exhibitor, St. Louis.
Miller, E. D., Jr., Plaisance theatre, Chicago.
Miller, Jack, exhibitor and president, Chicago Exhibitors' Association, Chicago.
Miller, L. M., New Orleans.
Moog, H. B., Atlanta.
Moore, Mrs. Robert, exhibitor, New Orleans.
Morgan, Oscar, New Orleans.
Morris, H. S., New York.
Moscow, A. M., Columbia Pictures.
Moscow, M. S., New Orleans.
Moulder, A. A., Sapula, Okla.
Muhlman, Charles, exhibitor, California.
Mullins, D. D., exhibitor, Anguilla, Miss.

—N—

Naiffy, Michael, exhibitor, San Francisco.
Nasser, Albert, circuit owner, San Francisco.
Nasser, Henry, circuit owner, San Francisco.
Nathan, Marion, New York.
Nichols, Harry E., Motion Picture Herald.
Niece, C. W., exhibitor, Hubbard, Tex.
Nizer, Louis, counsel, New York Film Board of Trade, New York.
Nolan, B. J., General Register, New York.

—O—

Olmsted, L. N., New York.
O'Rourke, Mona, New Orleans.
O'Toole, Helen, assistant secretary, MPTOA, New York.

—P—

Palfreyman, David, exhibitor contact, MPPDA, New York.
Parr, George W., exhibitor, Lancaster, S. C.
Patton, L. S., New Orleans.
Paul, H. E.
Pearson, Robert, New Orleans.
Pickrel, F. B., circuit owner, Ponca City, Okla.
Pizor, Lewen, circuit owner, and representing MPTO of Eastern Pennsylvania, Philadelphia.
Powers, Edward A., New York.
Prince, Dave, Railway Express Agency, New York.
Proctor, Mrs. Laurance, exhibitor, Rome, Ga.

—R—

Raines, Halsey, publicity department, MGM, New York.
Reade, Walter, circuit owner, New York.
Reid, Edwin S., exhibitor, Richmond, Va.
Robb, Harold, circuit owner, Dallas.
Robbins, Herman, president, National Screen Service, New York.
Robinson, H. C., Film Truck Service, Detroit.
Rogers, J. J., New Orleans.
Rosenbaum, Louis, exhibitor, Florence, Ala.
Rosenberg, Benjamin, National Screen service, New York.
Rosenblatt, Sol A., Compliance Director, NRA, Washington.
Rowley, Ed., circuit owner, Dallas.
Rudolph, Mrs. Mary, Chicago.
Rudolpher, Morris, exhibitor, Norristown, Pa.
Ruffin, W. F., exhibitor, Covington, La.

—S—

Sablowsky, Nathan, exhibitor, Morristown, Pa.
St. Cyr, Ruth, Alexander Film, Colorado Springs.
Sallas, Warren J., New Orleans.
Samwick, Harry A., New York.
Sanowsky, M. A., exhibitor, St. Louis.
Sarnwick, H. A., American Display Corporation.
Schnibben, M. F., exhibitor, Florence, S. C.
Schuersler, H. B., exhibitor, Fairfax, Ala.
Shutz, George, Motion Picture Herald and Better Theatres, New York.
Segal, Nathan, exhibitor, Washington, D.C.
Segall, Charles, exhibitor, Philadelphia.
Shiell, William Jr., New Orleans.
Shlyen, Ben, Associated Publications, Kansas City.
Simms, W. A., Missoula, Monta.
Skirball, Jack H., Educational Pictures, New York.
Sliman, Phillip, New Orleans.
Smith, Al M., Smith Service, Inc., Minneapolis.
Smith, F. E., exhibitor, Syracuse, N. Y.
Smith, Morris, Des Moines.
Sobelson, Ralph, Bangor, Pa.
Specht, William, New Orleans.
Stambaugh, Arthur, Art Film Studios, Cleveland.
Stoefel, Nathan A., Washington, D.C.
Stuckert, W. A., Brenham theatre, Brenham, Tex.
Swarsky, Rose, exhibitor, Starkville, Miss.
Swift, Stanley H., Cameron theatre, Cameron, Tex.

—T—

Tabackman, Max, exhibitor, New Haven.
Tegtmiers, Homer, exhibitor, San Francisco.
Thomas, Dave, producer, First Division, Hollywood.
Thomas, Harry, president, First Division Pictures, New York.
Thompson, Leslie E., theatre operator of RKO Circuit, New York.
Tobias, Lester, premium distributor, New York.
Toups, Rodney, manager, Loew's State theatre, New Orleans.
Twyman, F. W., exhibitor, Charlottesville, Va.

—U—

Underwood, J. B., Inca Theatres, Dallas.
Unger Arthur, Hollywood Variety, Hollywood.

—V—

Van Dyke, W. S., director, MGM, Culver City.
Vickers, John, Carolina Delivery Service, Charlotte.

—W—

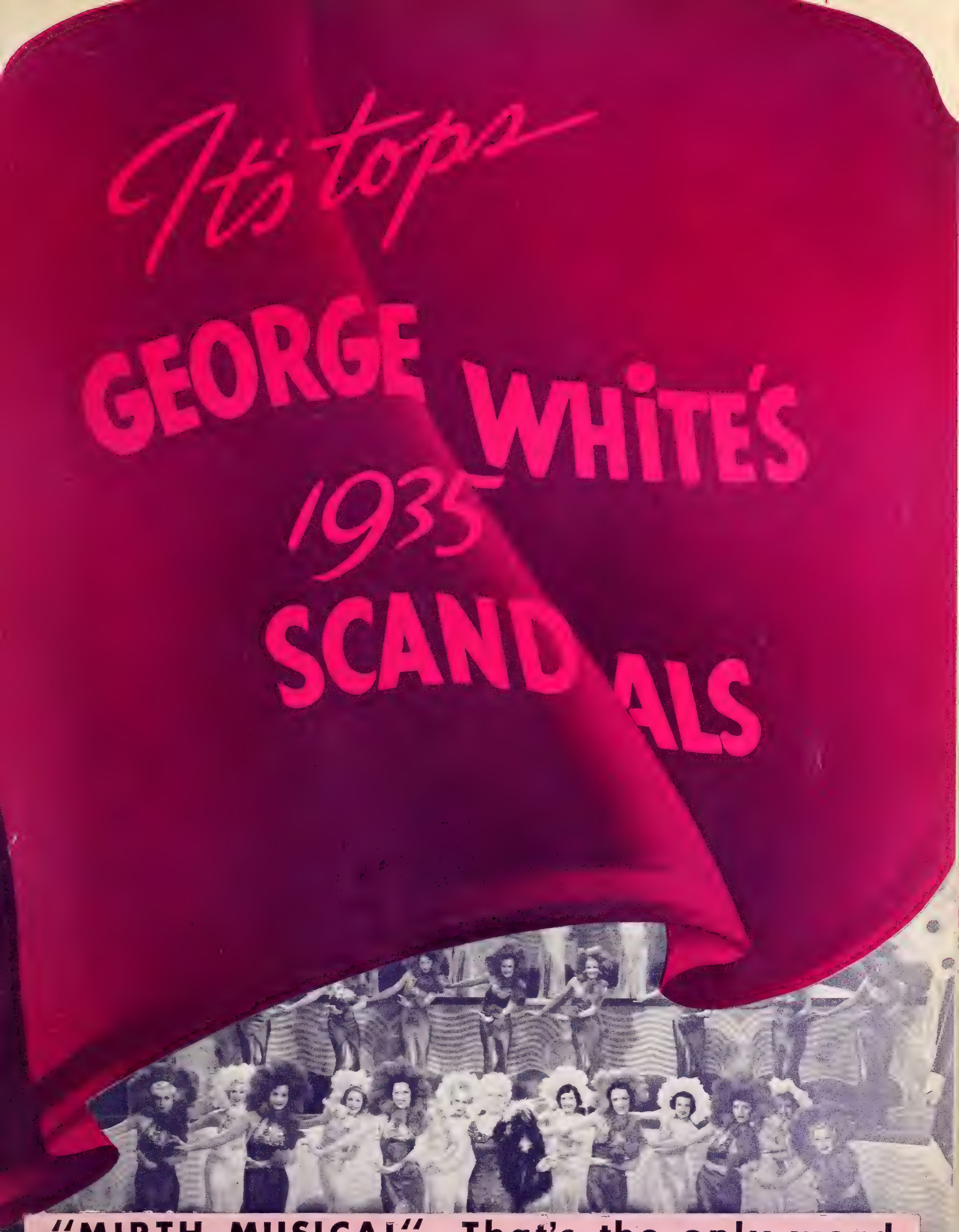
Walsh, Morgan A., circuit owner, and representing Independent Theatre Owners of Northern California, San Francisco.
Walthall, Wallace, Dallas.
Washburn, Mel, New Orleans.
Waters, N. H., exhibitor, Birmingham, Ala.
Weber, Miss J. M., exhibitor, Rome, Ga.
Weeks, C. H., exhibitor, Dexter, Mo.
Weeks, George W., sales manager, Gaumont British, New York.
Wehrenberg, Fred, president, MPTO of Eastern Missouri, St. Louis.
Weiner, Charles M., Winnipeg, Canada.
West, J. A., Louisville, Miss.
Weyer, Clinton, secretary, National Film Carriers, Philadelphia.
Wharton, H. D., exhibitor, Warren, Ark.
Wilby, Robert W., circuit owner, Atlanta.
Wilkes, Harold, Atlanta.
Wilkinson, Lupton, Advertising Advisory Council, Los Angeles.
Williams, C. E., exhibitor, Omaha.
Williams, R. X., exhibitor, Oxford, Miss.
Wilson, Reginald, Gaumont British, New York.
Wood, Mrs. Willingham, exhibitor, Washington, Ga.
Woodward, W. E., New York.

—Y—

Yahr, M. J., Camden, N. J.
Young, Hal, National Screen Service, New York.

—Z—

Zappalia, James, Columbia theatre, St. Louis.
Zions, Louis, Washington, D. C.
Zucker, Frank, cameraman.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GEORGE WHITE'S
1935
SCANDALS

"MIRTH-MUSICAL"—That's the only word for this *different* show!

SURPRISE TOPS SURPRISE

JAMES DUNN—Irrepressible spirit of romance!

BENNY RUBIN—The prince of laughter!

ALICE FAYE— Again she torch-sings to your heart!

ED SPARKS—Poker-face and all!

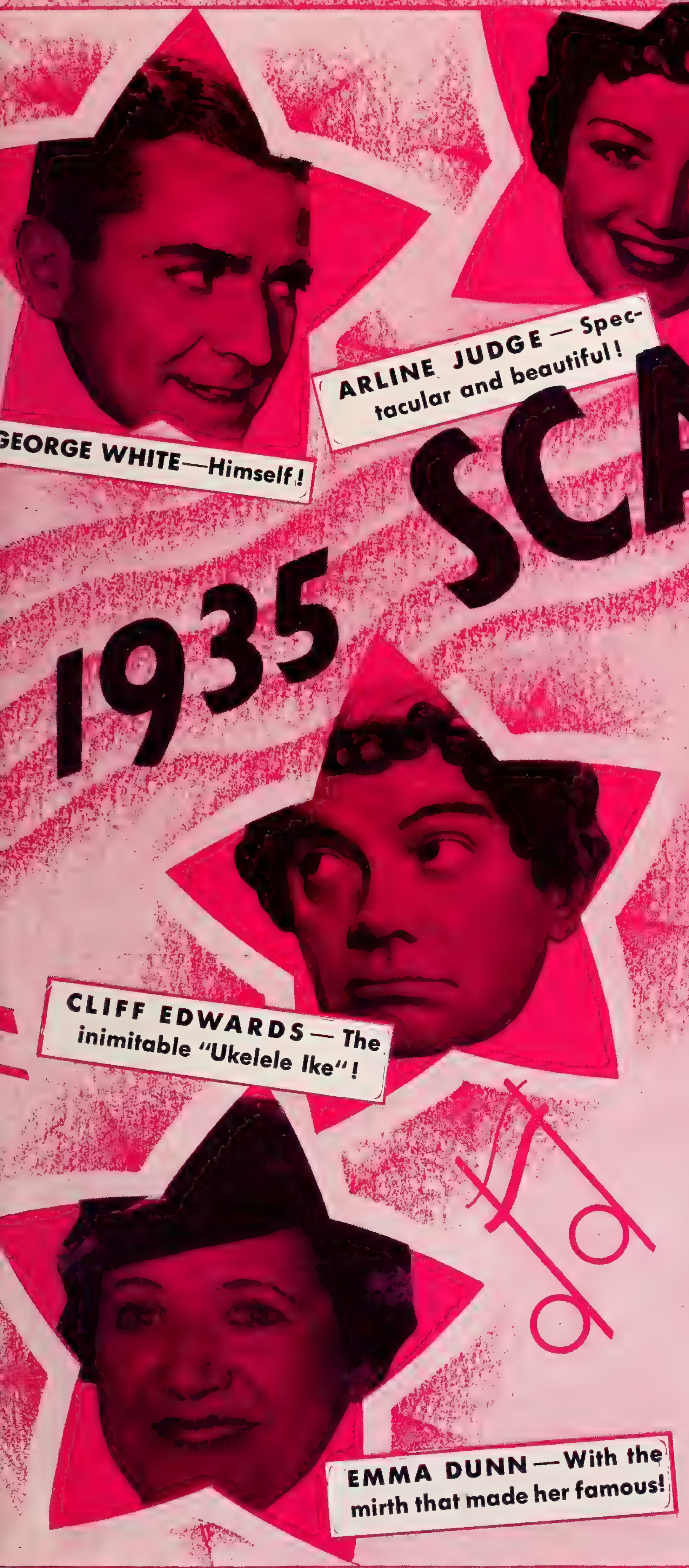
ELEANOR POWELL—World's greatest feminine tap-dancer!

LYDA ROBERTI—Broadway's pet!

GEORGE WHITE'S

★ 10 SCINTILLATING STARS ★ 30 BEAUTY CONTEST WINNERS
★ 7 BLAZING SPECTACLES ★ 6 TUNEFUL SONG HITS ★ 187 LAUGHS

...as the genius who made Broadway famous surpasses his most dazzling show!


ARLINE JUDGE — Spectacular and beautiful!
EORGE WHITE—Himself!
1935
SCANDALS
CLIFF EDWARDS — The inimitable "Ukelele Ike"!
EMMA DUNN — With the mirth that made her famous!

with

ALICE FAYE
JAMES DUNN
NED SPARKS
LYDA ROBERTI
CLIFF EDWARDS
ARLINE JUDGE
ELEANOR POWELL
BENNY RUBIN
EMMA DUNN
GEORGE WHITE

Entire production conceived, produced and directed by George White
Screen play by Jack Yellen and Patterson McNutt • Based on a story by Sam Hellman and Gladys Lehman

FOX

★ 200 GORGEOUS SCAN-DOLLS ★ 1000 COLORFUL COSTUMES
★ 1440 REASONS WHY IT'S THE BEST SHOW YOU'VE EVER SEEN!

Already

ITS TUNES ARE RINGING ROUND THE WORLD

Even before the picture opens . . . the catch and swing, melody and rhythm have made the song-and-dance hits of "George White's 1935 Scandals" the most sought-after by radio's greatest orchestra leaders. Already Rudy Vallee, Fred Waring, Paul Whiteman, Ted Fiorito, Abe Lyman and many others have featured them in their broadcasts, set the nation swaying and humming to these tunes. A billion-dollar song-plug that's plugging the picture for you!

LISTEN IN TO:

"According to the Moonlight"

"It's an Old Southern Custom"

"Hunkadola"

"Oh, I Didn't Know You'd Get That Way"

"I Was Born Too Late"

"I Got Shoes—You Got Shoesies"

Songs by: Jack Yellen, Cliff Friend, Joseph Meyer, Herb Magidson

It's 365 TIMES BETTER than the sensational "GEORGE WHITE'S SCANDALS" of a year ago!

MORRIS KOHN

Morris Kohn Dies; Was Film Pioneer

Morris Kohn, motion picture pioneer and former president of Realart Pictures, died suddenly at his home in Nanuet, N. Y., last week. He would have been 72 in June.

Mr. Kohn's experience in the motion picture business dates back to the early days of the industry when, with Adolph Zukor, he gave up his fur business in Chicago to enter the infant nickelodeon field. With them in the venture, which developed as the forerunner of the Loew and Paramount theatre circuits, was the late Marcus Loew.

Morris Kohn was the father of Ralph A. Kohn, until recently a Paramount Publix executive, and of Norman E. Kohn, an executive of Paramount's foreign department, and Beulah Goetz, wife of Jack Goetz, of Duo-Art Laboratories, Inc. Mrs. Adolph Zukor is a niece of Mr. Kohn.

Mr. Kohn, who had retired 12 years ago, came to this country 52 years ago from Hungary and settled in Chicago. Later he was a farmer in the Dakotas, and subsequently, with his family, he returned to Chicago and established his fur business.

When Mr. Zukor organized, with Jesse L. Lasky, the Famous Players Lasky Corporation, predecessor of Paramount Publix, he made Morris Kohn the head of Realart Pictures, a subsidiary. He also was president of Select when that company was under Mr. Zukor's control and at one time was head of Warner Pictures. Mr. Kohn was among the signatories to the "Roundrobin," dated December 2, 1921, inviting Will H. Hays, then postmaster general, to the leadership of the industry.

Mr. Kohn's death came suddenly. His health always had been excellent. His death came within two days of the fourth anniversary of his wife's passing on February 22, 1931. Funeral services were held Friday at the Universal Funeral Chapel, with burial in Mt. Hope Cemetery in Westchester.

Ralph A. Kohn, who for some time has been ill in Hollywood, returned to New York for the funeral.

SNIPING BY CHINESE CENSORS PROTESTED

Eight Boards Take a Hand; Members Show So Many Friends There's No Audience Left

Issuance of an order by the Nanking board of film censors placing severe restrictions upon pictures of an anti-war character "which can benumb the public and result in a loss of public morale"—"British Agent" was barred and "Cavalcade" denounced—has evoked a spirited protest from American offices in Shanghai. Mandatory regulations have been set up by the Chinese in eight different localities served out of Shanghai, and by the time all have snipped and snipped, there is little motion picture or film left.

The exchanges in Shanghai pay one of the highest customs duties in the world. But first of all, after the Nanking board has finished carving, the film goes before the Settlement board, composed of censors of many nationalities. The French usually predominate in numbers, and theirs is a philosophy of deleting much that refers to the French people. Thus in a recent instance there appeared this dialogue: "How is Paris?" "Dirty." Whereupon a French censor said: "New York more dirty than Paris. Take that out."

The British censors usually are very liberal, and often clash with the French. On the other hand, if a production has been passed by the others, but a German objects to it, extraordinary attention is given by the board at once. Should the Japanese protest—but they rarely do—the picture would be immediately barred. The Japanese censorship board in Tokyo is considered the sanest.

Nanking's Chinese board has presented a problem of another nature as well. The members hold pictures for weeks, screening them time and again for all their friends. Theatres have refused to book a picture because it already has been shown so widely.

From the Shanghai and Nanking boards the picture—and posters—go to the Hongkong censor. He is generally considered fair, but at Canton out come the shears again, because the board there does not understand the Nanking group's deletions. Thence the film is subjected to review in other ports, such as Tientsin, Tsingtoa and Hankow. At Dairen the Japanese board sees the print, but except for kissing scenes the members for the most part accept the decisions of the Tokyo board. At Harbin still another censor acts.

By the time the film gets back to Shanghai it is of no further use for the smaller cities in China and often it is so mutilated that the exchange cannot use it. Should it be returned without the customs card, it is confiscated by the local customs office. Again, the customs house places perforation marks of inspection on the ends of the film. If these are lost, the exchange has a real obstacle in getting customs clearance.

Besides the customs card and perforation identification, each film is accompanied by a Nanking censorship certificate, to which is attached a synopsis of the story in Chinese. If the synopsis is missing, the local censor in, say, Tsingtao, will refuse a permit to the theatre. Application to the Nanking board for a stamped synopsis entails a wait of several months. Censorship and customs delays have held up productions as much as eight and ten months. Every three years a picture must be re-censored and new fees must be paid.

Chinese Titles Inviolate

When a picture is sent to Nanking it is given a Chinese title. If a theatre changes the Chinese title, the exchange is fined by the Nanking board, on the theory that it is easier to collect from the exchange; they can refuse to censor more pictures from the exchange, but they do not care for the responsibility of closing a theatre. In one instance an exchange rented a film to a theatre for $30. The theatre changed the Chinese title; the exchange was fined $30, to say nothing of the shipping charge and wear on the film itself.

Motion picture men in Shanghai are looking about wildly for relief from the censorship handicap. They are afraid to challenge the rulings of any of the censor boards, lest they be singled out and their films given extra mutilation.

One suggestion made in Shanghai is that the consul of each country arrange to have a policeman at the theatre door to bar his nationals if his censor has objected to the production. The exchanges raise the point that a French censor's objections should not bar a Briton from witnessing a picture, and the French nationals should have similar protection against any prohibition by a British censor.

Warren's Unit Sues Chrysler

Control Corporation of America, F. B. Warren, president, has started suit for $125,000 against Chrysler Corporation, alleging failure to supply Chrysler air conditioning equipment for theatres, as contracted for. The Chrysler interests were served in the action Wednesday, through Arthur S. Friend, New York attorney.

Control Corporation alleged that Chrysler retained it as the "sole and exclusive sales and distributing agent of Chrysler air conditioning equipment, and the intent of this agency was to have Control Corporation install this equipment in motion picture theatres throughout the country." After having expended some $62,000 in promotion of the equipment, Control Corporation said, it "was faced with the inability, refusal or neglect on the part of Chrysler to make the equipment and the necessary data for the installation available."

Mr. Warren explained that as a result he had been compelled to withdraw his company from active participation in the air conditioning of theatres.

UNDERGROUND HOUSES

Patrons Walk Down a Flight or Two in Prague; Recesses at Bars Cut Feature Pictures in Half

By H. RYK
Prague Correspondent

Subterranean theatres are the rule in downtown Prague, theatres handsomely constructed, in cellars. However, the Prague theatres have not yet adapted to their circumstances the slogan oft seen in American businesses, particularly clothiers, into "Walk down a flight and save 10 cents."

Nowhere in Europe are so many theatres concentrated as on Prager Wenzelsplatz. There are no fewer than 18 of them in the Prague centrum. As space in this part of the city is very expensive, the theatres have taken to the underground. Often one must go down two flights of stairs to reach the parquet.

Exceptions are the Passage theatre and the Lucerna, both main floor structures and built in the most modern style. Admission tickets to first run theatres in Prague are 3 to 15 kronen; in the provinces they range from one to two kronen.

One would make a mistake, however, if he were to assume that the largest Czechoslovakian theatre is in Prague. The largest—seating 3,000—is in Zlin, the city of the shoe manufacturer, Bata. The theatre was built for the employees of his factory. The largest legitimate showplace is the Elektra in Pilsen, home of the world-famous beer.

Proportionate to its population, Czechoslovakia is one of the richest countries in Europe in theatre development.

High Taxes, Low Income

The exhibitor, however, does not have an easy time of it, with such competition. He must always keep in mind the high taxes and low income. He must keep the public interest alive by skillful selection of product, despite the fact that the motion picture theatre is the nation's most popular center of entertainment.

Pictures are sold to exhibitors almost exclusively on a percentage basis, varying from 35 to 45 per cent, according to quality. To set up a program under the present troublesome conditions is a real task, though the return of American producer-distributors to the Czecho field should alleviate this problem. With a small quantity of importations the theatres suffer from attendance by a very small percentage of German-speaking patrons, whereas the other part of the audience, and the exhibitor, are confronted with an inferior type of domestic or imported picture.

Shortage of Stories

Czecho production is set back by a shortage of good story material. The musical comedy type has fallen out of public favor; patrons demand something more now, something with an earnest theme, down-to-earth product, whether domestic or imported.

The curious system of regulation of theatre licenses is another problem. In most instances the license owner has very little to say in the matter—in fact, has no influence at all as to the carrying on of the theatre's business. Ten years ago the government stopped the granting of licenses to the exhibitors and concentrated that authority in communal authorities and philanthropic societies. Thus, on one side were the license societies without theatres; on the other, the theatres without licensing power. Exhibitors had to make large payments for licenses. License owners of most of the theatres today are the Sokols, children's welfare societies, Turner unions and municipal corporations.

Intermissions in Features

Another unusual custom that militates against good showmanship is the intermission interruption, somewhat similar to the situation in South Africa. Buffets or drinking rooms are operated in connection with the theatres. Features are interrupted at the halfway mark so that patrons may visit the buffets and keep the cash register tinkling.

Not so long ago the theatre went a long step farther in this inconsistency of exhibition. Instead of the pause on the screen at intermission time, a trailer of a forthcoming comedy would be cut in. Thus a patron viewing a drama would face the prospect of having the sequence rent asunder by interposition of a bit of next week's comedy.

Douglas Z. Doty, Film Writer, Dies

Douglas Z. Doty, screen writer and former editor of Century and Cosmopolitan Magazines, died at his Hollywood home last week after a heart attack. He was 60 years old.

He, with Donald Ogden Stewart and H. D'Abbadie D'Arrast, wrote the scenario for the film "Laughter," which received the award of the Academy of Motion Picture Arts and Sciences as the best picture of 1931.

A native of New York City, Mr. Doty attended Columbia University, then spent a year on the staff of the *Boston Journal* and two years with the *New York Sunday Herald*. He was a reader and literary advisor for the Century Company, edited the Century Magazine and was secretary of the Century Company. In 1917-18 he edited Cosmopolitan. After a time with Harper and Brothers, Mr. Doty went to Los Angeles in 1921 as a screen writer with Famous Players Lasky Corporation, becoming head of the scenario department within a year.

Mr. Doty was divorced from his first wife in 1922. A daughter of that marriage, Dorothy Whiting Doty, survives. Others are his widow, Katherine C. Doty; a son, a sister and a brother. Mr. Doty had been a member of The Players.

Eaton Says Films "Feed on Brains" Of Stage Talent

Declaring that the motion picture industry "feeds on the brains" of story writers and dramatists and must rely exclusively for its acting talent upon Broadway-trained actors and actresses, Walter Prichard Eaton, who has succeeded the late Dr. George Pierce Baker as head of the Yale drama department, told the fourth National Theatre Conference at New Haven last week that unless the theatre looks to the "little theatres" of the country there may well be a drying up of all sources of material.

"You cannot learn to write plays and dramatic dialogue save by long practice before audiences," Mr. Eaton said. "You cannot learn to act by two-minute appearances before a microphone and camera, but only by long practice before audiences. Yet the movies grab off young players and young dramatists as soon as they have had just enough practice to indicate the possession of some talent. This is the end of their artistic growth in nearly all cases. Only the few who resist the lure of gold in 'them thar Hollywood hills' develop to important stature.

"Where are the dramatists of tomorrow to come from?" Mr. Eaton asked. "With the professional theatre cut down to Broadway, where only plays which can run a hundred nights are wanted, obviously, if we are to have a dramatic art at all, even on the screen, there must be a place for dramatists to develop. That place is in the local theatres, the little theatres. These theatres must get over their excessive timidity.

"Too many of them are too much like the movies . . . they are parasitic; they produce only what somebody else has developed. They are little echoes of Broadway."

Coombs, Basso of "Roxy Gang" Dies

James Parker Coombs, grand opera and radio singer, whose basso was familiar to millions over the air, known as "Daddy Jim" when he was a member of the original "Roxy Gang," died at his home in Great Kills, Staten Island, N. Y., late last week after a sudden heart attack. He was 65 years old.

Mr. Coombs sang for two years at the Radio City Music Hall and broadcast over the NBC network. He continued with the "Roxy Gang" for 11 years, retiring from the organization last Spring.

Mr. Coombs was born in Bath, Me., and attended Brown University. From 1900 to 1906 he toured with the Savage English Speaking Opera Company, going then to the Hippodrome, where he sang for many years under the direction of R. H. Burnside. In 1919 he joined Samuel Lionel Rothafel at the Capitol theatre.

He is survived by his widow, Bessie Coombs; two daughters, and two sons. His body was cremated.

WHEN ONE EXHIBITOR WIRES ANOTHER

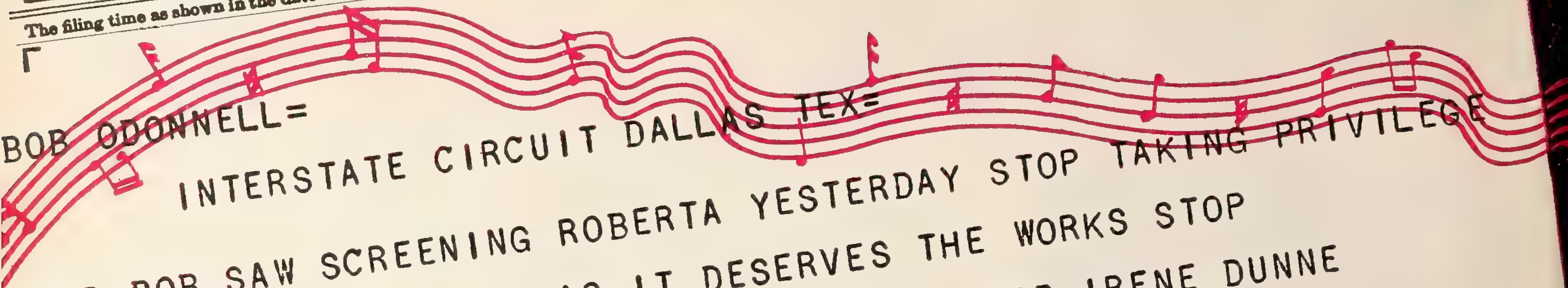
THAT'S NEWS

dicated by a suitable
sign above or preced-
ing the address.

R. B. WHITE
PRESIDENT

CHAIRMAN OF THE

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown



BOB ODONNELL=

INTERSTATE CIRCUIT DALLAS TEX=

:DEAR BOB SAW SCREENING ROBERTA YESTERDAY STOP TAKING PRIVILEGE GIVING YOU MY OPINION AS IT DESERVES THE WORKS STOP ENTERTAINMENT SECOND TO NONE THIS YEAR STOP IRENE DUNNE MARVELOUS AND BEAUTIFUL IN HER PART PERFECTLY SUITED PERFECTLY CAST STOP ROGERS ASTAIRE OUTSHINE ALL THEIR PREVIOUS EFFORTS STOP STYLE SHOW SEQUENCE SPECTACULAR AND GORGEOUS STOP WOMEN WILL RAVE STOP MY WIFE AND OUR PARTY STILL TALKING STOP PERSONALLY DO NOT FEEL CAN SAY ENOUGH FOR ROBERTA REGARDS

=R E GRIFFITH

(GRIFFITH AMUSEMENT

THE QUICKES

FROM ONE GREAT CIRCUIT BUYER TO ANOTHER . . . .

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RKO D

FROM ONE OF AMERICA'S GREAT EXHIBITORS . . . .

ITS IN THE BAG ROBERTA OF COURSE STOP DUNNE ROGERS ASTAIRE IN FACT ENTIRE CAST GIVE THEIR BEST PERFORMANCE STOP PREVIEWED TO SMALL SELECT GROUP THE FINISH LEFT THE YELLING FOR MORE STOP JULES I WANT TO CONGRATULATE YOU FOR ONE GRAND PICTURE STOP TRULY THINK RKO HAS SET NEW MARK TO SHOOT AT SINCERE REGARDS.

M A LIGHTMAN.

RO

"Will do sensational business"—**Spyros Skouras** . . . "Something to be proud of"—**Jerome Kern** . . . "Smash musical, strong cast, story, melodies, style flash; the wow you want"—**Film Daily** . . . "Rings the gong with high point box-office. It's RKO-Radio's wow"—**Motion Picture Daily** . . . "A sure-fire smash; a knockout, a honey and a wow"—**Hollywood Reporter.**

THREE OF THE NATION'S FAVORITES . . . IN

JEROME KERN'S MIRACLE MUSICAL ROMANCE

BERTA

STARRING

IRENE DUNNE
FRED ASTAIRE
GINGER ROGERS

WITH

RANDOLPH SCOTT · HELEN WESTLEY
VICTOR VARCONI · CLAIRE DODD

From the play, "Roberta". Book and lyrics by Otto Harbach. Directed by W. A. Seiter. A Pandro S. Berman Production.

RKO-RADIO PICTURE

. . . . . . and to Climax the
M. P. T. O. A. Convention
in New Orleans This Week

WORLD PREMIERE

OF THE SCREEN'S GREATEST MUSICAL

ROBERTA

★ ★ ★ ★

NATION-WIDE PRESENTATION THIS WEEK
AND NEXT IN KEY CITIES THROUGHOUT AMERICA!

★ ★ ★ ★

THE GREAT DAY IN SHOW BUSINESS IS HERE!

STATE LEGISLATORS HAMMER AWAY AT FILMS; SIX SUNDAY BILLS UP

Celler at Washington Denies Sidney Lust's Statement He Intends to Modify Bill to Bar Block Booking by Exchanges

State legislatures of the country resumed their hammering against the motion picture industry this week, with new legislation proposed or enacted, calling for assessments against exhibitors and distributors, for censorship levies, higher admission taxes, for new levies on gross business.

On the other hand there are at least six such bills for repeal of Sunday closing laws.

In Washington, Congressman Emanuel Celler contradicted the statement of Sidney Lust of the Motion Picture Theatre Owners of the District of Columbia that he intended to modify the anti-block booking provisions of his bill, following a meeting with exhibitors. Congressman Culkin is planning early submission of his anti-block booking bill.

Exhibitors and distributors in Arizona will be hit by heavy additional taxes if two bills now before the legislature are enacted. A Senate measure provides for a tax of ½ per cent on gross sales. The second bill proposes a levy of 2 per cent on gross earnings as well as a 2 per cent tax against earnings of all employees, without deductions.

California Exhibitors Get Cheer

California exhibitors learned that a block of 50 votes in the House is opposed to a number of phases of Governor Merriam's tax program and that defeat of the proposed 10 per cent admission tax is practically inevitable. W. B. Hornblower, chairman of the San Francisco delegation, said he and his associates will fight for a tax program "based on ability to pay."

Provision for a referendum on Sunday shows in Delaware was included in a bill reported favorably to the House at Dover.

In Kansas, Senator Miller of Leavenworth asked repeal of the 70-year-old prohibition on Sunday showings. Exhibitors consider satisfactory the present local option system. Another bill would allow pictures to be sold before being censored by the state board. This would make it possible for distributors to write contracts as they do in other states.

Louisiana Tax Measure

Mayor T. Semmes Walmsley of New Orleans introduced an amendment for a 2 per cent tax on every ticket purchased instead of 2 per cent on the gross dollar.

With a petition in Massachusetts to strengthen the programs of film and vaudeville houses by legalizing stage dancing on Sunday, interest has been aroused by the favorable action of the House on a bill to permit dancing at Sunday weddings. It is felt that passage would be a step toward remedying the Sunday law which gives the state censorship board power over pictures shown on Sunday, resulting in prints being cut to requirements that need to be filled only one day out of seven. Theatres in Massachusetts have been saved from a state admission tax.

The Maine legislature was considering a bill to legalize Sunday shows after 3 P. M.

State censorship is sought in a bill introduced in the Missouri legislature by Senator John P. Shea, St. Louis theatre manager. Senator Shea declared exhibitors are forced to play objectionable pictures because of block booking. His bill calls for a censor board of three and an inspection charge of $5 a reel on films and 50 cents on advertising. Rural members of the House killed a resolution to submit a constitutional amendment to legalize a state lottery.

In a statement resulting from the Ohio censor board's asserted right to pass on "The March of Time" reel, Lieut. Lester E. Potter, police commissioner of Detroit, Mich., said any newsreel may be subjected to censorship under an existing law. He declared the principal matter subject to censorship would be communistic propaganda.

In North Carolina fear was expressed that unless the contemplated state franchise tax of $1,250 is reduced the state and Charlotte may lose its film exchanges. License taxes paid by other concerns do not exceed $200.

In New Jersey, despite a ruling by the court of chancery that all gambling is unconstitutional, a new bill has been introduced to permit locating dog tracks on municipal property.

At a hearing at Albany on the Berg bill to permit Sunday theatrical performances, Frank Gillmore, Actors' Equity president, and Paul N. Turner, Equity counsel, declared passage of the bill would deprive New York City hospitals of $250,000 receipts from Sunday night benefits. Senator Berg said that if the bill would hurt the hospitals he would drop it. Strong opposition and no support featured a joint hearing Tuesday on the McCall-Canney bill for stricter censorship.

The Ohio legislature passed the Waldvogel bill, which makes it unlawful for distributors to attempt to fix playdates in contracts.

In South Carolina, long a stronghold of blue laws, a bill provides for a censor board of three, to be appointed by the Governor.

In Tennessee, another blue law state, a bill for Sunday showings was introduced by Representative Charles Brown of Memphis and Robert Brown of Hickman County. Approval of four-fifths of a city commission would be required. A controversy over pending sales tax legislation threatened to pigeonhole the Sunday show measure.

Federal Trade Commission Complains of Wilson Film

The Federal Trade Commission at Washington last week issued a formal complaint against Economic Films, Inc., and Frank R. Wilson, president, New York, for the protection of the President against commercial exploitation. Misleading and deceptive use of the likeness of the President in a film, "Forward, America," as well as the accompanying dialogue were cited.

Mr. Wilson, in reply, said, "The President's likeness appears only for a brief flash at the end of the picture. The chain store lobby in Washington caused the Federal Trade Commission to issue the complaint order."

Miss Lawrence Bankrupt

Gertrude Lawrence, English actress and fiancee of Douglas Fairbanks, Jr., this week declared to her creditors in London that she has debts totaling $68,110 and assets of $9,140.

Balcon Here for American Talent

Michael Balcon, executive director of GB production at the company's London studios, arrived in New York last week and planned to leave almost immediately for Hollywood to arrange for the appearance of several American stars in the company's forthcoming productions.

An interchange of stars between England and America is as important as the interchange of directors and technical experts, Mr. Balcon said. Through both of these media new methods and ideas are most easily introduced into studios, he said, bringing to the public of both nations variety of film names, characters and types.

In line with GB's plan to cast American players in the company's pictures made in England, Mr. Balcon announced he has already signed such names as Claude Rains, Robert Donat, Fay Wray, Clive Brook, George Arliss, Madeleine Carroll and Jane Baxter. Mr. Balcon said he expects to sign about 20 additional players during his six weeks in Hollywood.

"Gaumont British knows it has a big market in England and we are striving to increase our market in this country," he said on his arrival. "It has been our plan right along to cast American players, but now we are going after them in a big way."

While in New York, Mr. Balcon discussed 1935-36 production plans with Arthur A. Lee and other GB executives. The company plans a maximum of 24 features in the new season, 16 of which will be distributed here. In addition to GB films, the American company, under Mr. Lee's direction, will handle pictures made by outside producers.

Titles to 10 of the GB 1935-36 lineup have been set. They include "39 Steps," by John Buchan, starring Robert Donat and Madeleine Carroll; "Soldiers Three," a screen adaptation of Kipling's story; "The Clairvoyant," with Claude Rains and Fay Wray; "Barcarolle" and "Sam and Nellie," starring Jessie Matthews; "The Tunnel" and "King of the Damned," starring Conrad Veidt; "Redemption" and "The Passing of the Third Floor Back," to be directed by Berthold Viertel; "Pepys," from the biography of Samuel Pepys.

Columbian Dinner-Dance At Waldorf Saturday

The Hotel Waldorf-Astoria in New York will be the scene Saturday evening of the fifth annual dinner-dance of the Columbian Club of Columbia Pictures, social and benevolent organization for the employees of the Columbia home office and New York exchange. Hal Hode is president.

Harry Cohn, president of Columbia, and Jack Cohn, vice president, will attend. Stars of screen, stage and radio will provide entertainment.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

THE WEREWOLF OF LONDON

(Universal)

Fantastic and eerie, packed with that quality of story content that, experience demonstrates, makes for screeches and screams, the weirdness of which often times makes for laughter, the material used in this production is promising of a suspense-packed shudder picture.

The original story is by Robert Harris, who is also acting as the picture's associate producer as well as having cooperated on the screen play with Harvey Gates, recently credited with aiding in the adaptation of "The Band Plays On" and "Lives of a Bengal Lancer." Direction is by Stuart Walker, whose work with the recent "Mystery of Edwin Drood" and "Great Expectations" is demonstrative of his ability to handle this character of subject matter.

For the unusual lead character, Universal has chosen Henry Hull, who made an impressive screen debut in "Great Expectations." Presently he is appearing in "Transient Lady." The second most important role, equally as weird and menacing as the lead, is in the hands of Warner Oland, long identified with the Charlie Chan pictures. In the supporting cast are Valerie Hobson, featured in several current Universal pictures, Clark Williams, Lester Matthews, the veteran character actress Charlotte Granville, Spring Byington, one of the famed "Little Women" players, Lawrence Grant, J. M. Kerrigan and Louis Vincenot.

The major locale is London, with a side trip into the hidden mountains of Thibet. It concerns a man who discovers a cure from an affliction that turns man into wolf. Himself infected, he wreaks havoc when the moon grows full, but is finally killed by those whose romantic life he most menaces.

Novelly premised, with a wealth of sustaining production features in dialogue, action and settings, the kind of exploitation necessary to sell it is evident.

DANTE'S INFERNO

Fox

Don't let this title cause any one to jump at conclusions and assume that the production is entirely a picturization of Alighiere's classic, "The Divine Comedy." Preceded by a modern dramatic screen play written by Phillip Klein and Robert Yost, it does lead to a presentation of the spectacle of Hades which is a feature of Alighiere's great work. Directed by Harry Lachman, who made "Paddy, the Next Best Thing" and "Baby, Take a Bow," it is the dramatic romantic story of a modern man who, rising to great wealth and power as the owner of an amusement park, marries the daughter of the man who owned the "Inferno" show concession. Dishonest, ruthless, living for himself alone, he culminates his career by building a floating pleasure palace. With thousands aboard, it catches fire. Now comes the symbolism of Dante's Hell to illustrate the horror that grips his soul as he attempts atonement for his transgressions against the laws of God and man.

Naturally the spectacle of Hell, in which thousands of extras participate, is one of the production's important showmanship qualities. Among the things presented from the classic are the river Styx and its ferryman Charon, who carries mortals from life to death; the rain of fire, the lake of flames, sea of boiling pitch, cliff of frozen mortals, crater of doom and many other sensations with which people who have read Alighiere or know the Dore illustrations are familiar. In the modern sequences sensations featured are the collapse of a pleasure pier with thousands in panic, the dance of the bacchanale and the parade of sirens on the boat and the holocaust of the burning ship; followed by the trial by fire in the burning engine room, out of which the nether world situations evolve.

Spencer Tracy plays the leading role. He is supported by Claire Trevor as the girl he marries; Henry B. Walthall, her father; Alan Dinehart, Scotty Beckett as Tracy's child; Robert Gleckler, Willard Robertson, Morgan Wallace, and Garfield Leon and Rita Cansino, a dancing team.

SYLVESTRE BONNARD

(Tentative Title)

Radio

This production is based upon a novel by Anatole France, French author, which was published under the title "The Crime of Sylvestre Bonnard." In essence, the story is dramatic with a deep human interest twist. It tells of a man, an author, and his love for the orphan child of an old sweetheart, the personal sacrifices he made to insure her welfare, the strange manner in which love is brought to him, the manner in which vengeance is wrought upon those who would harm both him and the girl, and the happiness that is his when the girl is awarded to his guardianship and the romantic future of the girl insured.

The locale is France and the entire atmosphere French. The screen play is by Francis Faragoh.

Anne Shirley, star of "Ann of Green Gables," is the girl in the picture. As an exploitation asset it is distinctly noticeable that several who participated in that picture are also included in this. It is being directed by George Nichols, Jr., who made Miss Shirley's first starring picture. O. P. Heggie, Helen Westley and Hilda Vaughn, who appeared in "Green Gables," also will be seen here. As a matter of further exploitation interest, Miss Westley is one of the outstanding figures in the forthcoming "Roberta." Others in the cast are Elizabeth Patterson, Trent Durkin, John Qualen and Etienne Girardot.

While totally different in theme and action as well as production background, there is comparative heart interest in this coming release.

LES MISERABLES

20th Century

As the production cycle more and more stimulates an interest in the classics, this production, portrayed by an outstanding cast, deals with one of the greatest human interest dramas of all time. In this adaptation of Victor Hugo's monumental work, by W. P. Lipscomb, who did the screen play for "Clive of India," the pages of the book as they trace the life of Jean Valjean are graphically re-created with all the drama, romance, tragedy, historical significance, humanness and thrill.

Directed by Richard Boleslawski, maker of "Clive of India" and numerous other popular successes, the picture stars Fredric March in the role of Jean Valjean and Charles Laughton as Inspector Javert, the hero's lifelong nemesis. The supporting cast, composed mainly of known names, presents two noted new personalities, Sir Cedric Hardwicke, British stage actor, and Keith Kenneth. Names familiar to domestic audiences are Rochelle Hudson, Eily Malyon, Frances Drake, currently in "Transient Lady"; Ferdinand Gottschalk, Jessie Ralph, Florence Eldridge, Desmond Roberts, Vernon Dowling, David Clark, Florence Roberts and Marilyn Knowlden, seen in "Copperfield."

Star and personnel value being acknowledged from a commercial point of view, the entertainment quality of story content is of equal worth. It shows Valjean, the thief, hounded by Javert, in the galleys, then the life-saving hero freed but treated like an animal and cheated by one and all. It takes him to his association with the kindly Bishop and the incident of the stolen candlesticks, with Javert still hovering revengefully close, and later as M. Madeline, the miraculously wealthy and philanthropic industrialist befriending Fantine and subsequently her fatherless child. As he sacrifices all to save a wrongly identified prisoner, the drama builds to Jean now as Duval, gardener in a convent, and his great love for the now motherless Cosette. Years pass to bring revolution, partially financed by Duval. Cosette is in love with one of its leaders, Marius, and jealously fills her guardian's heart. The story now builds to a great final scene with the indefatigable Javert committing suicide that he might be true to his duty yet spare Valjean for a life in peace.

TRAVELING SALESLADY

Warner

When some one tells a woman that she "knows nothing about nothing" there's apt to be quite a bit of excitement. In this case it results in hilarious farce comedy, similarly applied romance, moving to the same tune of dialogue, action and situations. A glance at the predominating cast names amplifies the production's comedy character.

The original story is by Frank Howard Clark, the screen play by F. Hugh Herbert, recently a collaborator on "The Secret Bride," and Manuel Seff, who similarly was occupied on adaptation of "Kansas City Princess." Numbered among the recent credits of Ray Enright, director, are "Dames," "St. Louis Kid," "20,000,000 Sweethearts" and "The Circus Clown."

The cast is headed by Joan Blondell, her first picture in some time, as the traveling saleswoman. Players who have scored their most popular successes in comedy characters constitute the support. Listed are William Gargan, Hugh Herbert, Ruth Donnelly, Grant Mitchell, Glenda Farrell, Johnny Arthur, Joseph Crehan, Bert Roach, Al Shean, Gordon Elliott.

With a sort of all is fair in love and war motivating idea, the production has a good comedy premise. Miss Blondel's father, Mitchell, is a tooth paste tycoon. She wants to go to work. He won't permit it. Hugh Herbert is trying to sell him an amazing idea—cocktail flavored toothpaste. Making no headway, the pair get together and take the idea to a rival manufacturer. With Miss Blondell the saleslady and Herbert mixer and taster, the new stuff wrecks her father's business. It brings her into a situation with her father's star salesman, who doesn't know her identity, whereby they're rivals by day, but sweethearts after sundown. Crammed with fun in all phases, it builds to a situation whereby the alcoholic paste ruins Mitchell's business and forces him into a merger with Shean. Gargan and Miss Blondell also merge romantically.

The production looks like an exploitation natural, with plenty of entertainment to back up any claims.

GIMPY

Columbia

A racetrack yarn, this production approaches its subject in a decidedly different way. While retaining the familiar essentials that have made this type of entertainment popular, the story by William Jacobs, with screen play by Crane Wilbur, introduces much that is new to add to the amusement and exploitation value.

Directed by Phil Rosen, the comparatively small cast being headed by Jack Holt, last seen in "The Best Man Wins," gives all its members featured opportunities. The story deals with a racehorse owner, whose pet superstition is orphans. Unknown to him, two orphans—one a boy, the other a horse—are brought within his care. An extended run of tough luck results in his discovery of the situation, and when his favorite runner sprains a leg in training, he orders the boy out of the house. However, the youngster has made friends with the trainer to overhear a crooked jockey and double-crossing betting commissioner conspire to hand the owner a trimming. This information is relayed to the owner. He is horror stricken to think that an orphan horse and an unknown rider must carry his colors. But when the orphan boy rides the orphan horse to a thrilling long-shot victory, it's the eradication of the superstition and happiness all around.

Jackie Searl, remembered for many fine performances, particularly in "Wicked Women," is the orphan. Mona Barrie, seen with Holt in "I'll Fix It," is his wife. The supporting cast features Ralph Morgan as the trainer who befriended the orphan; Bradley Page as the crooked gambler; Frankie Darro, the crooked jockey, and Sam McDaniel and Frank Orth.

As the feature combines human interest with drama, action, plenty of comedy and a thrilling race sequence given a surprising twist, it calls for a type of showmanship labeling it new and different.

PRIVATE WORLDS

Paramount-Wanger

As is indicated by the title, this is an unusual story. Fantastic in many ways, it is a daringly premised drama romance. The locale is a psychopathic hospital. The principal players are famous doctors, specializing in mental cases, their lovers, a wife and relatives. As their tangled lives and loves, influenced by jealousy, fear, distrust and complicity, become more and more complicated, the picture builds situations and climaxes that plumb the depths of human love, friendship, freedom and security.

The production is adapted from a currently best-selling novel authored by Phyllis Bottome. The screen play is by Lynn Starling, previously associated with the leading character, Claudette Colbert, in his adaptation of "Torch Singer." Among his many accomplishments, the director, Gregory La Cava, is credited recently with "Affairs of Cellini" and "What Every Woman Knows."

Although the cast is extensive, major interpretive roles are carried by five persons. Next to Claudette Colbert, now in "Imitation of Life" and "The Gilded Lily," is Charles Boyer, last seen in "Caravan." The other principals are Joel McCrea, Joan Bennett and Helen Vinson. The supporting cast numbers about 20, the more familiar being Esther Dale, Samuel Hinds, Jean Rouverol, seen in "It's a Gift"; Theodore Von Eltz, Big Boy Williams, Maurice Murphy, Julian Madison and Harry Bradley. Others are Sam Godfrey, Dora Clement, Stanley Andrews, Irving Bacon, Arnold Grey and Eleanore King.

Realistic drama is stressed, and contrasting comedy fulfills only a minor function. Consequently publicity should point to the emotion-stirring character of the production.

VILLAGE TALE

Radio

Appropriately titled, this is a village tale. Concerning itself with events, situations and relationships within a little country village, of which the outside world hears little and cares less but which nevertheless are delectable over-the-fence gossip, it is potentially rich in drama, romance, action, comedy, excitement and that friendly savor peculiar to many isolated towns.

It is based on a story by Phil Stong, a fact that assumes additional importance as Stong also is the author of "Farmer in the Dell," currently running in a popular weekly periodical and to be produced in picture form shortly by another major studio. The screen play is by Alan Scot. It is being directed by John Cromwell, maker of "The Fountain" and "Of Human Bondage."

While the cast includes no outstanding names, it does list many well known and favorably known players. It presents Randolph Scott, seen in several Paramount westerns and currently in Radio's "Roberta"; Kay Johnson, Arthur Hohl, now being featured by Columbia; Robert Barrat, in several recent Warner productions, Janet Beecher, now in "The President Vanishes"; Edward Ellis, Dorothy Burgess, Donald Meek, Quinn Williams and Ray Mayer.

The various elements of the story are blended to a point where those attending a church party are promised something unusual. A "surprise" develops, culminating in a setting in order of all jealousies; the triumph of virtue, and elimination of the town's bully, which insures peace and happiness.

CALL OF THE WILD

20th Century

Written by Jack London, whose adventure stories are still popular, the screen play by Gene Fowler who did "The Mighty Barnum" and Leonard Praskins, and directed by William Wellman and featuring a cast of wellknown players, "Call of the Wild" holds much entertainment.

Localed in Alaska during the '97 gold rush days, the story is a yarn of dramatic romance, adventure, greed, courage, tragedy and the eventual triumph of honesty and virtue.

Man's greed for gold, particularly desire for possession of a fabulously wealthy lost claim, motivates the story. A thriller from start to finish as the various parties seeking the claim become involved in any number of hair-raising episodes, it mixes love with hate, villainy with heroism, making its tenderfoot heroine a pawn in the hands of desperate men. The whole is climaxed by an almost supernatural exhibition of the workings of justice, but leaves the romantic denouement a subject of speculation.

With Clark Gable in the role of London's most famous hero, Jack Thornton, the principals all have definite exploitation value. Jack Oakie will be seen as Hoolihan, the hero's ex-jockey pal. Loretta Young, recently in "Clive of India," is the beautiful heroine. Reginald Owen is the villain. Others listed are Frank Conroy, Sidney Toler, Katherine DeMille, Lalo Encinas, Charles Stevens, Pat Flaherty and the famous Hollywood showman, Sid Grauman.

PUBLIC ENEMY NO. 2

MGM

This production is adapted from a stage play by Edgar Selwyn and William LeBaron. It was adapted to the screen by Edwin H. Knopf and Lewis Waller. The screen play is by Harry Seigel and Barry Trivers. It being directed by Raoul Walsh, maker of some of the industry's biggest features and last credited with "Under Pressure."

As the identity of its two leading characters as well as several in the supporting cast quickly indicates, the production is a comedy. It's the story of a henpecked man, afraid of his own shadow, who sets out to prove to himself and, naturally, his wife that he is of the stuff of which heroes are made. The kind of personality the world laughs at, but at the same time sympathizes with, he gets himself mixed up with a bunch of gangsters who, confusing him with some one else, are about to put him on the spot when it is revealed that he and the mob's big shot were both one-time members of the same Boy Scout troop.

Charles Butterworth, last in "Forsaking All Others," plays the lead role with Una Merkel as his wife. One of the menaces with whom the hero has to deal is Harvey Stephens, in the role of a man trying to steal his wife away from him. The supporting cast includes many favorable names. Listed are Eugene Pallette, currently in "All the King's Horses"; Nat Pendleton, now in "Times Square Lady"; Eddie Nugent, Robert Livingstone, Donald Meek, Stanley Fields, Claude Gillingwater, Wade Boteler, Bradley Page and Richard Carle. Others are Ruth Selwyn, Dorothy Libaire, Ray Brown and G. Pat Collins.

Fun and human interest, the prime motivating qualities, are also the natural selling features, but the name values should not be overlooked.

WANDERLUST

Warner

This production, made up of homey stuff, mixes comedy of the belly laugh and smile variety and drama that sometimes brings a tear. Again teamed are Guy Kibbee and Aline MacMahon, stars of "Big Hearted Herbert" and "Babbitt." The yarn is adapted from a stage play authored by Edith Ellis, with the screen play by Tom Reed, currently associated with "The Florentine Dagger," and Peter Milne, with "The Woman in Red." Direction is by William Keighly, who made the two previous Kibbee-MacMahon pictures.

Here is the story of the legendary tramp printer. The toot of a locomotive whistle being all that is necessary to stir the wanderlust, he leaves his forms on the press and disappears to roam the world for a decade. His wife, caring for two small children, moves to another town, and carries on the business of getting out a paper. Supporting a legislative candidate, she is in much political excitement when her younger daughter, attending a circus, meets up with none other but the errant knight of ink, now acting as a barker. The family reunited, but the spouse on probation, he is just in time to get his misguided wife out of a jam, show up the candidate she is supporting as a minion of the interests, and after his gangsters have wrecked the plant, get out a paper on his old Mary Jane handpress that blasts the gentleman off the map.

The cast supporting the leads features Tom Brown and Nan Gray, who carry the story's romance; Robert McWade, fond but much rebuffed suitor to Miss MacMahon's hand; Minor Watson as the candidate and Johnny Arledge, Carl Stockdale, Betty Jean Hainey (a child), Dewitt Jennings, Oscar Apfel, Robert Light, Louis Mason, Milt Kibbee and Jack Kennedy.

Joins Defense Program

Fox West Coast Theatres, in Los Angeles, has joined the National Defense Week campaign by showing trailers of a patriotic nature, in conjunction with talks by reserve officers. Lieutenant W. H. Lollier, company executive, arranged the programs.

Baldwin Warner Supervisor

Earl Baldwin, Warner studio writer, has been promoted to the rank of supervisor. His first assignment will be "The Irish Is in Us," with James Cagney, Pat O'Brien and Frank McHugh.

Tarzan Firm Opens Office

Ben S. Cohen, vice-president of Burroughs-Tarzan Enterprises, has opened company offices in the RKO Building, New York. George W. Stout is president, Harry Rathner eastern representative.

GREETINGS! SAYS FULL

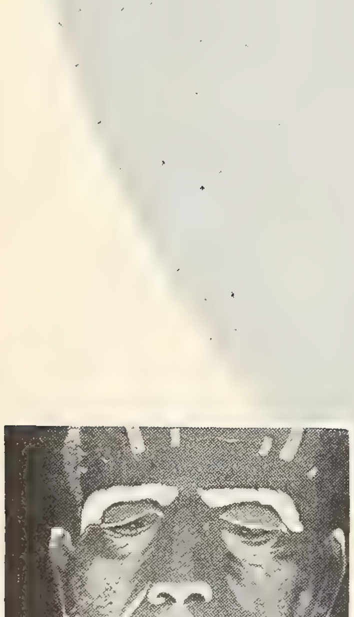
IT'S CASH on the line when the author is DAMON RUNYON, who wrote "Lady for a Day" and "Little Miss Marker" . . . and the stars are

Jean **PARKER**
Chester **MORRIS**

and the story is his best, from Collier's Magazine

PRINCESS O'HARA

With **LEON ERROL** • Henry Armetta • Vince Barnett . . . Presented by Carl Laemmle . . . Directed by David Burton . . .
Leonard Spigelgass, Associate Producer



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NIGHT LIFE of the GODS

LINE-UP

business when RADIO CITY MUSIC HALL played Universal's "THE GOOD FAIRY!" ...It'll be HEAVY GROSSES AGAIN the week of March 14th, when the world's largest theatre opens with

"The MYSTERY of EDWIN DROOD"

tion, "BRIDE OF FRANKENSTEIN"

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Naughty Marietta

(MGM)

Musical Comedy

As entertainment and exploitation material, with plenty of novel values in each phase, this show merits more than usual consideration. Many moderns as well as most of the elders deem its legitimate stage production predecessor the standard of musical comedy operetta perfection. The principal reason for this legendary reputation is the Victor Herbert music—particularly the more modernly familiar "Sweet Mystery of Life" and "I'm Falling in Love with Some One"—and the romantic story content.

The current musical vogue naturally makes selling of succeeding tune-tinged features a more difficult proposition in so far as it pertains to finding new ways to talk about personalities, voices and songs. While "Naughty Marietta" is a musical, fear of that handicap may easily be minimized. Substantially the show is a charming love story, embellished by drama, comedy, melodramatic action and excitement and music—the whole of which is presented against unique and attractive locales.

The expected, either artificially constructed or geometrically designed spectacle features are completely ignored. The show bases its bid for entertainment and commercial success upon proved popular ingredients—romance, drama, comedy, menace and music. Tersely, it has a likeable rich girl-poor boy premise. In this case, Princess Marie (Marietta eventually), an ornament of King Louis XV's court, is being forced into a state marriage with repugnant Don Carlos of Spain by her domineering uncle. To escape such a fate, she changes places with her maid, embarks with a boatload of girls destined to the wives of French colonists, in Louisiana. Saved from pirates by the Yankee scouts, a glorified anticipation of the Liberty Boys, Marietta falls in love with her chief rescuer, Captain Warrington.

Informing the governor, who already has much trouble on his hands, that she's a bad girl, not fit to marry an honorable colonist, she gets a job in a marionette show. Another shock is handed the jittery Governor when her prince Uncle and Don Carlos come to New Orleans to take the errant princess home. Marietta also is frightened when she is informed that unless she returns quietly, something not at all funny will happen to Warrington, who has grown to return her affection. But not for nothing is Warrington an American hero. Invading the Governor's farewell ball, he persuades her to elope with him into the inland wilderness where the strong arms of his faithful soldiers are adequate insurance that all the power of France will not interfere with their happiness.

As the story is told with a catchy blend of theatrical hokum and straight realism, the Victor Herbert music is sung. Besides the first two mentioned, "Sweet Mystery of Life" by Miss MacDonald, and the second by Eddy, the heroine also sings "Antoinette and Anatol" and "Chansonette," the Marionette song with chorus; the Italian Street song with Eddy. He solos "Southern Moon" and with chorus "Tramp, Tramp, Tramp" and "The Owl and the Polecat." All voices blend in the finale medley of "Sweet Mystery of Life" and "Tramp, Tramp, Tramp."

A radical departure from the prosaic being successfully made, while the most commonly appreciated entertainment—showmanship elements are accentuated. "Naughty Marietta" may be given the benefit of the enthusiastic selling that pertains to the popularizing of a gayly melodious, hearty, romantic love story with music.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Hunt Stromberg. Directed by W. S. Van-Dyke. Book and lyrics by Rita Johnson Young. Screen play by John Lee Mahin. Frances Goodrich and Albert Hacket. Music by Victor Herbert. Added lyrics by Gus Kahn. Photographed by William Daniels. Running time, when seen in Hollywood, 80 minutes. Release date, March 29, 1935. General audience classification.

CAST

Marietta	Jeanette MacDonald
Warrington	Nelson Eddy
Governor d'Annard	Frank Morgan
Madame d'Annard	Elsa Lancaster
Uncle	Douglas Dumbrille
Herr Schuman	Joseph Cawthorne
Julie	Cecilia Parker
Don Carlos	Walter Kingsford
Frau Schuman	Greta Meyer
Rudolpho	Akim Tamiroff
Abe	Harold Huber
Zeke	Edward Brophy

A Dog of Flanders

(Radio)

Drama

Adapted from a novel long considered a juvenile literary classic, "Boy of Flanders" retains all the dramatic and powerful human interest characteristic of the book. It is distinctly in the better picture classification for which there has been such demand.

Essentially the picture in its character portrayals as well as other entertainment ingredients is more than ordinarily serious, yet it is not without worthy comedy content. Also it departs from practiced formula in that it centers its romantic love interest on pre-adolescent children and constructs a dramatic triangle thereby.

In concise fashion, with sincere human interest aimed straight at the heart and more sympathetic emotions, the picture reflects an atmosphere of thought and action that is a familiar attribute in both rural and metropolitan sectors. Actually it is the story of the boy, Nello, whose character is influenced by his kindly guardian, Jehan, and the other persons with whom he came in contact, the Cogez family, the Vanderkloots, Herr Herden, the Sacristan, and Leo, the dog.

With Rubens as his idol, the talented boy aspires to be an artist. Helping Jehan with his hand-drawn milk cart, every visit to town is just another opportunity to drink in the great beauty of artistic paintings. Faithfully presented are the sequences in the story relating to Nello's saving the dog Leo from his cruel master, his nursing the dog back to health and its subsequent part in his life. Then follows his poor boy love for the rich child Maria, the making of the drawing which he plans for the price exhibition; his selling of it to Pieter that he may gain money with which to provide care for Jehan. The climax is Nello's drawing, entered by rival Pieter, being adjudged the winning composition, and the revelation of how it all happened and the action of Herr Cogez guaranteeing the boy's future studies, a great happiness for him and little Maria.

For practical purposes, the title, except to those who recognize the Quida works, is of problematic value. Similarly, the cast, starring the boy whose work was favorably commented upon in "Wednesday's Child" and a girl child, Helen Parrish, who is practically unknown, and a number of actors usually referred to as character people, affords little with which to work. Therefore selling the show resolves itself into convincing prospective audiences that the attraction is worthy of their attention, stimulating the interest of the younger element. Follow up word-of-mouth advertising should prove a valuable adjunct.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by Edward Sloman. Associate producer, William Sistrom. Screen play by Ainsworth Morgan. Adaptation by Dorothy Yost. From the novel by "Ouida." Photographed by J. Roy Hunt. Art director, Van Nest Polglase. Associate, Charles Kirk. Musical director, Albert Colombo. Recorded by Paul F. Wiser. Edited by George Crone. Running time, when seen in Hollywood, 72 minutes. March 22, 1935. General audience classification.

CAST

Nello	Frankie Thomas
Jehan Daas	O. P. Heggie
Marie Cogez	Helen Parrish
Herr Cogez	DeWitt Jennings
Frau Cogez	Ann Shoemaker
Hans	Christian Rub
Pieter Vanderkloot	Richard Quine
Herr Vanderkloot	Frank Reicher
Frau Vanderkloot	Nella Walker
Herr Herden	Addison Richards
Mons. de Latour	Joseph Swickard
Frau Keller	Sarah Padden
Sacristan	Harry Beresford
Leo	"Lightning"

Mississippi

(Paramount)

Melodramatic Romance

For entertainment and showmanship purposes this attraction offers W. C. Fields and his comedy; Bing Crosby and his crooning, a combination of singing and comedy by the Cabin Kids, and for story content a muchly altered and sometimes satiric picturization of Booth Tarkington's novel originally titled "The Fighting Coward." The result is a melodramatic and sometimes tense romance. Principal locales are a Mississippi River showboat and an Old South plantation.

Production values are good. The story opens aboard the boat and Commodore proceeds to amuse in his typical manner. Shifting to the plantation, Tom Grayson is on the spot at his engagement party to Elvira when he refuses to fight a duel with fire-eating Major Patterson, fanatic exponent of the "code duello," as a means of satisfying imaginary outrages to his honor. Branded a coward by General Rumford and Elvira, but looked upon as a hero by Sister Lucy, Tom accepts the Commodore's offer to join the troupe.

To make his new feature a drawing card, the Commodore exploits him as "the singing killer," a phoney reputation which takes on a literal significance, when, engaged in a wild brawl with Rowdy Captain Blackie, that worthy accidentally kills himself. With Lucy pining for her absent lover in a select seminary, the showboat sequences move to spirit of comedy and music, until the girls, taking a vacation, come to a spot where the boat is docked. There Commodore has billed Tom as the killer of a southern gentleman who happens to be Lucy's cousin. Of course, when Lucy discovers that Tom is the "killing singer," love turns to abhorrence and the stage is set for the big coup.

Suddenly becoming the real character of his phoney build-up, he invades the Rumford mansion, and after giving Major Patterson and his equally tough brother, Joe, a thorough going over, leaves them cringing in fear and terror. Then, still the complete he-man, he busts down the door of Lucy's room, carries her off, and with the aid of the Commodore succeeds in convincing her that his fearsome reputation is only mythical.

Elements mentioned in the opening paragraph constitute the dominating selling assets. Field's comedy, in both dialogue and action, is good for its full quota of laughs. Songs which Crosby sings are "Down by the River," "Soon" and "It's Easy to Remember," plus his own version of "Suwanee River" with Negro choral accompaniment.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Arthur Hornblow, Jr. Directed by Edward A. Sutherland. Original by Booth Tarkington. Adaptation, Herbert Fields and Claude Binyon. Screen play by Francis Martin and Jack Cunningham. Music by Richard Rodgers. Lyrics by Lorenz Hart. Sound, Eugene Merritt. Film editor, Chandler House. Art directors, Hans Dheier and Bernard Herzbrun. Photographed by Charles Lang. P. C. A. Certificate No. 540. Running time, when seen in Hollywood, 80 minutes. Release date, March 8, 1935. General audience classification.

CAST

Tom Grayson	Bing Crosby
Commodore Jackson	W. C. Fields
Lucy Rumford	Joan Bennett
Alabam	Queenie Smith
Elvira Rumford	Gail Patrick
General Rumford	Claude Gillingwater
Major Patterson	John Miljan
Joe Patterson	Ed Pawley
Captain Blackie	Fred Kohler, Sr.
Rumbo	John Larkin
Lavinia	Libby Taylor
Stage manager	Harry Meyers
Hefty	Paul Hurst
Miss Markham	Theresa Maxwell Conover

The Cabin Kids and Molasses and January.

The Devil is a Woman

(Paramount)

Drama

When it comes to selling this show successfully—all its commercial advantages as well as handicaps being understood—showmen have their work cut out for them. From experience, exhibitors and public are thoroughly familiar with the character of entertainment the Joseph Von Sternberg-Marlene Dietrich combination makes and the manner in which they make it.

Arty, abstruse symbolism qualifying its action, dialogue, musical accompaniment, production features in backgrounds and crowd groupings and even the manner in which the camera is used, the story is interpreted in a way that is probably understandable, and thus appealing, to more intellectually inclined drama students. The masses—preview audience being the measuring gauge—just as probably will find it difficult to comprehend.

"The Devil Is a Woman" is a drama of a woman who could dish out trouble, a man who could take it when the return he got for his love would have justified him half a dozen times in killing her, and another man, who, despite all he had been told about the woman, was more than willing to try to win her.

The locale is Spain. Many minutes in the early part are given to a panorama of a noisy, serpentine Mardi Gras carnival. Masked Antonio gets a running glimpse of masked Concha and is immediately afire with desire. She eludes him, but does make a date. Later Antonio meets Don Pasqual and tells him about the angelic vision he just has encountered. Then as Don Pasqual reminisces and flashbacks portray the story, the audience gets a vivid picture of what a devil rather than an angel this captivating creature is, as one experience, each more amazing than its predecessor, is related.

Hearing all this, Antonio still keeps his date. The rendezvous is interrupted by jealous Don Pasqual and a duel is precipitated. Refusing to fire, Don Pasqual is supposedly mortally wounded, and with Concha, Antonio prepares to leave Spain. At the frontier Concha, true to character, runs out on him, presumably returning to Don Pasqual.

Essentially, the picture and its characters being extremely artificial to such an extent that there is no possibility of audience sympathy accruing to any, selling it to a popular extent resolves itself into capitalizing name and production values. Always a difficult proposition to solve, the necessity for personal ingenuity and ability to draw patronage assumes an unusual importance.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed and photographed by Joseph Von Sternberg. Original, Pierre Louys' "The Woman and the Puppet." Adaptation by John Dos Passos. Continuity, S. K. Winston. Music by Ralph Rainger. Lyrics by Leo Robin. Costumes by Travis Banton. Sound, Harry D. Mills. Film editor, Sam Winston. Art director, Hans Dreier. P. C. A. Certificate No. 538. Running time, when seen in Hollywood, 90 minutes. Release date, March 15, 1935. Adult audience classification.

CAST

"Concha" Perez	Marlene Dietrich
Don Pasqual	Lionel Atwill
Antonio Galvan	Cesar Romero
Don Paquito	Edward Everett Horton
Senora Perez	Alison Skipworth
Morenito	Don Alvarado
Dr. Mendez	Morgan Wallace
Tuerta	Temple Pigott
Secretary	Paco Moreno
Maria	Jill Dennett
Conductor	Lawrence Grant
Gypsy Dancer	Luisa Espinal
Foreman Snowbound Train	Hank Mann
Miguelito	Donald Reed
Drunk in Carnival Cafe	Eddie Borden

Times Square Lady

(MGM)

Dramatic Romance

This is an average attraction, modernly timed, localed in New York. It is a topical drama romance with singing and comedy interpolations by Pinky Tomlin. The basic story is embellished by a continual atmosphere of gangster menace.

An air of popularly fashioned melodrama prevailing, it is actually a story of a girl (Virginia Bruce) and her dealings with her deceased father's minions. Fielding, the legal brains, Gordon, manager of the night club, Culver of the hockey team, Kramar of the racing sheet, Kennedy of the dog track and Brennan, general handy man, conspire to gain control of her properties by making them appear to be losing liabilities. But Toni, even though she is an Iowa cornfed, quickly and under the expert guidance of Babe metamorphoses into a lady of the world who not only knows all the questions but anticipates their answers.

As the yarn unfolds, it reveals Pinky Tomlin, writer and singer of "You're the Object of My Affections," as a personality whose work here is almost sure to merit future reckoning. As the racketeers prepare their coupe, Gordon finds himself falling in love with Toni. Shunting his paramour Margo into the discard, sentiment causes him to doublecross his pals, so that Toni, instead of winding up victimized and broke, receives a good sized fortune for her strange legacy. The romantic climax is preceded by a running battle in which Mack, Gordon's man Friday, first turns traitor to his protectors and then heroizes himself.

While there is much that is formula with which to sell the picture in the way of names and story content, the featuring of Tomlin, already highly publicized, looks like one of the means for novelty of appeal.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Lucien Hubbard. Directed by George B. Seitz. Screen play by Albert Cohen and Robert Shannon. Synchronized score by Edward Ward. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, William A. Horning and Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Lester White. Film editor, Hugh Wynn. Running time, when seen in Hollywood, 68 minutes. Release date, April 12, 1935. General audience classification.

CAST

Steve Gordon	Robert Taylor
Toni Bradley	Virginia Bruce
Pinky Tomlin	Pinky Tomlin of Durant, Okla.
Margo Heath	Helen Twelvetrees
Babe	Isabel Jewell
Mack	Nat Pendleton
Jack Kramer	Jack LaRue
Mr. Fielding	Henry Kolker
Slim Kennedy	Raymond Hatton
Ed Brennan	Russell Hopton
Dutch Meyers	Fred Kohler
Brick Culver	Robert Elliott

When a Man's a Man

(Fox)

Western

A western with a slightly off-pattern story twist, this Sol Lesser production has all the action the western fans will want, in addition to the strong western starring name of George O'Brien, one of the most popular of the action stars. There should be further sales value in the origin of the film, a novel by the widely read and perennially popular Harold Bell Wright.

Paul Kelly, seen in numerous roles but rarely in westerns, is an asset to the film. Dorothy Wilson, in the feminine lead, is sufficiently attractive and virile. As action material it may best be sold in the weekend position.

Against a background of rugged western scenery, it combines villainy, a touch of comedy, swiftness of pace and romance, which is not quite as incidental as in most western films.

O'Brien, wealthy young easterner, goes broke, boards a train westward-bound, gets off for a stretch in an Arizona town, attempts to ride an "un-ridable" horse at a rodeo for the prize money that is in it, is tossed off the horse, and misses his train. Stranded, he walks to the ranch from which the horse has come, after saving Miss Wilson from an annoyance. He finds that the girl is the daughter of the ranch's owner, and that Kelly, the man who had helped him on the horse, is the foreman.

The ranch cattle are dying for want of water because of the trickery of Harry Woods, who seeks to buy the ranch at a ridiculously low figure. Kelly gives O'Brien a job, and he turns his attention three ways: to Miss Wilson, whom he finds extremely attractive; to the horse, which he is determined to ride; to his job and the difficulties in which the ranch finds itself. He devises a plan to dynamite under Wood's neighboring lake, thus bringing water to the dying cattle on the other side of the fence.

Then he realizes that Kelly is in love with Miss Wilson. Kelly determines to leave the ranch, but drunk, he tells Woods of the dynamite plan. Woods goes armed to head off the explosive ruin of his plot. Miss Wilson meanwhile, finding O'Brien missing, has gone to turn the trick herself. O'Brien's horse is shot from under him, he captures and rides the bronco of his downfall, and in a lively sequence saves the day for cattle, Kelly and ranch. Then Kelly rides away, understanding where Miss Wilson's interest lies.—Aaronson, New York.

Distributed by Fox. Produced by Sol Lesser, Presented by Sol Lesser and John Zanft. Directed by Edward F. Cline. Adapted from novel by Harold Bell Wright. Adaptation and screen play, Agnes Christian Johnston and Frank M. Dazey. Story supervision, Harry Chandlee. Production manager, Frank Melford. Photography, Frank B. Good. Art direction, Robert Ellis. Film editor, Don Hayes. Sound recorder, Hal Bumbaugh. Running time, 68 minutes. Release date, Feb. 15, 1935. General audience classification.

CAST

Larry Knight	George O'Brien
Kitty Baldwin	Dorothy Wilson
Phil Acton	Paul Kelly
Nick Cambert	Harry Woods
Newsboy	Jimmy Butler
Dean Baldwin	Richard Carlisle
Garby	Clarence Wilson
Gibbs	Edgar Norton

Sweet Music

(Warner)

Comedy Drama with Music

The alert showman has plenty with which to work in selling this first starring picture of Rudy Vallee. Of course, the key spot, in film and the selling thereof, is Vallee, he who crooned his way into the popularity of a goggle-eyed wave of femininity, and who, most significantly, has very largely maintained that popularity through the several ensuing years. In a field where the lights flash up to startling brightness, but dim equally quickly, Vallee has held the brightness.

The feminine contingent should be largely sold merely by ballyhooing the star's name. —They may also be told—and this may be used

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SINCE 'FAREWELL TO ARMS,'' SHOUTS THE HOLLYWOOD REPORTER . . . WHICH ADDS!

"*It's*

ANNA STEN'S *best*

SINCE HER ADVENT ON THE AMERICAN SCREEN!''. . . . . .

Released thru

UNITED ARTISTS

to attract the men as well—that the film has a predominating element of real comedy, and that the cast is studded with names that have long meant hearty laugh dialogue and situations. Romance moves through the story, but it is distinctly comedy-motivated.

To those who lack the Vallee-complex, it might be well to mention that Mr. Vallee emerges as an actor handling himself and his role with an assurance which puts his appearance largely on the credit side of the ledger. Ann Dvorak, opposite, as a small-time song-and-dance girl with large hopes for a bright future and the big time, is appealing. For comedy there are these excellent names: Ned Sparks, Robert Armstrong (who proves he can do comedy roles well), Allen Jenkins, Alice White, Joseph Cawthorn and Al Shean. Helen Morgan, in a brief moment, sings one of her better known numbers.

The story has Vallee, a popular band leader, engaged for a Chicago club show, and pursuing what appears to be a long-standing feud with Miss Dvorak. She resorts to personalities, and he aggravates it by teasing her. Her agent is the rapid-tongued Sparks, in love with Miss Dvorak—and his 10 per cent commission. The show closes, Vallee moves to New York, and Miss Dvorak receives a good offer to join, not knowing that Vallee engineered an engagement.

From that point the story moves rapidly, interspersed with such comic moments as the insane concoctions of Press Agent Jenkins; the attempts of Armstrong, racketeer brother of Miss White, chorus girl, to become a crooner because it seems a good business, using a gun to sell his idea; the dialect comedy of Cawthorn and Shean as the two cigar manufacturing brothers who sponsor the radio appearance of Vallee, when the story moves to the air-waves; the insanely destructive Milt Britton band. And through it Miss Dvorak moves from hope to despair, as she gets engagement after engagement, fails in each, and the while is haunted by the smiling face of Vallee, with her repeated expression of annoyance a certain indication that she loves him. Then it is Vallee's task to tell her she is a failure on his radio program, but an accidentally developed air comedy sketch gives her hope again. Finally, as Vallee declares his love, her worries are over.

The song numbers are good, and plentiful. The production in general is light, lively and amusing, for any kind of audience.—Aaronson, New York.

Produced and distributed by Warner Bros. Director, Alfred E. Green. Original story by Jerry Wald, Carl Erickson and Warren Duff. Photography by James Van Trees. Film editor, Bert Levy. Art director, Robert Haas. Music and lyrics by Warren and Dubin, Fain and Kahal, and Dixon and Wrubel. Musical arrangements by Ray Heindorf. Dances and ensembles directed by Bobby Connolly. P. C. A. Certificate No. 536. Running time, 95 minutes. Released Feb. 23, 1935. General audience classification.

CAST

Skip Houston	Rudy Vallee
Bonnie Haydon	Ann Dvorak
Ten Percent Hudson	Ned Sparks
Helen Morgan	By herself
Dopey Malone	Robert Armstrong
Barney Gowan	Allen Jenkins
Lulu Betts	Alice White
Sidney Selzer	Joseph Cawthorn
Sigmund Selzer	Al Shean
Grant	Phillip Reed
Billy Madison	William B. Davidson
Louis Trimble	Henry O'Neill
Mr. Thomas	Addison Richards
The mayor	Russell Hicks
Mr. Johnson	Clay Clement

Rudy Vallee's Connecticut Yankees.
The Frank and Milton Britton Comedy Band.

Home on the Range

(Paramount)

Western

This western gains measurably by reason of superior name and performance values, and through the injection of novelty story angles, not generally found in regular run westerns.

Randolph Scott has gained for himself a definite popularity among devotees of the western action yarn, and a full concentration on his name should be of value. In addition there is Jackie Coogan, now grown into his later teens, and consistently a rather capable young player. Supporting these two are Evelyn Brent, Dean Jagger, Addison Richards and Fuzzy Knight in particular, and they all contribute effectively.

The introduction of a racing angle into the story takes it a bit out of the ordinary, and serves at the same time to introduce a fast action sequence. The mortgage-on-the-ranch angle is there, but in this instance it is in the hands of a group of fast-moving crooks, rather than the unscrupulous bandit gang.

Here we have Scott and his younger brother, Coogan, owners of a ranch which is in financial straits, and the object of the too solicitous attentions of Richards and Miss Brent, who had come down after a cleanup in Alaska, leaving the third member of the gang, Jagger, in an Alaskan jail. Miss Brent develops an interest in Scott, which is definitely reciprocated. She is unaware that Richards is set to take Scott for everything he has. Jagger, out of jail, joins them, much to Miss Brent's annoyance. When Scott gets cash for some of his cattle, Richards sees to it that he "loses" it, via a few thugs, and Scott's only hope is that the pride of his small racing stable come through in the big race. He estranges his brother, who trained the horse, by bringing in a professional jockey, who is in the pay of Richards and there to see that Scott's horse does not win.

Just before the race Richard's men set fire to the forest near the Scott ranch, and there is action and thrill when Scott and Miss Brent are caught in the flames. They escape, Scott discovers the truth, and at the last minute Coogan goes in to ride the horse. He wins, and Scott "forcibly" regains his money and the mortgage from Richards, who, in turn, is charged with the murder of Jagger. Scott and Miss Brent complete the romantic note.

From a story by the perennially popular Zane Grey, this appears highly satisfactory material for the weekend action spot on the bill.—Aaronson, New York.

Produced and distributed by Paramount. Directed by Arthur Jacobson. Original by Zane Grey. Screen play by Ethel Doherty and Grant Garrett. Adaptation by Charles Logue. Photographed by William Mellor. P. C. A. Certificate No. 310. Running time, 55 minutes. Release date, Dec. 21, 1934. Previous title, "Code of the West." General audience classification.

CAST

Jack	Jackie Coogan
Tom Hatfield	Randolph Scott
Georgie	Evelyn Brent
Thurman	Dean Jagger
Beady	Addison Richards
"Cracker"	Fuzzy Knight
Girl entertainer	Ann Sheridan
Bill Morris	Howard Wilson
Benson	Phillip Morris
Undertaker	Albert Hart
"Flash"	Allen Wood
Butts	Richard Carle
Brown	Ralph Remley
Shorty	C. L. Sherwood
Hotel clerk	Francis Sayles
Lem	Alfred Delcambre

Lightning Strikes Twice

(RKO Radio)

Comedy Mystery

This melange has little substantial entertainment property in its makeup, being, in a sense, "neither fowl, fish, nor good red herring." It never quite achieves real fun, and its mystery falls into a hodge-podge of hand-reachings, gun shots, slinking figures and the like, which are not mysterious and contain little or no dramatic effect.

The comedy element, however, must be considered the outstanding selling element. The cast names in themselves are of insufficient strength to attract patronage. The mystery angle cannot be emphasized since the audience will not find the mystery it will be led to expect. Ben Lyon, personable and capable performer, is in the leading role, supported by Pert Kelton, Skeets Gallagher, Walter Catlett, Laura Hope Crews and Thelma Todd, romantic mainstay. Miss Todd is physically attractive and effective in short subject comedy, but falls short in her feature appearance here.

The weak story revolves about the expected arrival of Lyon's aunt and his fiancee and the complication which results when he tries to rid the house of a lowbrow and annoying vaudeville team before the arrival. Intermingled are a supposed murder, a disappeared butler, blood-stained garments, and the stupid detective, who has become an apparently inevitable and somewhat wearying impediment hanging on the figurative coat tails of every mystery film produced.

Rather ineffective material at best, it perhaps would be better played somewhere in an inconspicuous midweek position.—Aaronson, New York.

Produced and distributed by RKO Radio. Associate producer, Lee Marcus. Director, Ben Holmes. Screen play by Joseph A. Fields and John Grey. Original story by Marion Dix and Ben Holmes. Photographed by Edward Cronjager. Art direction by Van Nest Polglase and Carroll Clark. Recorded by John L. Cass. Edited by Arthur Roberts. P. C. A. Certificate No. 352. Running time, 66 minutes. Release date, Dec. 7, 1934. General audience classification.

CAST

Stephen Brewster	Ben Lyon
Judy Nelson	Thelma Todd
Fay	Pert Kelton
Aunt Jane	Laura Hope Crews
Wally Richards	"Skeets" Gallagher
Marty Hicks	Chick Chandler
Gus	Walter Catlett
Captain Nelson	John Hale
Delia	Margaret Armstrong
Phillips	John Davidson
Dugan	Fred Kelsey
Lieut. Foster	Ed. Deering
Casey	Roger Grey
Policeman	Walter Long

The Country Boy

(Vitaphone)

Entertaining

There is light and colorful entertainment for youngsters and oldsters in this number of the Merrie Melodies cartoon series in good color. Little Peter of the rabbit family who plays hookey from school, gets in the cabbage patch and is disastrously pursued by the farmer is set to a lively, lilting tune as he is warned of the seriousness of his misconduct by his brothers and sister.—Running time, 7 minutes.

Crossroads of the World

(Fox)

Interesting

Of varied travel interest is this subject of the excellent Magic Carpet of Movietone series, in which the camera moves about Singapore, one of the strangest of cities, with its curious mixture of the ancient and the modern, its cosmopolitan population of many nationalities and at least three colors. The audience is then taken into the jungle interior, on a visit to a native tribe which in itself is of interest. Rates as an entertaining subject.—Running time, 9 minutes.

Stranger Than Fiction

(Universal)

Of Interest

There is the standard proportion of general audience interest in this subject, Number 7 of the series, in which the well known voice of James Wallington renders the accompanying explanatory material. The camera ranges the world, picking up oddities here and there, some amusing, some more serious, but all interesting. If anything, the series' one fault lies in attempting to cram too many items into its short length, but it is none the less interesting material.—Running time, 8 minutes.

Secrets of Life

(Gaumont-British)

Clever Nature Studies

This one-reel series is excellently done and offers plenty of amusing incident for the general audience, as well as some real instruction in the life and manners of wild creatures. It shows bird life from the inside in a subject picturing the history of nestlings from the hatching stage until self-support. Frog life and courtship make another good reel, and in "Thistledown" and "Butterflies and Nettles" there is great pictorial beauty as well as instruction. These films should improve any bill.—Allan, London.

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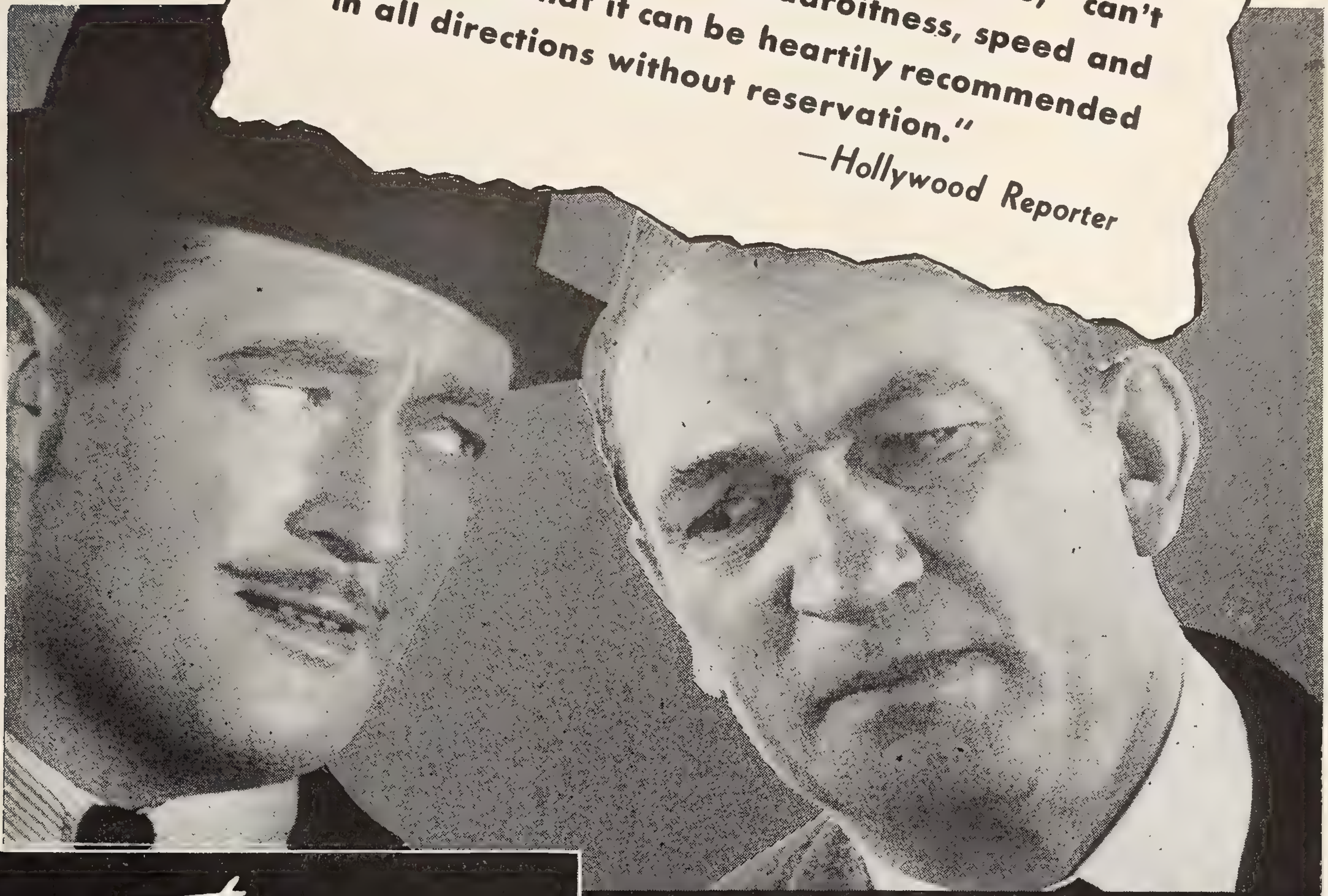
—*Hollywood Reporter*



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The GREAT HOTEL MURDER

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VICTOR McLAGLEN
ROSEMARY AMES
MARY CARLISLE
HENRY O'NEILL
C. HENRY GORDON

Produced by John Stone

Directed by Eugene Forde. Screen play by Arthur Kober. Story by Vincent Starrett.

FOX

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
AMBASSADOR			
"Wilderness Mail"	Story, James Oliver Curwood. Director: Forrest Sheldon.	Kermit Maynard, Sid Saylor, Fred Kohler.	Shooting
CHARLES CHAPLIN			
Chaplin Prod. No. 5	Original screen play, Charles Chaplin. Director: Charles Chaplin.	Charles Chaplin, Paulette Goddard, Carter DeHaven, Henry Bergman.	Shooting
COLUMBIA			
"Hot News"	Original screen play, Anthony Coldewey. Director: Lambert Hillyer.	Richard Cromwell, Billie Seward, Wallace Ford, Jack LaRue.	Shooting
"Party Wire"	Novel, Bruce Manning. Screen play, John Howard Lawson, Ethel Hill. Director Erle Kenton.	Jean Arthur, Victory Jory, Clara Blandick, Charlie Grapewin, Geneva Mitchell.	Shooting
FOX			
"Man Eating Tiger"	Based on play, Ben Hecht, Rose Caylor. Screen play, Patterson McNutt, H. W. Haneman. Director: Clyde Bruckman.	Lew Ayres, Claire Trevor, Zasu Pitts, Walter King, Jack Haley, Mitchell and Durant, Tala Birell.	Editing
"It's A Small World"	Based on a short story, Albert Treynor. Screen play, Gladys Lehman, Sam Hellman. Director: Irving Cummings.	Spencer Tracy, Wendy Barrie, Chas. Sellon, Virginia Sale, Raymond Walburn, Irving Bacon.	Shooting
"$10 Raise"	Story, Peter B. Kyne. Screen play, Henry Johnson, Lew Breslow. Director: George Marshall.	Edward Everett Horton, Karen Morley, Glen Boles, Rosina Lawrence, Richard Tucker, Berton Churchill, Ray Walker, Alan Dinehart, Frank Melton, William Benedict.	Editing
"Doubting Thomas"	Based on stage play, Geo. Kelly. Adaptation, Bartlett Cormack. Director: David Butler.	Will Rogers, Billie Burke, Alison Skipworth, Sterling Holloway, Andrew Tombes, Frances Grant, Gail Patrick, Frank Albertson.	Shooting
"Heaven's Gate"	From a story, Florence Leighton Pfalzgraf. Director: John Robertson.	Shirley Temple, Joel McCrea, Lyle Talbot, Rosemary Ames, Doris Nolan.	Shooting
"Safe in Jail"	Based on story, Sidney Skolsky, Claude Binyon. Screen play, Herbert Asbury. Director: Wm. Seiter.		Shooting
"Secret Lives"	From a story, Ilya Zorn. Director: Bruce Humberstone.	Mona Barrie, Gilbert Roland, Hardie Albright, Herbert Mundin, Nick Foran.	Shooting
INVINCIBLE			
"Public Opinion"	Original screen play, Karen de Wolf. Director: Frank Strayer.	Lois Wilson, Crane Wilbur, Shirley Grey, Luis Alberni, Andres de Segurola, Florence Roberts, Gertrude Sutton, Ronnie Cosbey.	Shooting
LIBERTY			
"The Old Homestead"	Screen play, W. Scott Darling. Director: Wm. Nigh.	Lawrence Gray, Mary Carlisle, Dorothy Lee, Eddie Nugent, Lillian Miles, Lorraine Bridges.	Shooting
METRO-GOLDWYN-MAYER			
"Mask of the Vampire"	Story, Guy Endore, Bernard Schubert. Dialogue, Samual Ornitz Kraft, John Balderston. Director: Tod Browning.	Lionel Barrymore, Jean Hersholt, Elizabeth Allan, Henry Stephenson, Donald Meek, Jesse Ralph, Bela Lugosi, Lionel Atwill.	Shooting
"Typee"	Story, Herman Melville. Scenarized, John Farrow. Director: Richard Thorpe.	Mala, Lotus Long.	Shooting
"Order Please"	Stage play, Edward Childs Carpenter. Adapted, Frank Davis. Director: Jack Conway.	Conrad Nagel, Steffi Duna, Nat Pendleton, Harvey Stephens, Louise Henry, Leila Bennett, Franchot Tone, Una Merkel.	Shooting
"China Seas"	Novel, Crosbie Garstin, Adaptation, Jules Furthman. Director: Tay Garnett.	Wallace Beery, Clark Gable, Jean Harlow, Dudley Digges, Lewis Stone, Charles Butterworth.	Shooting
PARAMOUNT			
"The Crusades"	Screen play, Harold Lamb, Dudley Nichols, Waldemar Young. Director: Cecil B. DeMille.	Henry Wilcoxon, Loretta Young, Ian Keith, Alan Hale, Pedro de Cordoba, Katherine DeMille, Ramsey Hill, C. Henry Gordon, George Barbier, C. Aubrey Smith, Lumsden Hare, Hobart Bosworth.	Shooting
"People Will Talk"	From original, Sophie Kerr and an original by F. Hugh Herbert. Screen play, Herbert Fields. Director: Alfred Santell.	Charlie Ruggles, Mary Boland, Leila Hyams, Dean Jagger, Ruthelma Stevens, Stanley Andrews, Sarah Edwards.	Editing
RKO RADIO			
"Becky Sharp"	Play, Langdon Mitchell. From novel, "Vanity Fair," Wm. Makepeace Thackery. Screen play, Francis Edw. Faragoh. Director: Rouben Mamoulian.	Miriam Hopkins, Alan Mowbray, Mrs. Leslie Carter, Wm. Stack, Frances Dee, Nigel Bruce, Cedric Hardwicke, Billie Burke.	Shooting
"Sylvestre Bonnard"	Novel, "Crime of Sylvestre Bonnard": Anatole France. Screen play, Francis Faragoh. Director: Geo. Nicholls, Jr.	Anne Shirley, Helen Westley, O. P. Heggie, Trent Durkin, Elizabeth Patterson.	Shooting
"The Informer"	Original, Liam O'Flaherty. Screen play, Dudley Nichols. Director: John Ford.	Victor McLaglen, Heather Angel, Preston Foster, Margot Grahame, Wallace Ford, J. M. Kerrigan, Joe Sauers.	Shooting
"Village Tale"	Novel, Phil Stong. Screen play, Allan Scott. Director: John Cromwell.	Randolph Scott, Kay Johnson, Janet Beecher, Robert Barrat, Dorothy Burgess, Edward Ellis, Ray Mayer, Guinn Williams, Donald Meek, Chas. Bennett.	Shooting
"Break of Hearts"	Story, Lester Cohen. Screen play, Sarah Y. Mason, Victor Heerman. Director: Phillip Moeller.	Katharine Hepburn, Charles Boyer, John Beal, Inez Palange.	Shooting
UNITED ARTISTS			
"Les Miserables"	Original, Victor Hugo. Screen play, W. P. Lipscomb. Director: Richard Boleslawski.	Fredric March, Charles Laughton, Rochelle Hudson, Sir Cedric Hardwicke, Florence Eldridge, Frances Drake.	Shooting
"Cardinal Richelieu"	Screen play, Nunnally Johnson, Cameron Rogers. Director: Rowland Lee.	George Arliss, Edward Arnold, Maureen O'Sullivan, Frances Lister, Cesar Romero, Halliwell Hobbs.	Shooting
UNIVERSAL			
"Werewolf of London"	Story, Robert Harris. Director: Stuart Walker.	Henry Hull, Valerie Hobson, Warner Oland, Lester Matthews, Clark Williams.	Editing
"Mister Dynamite"	Story, Dashiell Hammett. Screen play, Harry Clork, Doris Malloy. Director: Alan Crosland.	Edmund Lowe, Jean Dixon, Esther Ralston, Victor Varconi, Verna Hillie, Jameson Thomas, Matt McHugh, Joyce Compton.	Shooting
"Stone of Silver Creek"	Story, H. H. Harris. Screen play, dialogue, Earle Snell. Director: Nick Grinde.	Buck Jones, Noel Francis, Peggy Campbell, Marion Shilling.	Shooting
WARNER BROS.-FIRST NATIONAL			
"A Midsummer Night's Dream"	Wm. Shakespeare's play. Original music by Mendelssohn, arranged by Erich Wolfgang Korngold. Screen play, Chas. Kenyon, Mary McCall, Jr. Directors: Max Reinhardt, Wm. Dieterle.	James Cagney, Dick Powell, Joe E. Brown, Jean Muir, Frank McHugh, Ian Hunter, Hugh Herbert, Anita Louise, Victor Jory, Mickey Rooney, Olivia de Haviland, Dewey Robinson, Ross Alexander, Hobart Cavanaugh, Grant Mitchell, Nina Theilade, Arthur Treacher.	Shooting
"Oil for the Lamps of China"	From novel, Alice Tisdale Hobart. Screen play, Laird Doyle. Director: Mervyn LeRoy.	Pat O'Brien, Josephine Hutchinson, John Eldredge, Jean Muir, Lyle Talbot.	Shooting
"Dinky"	Original story, John Fante, Frank Fenton, Samuel Gilson Brown. Adaptation, screen play, Harry Sauber. Director: D. Ross Lederman.	Jackie Cooper, Mary Astor, Sidney Miller, Roger Pryor, Jimmy Butler, George Ernest.	Shooting
"The Case of the Curious Bride"	Based on Liberty Magazine story, Erle Stanley Gardner. Director: Michael Curtiz.	Warren William, Margaret Lindsay, Claire Dodd, Donald Woods, Allen Jenkins, Thomas Jackson, Olin Howland, Barton McLane.	Shooting

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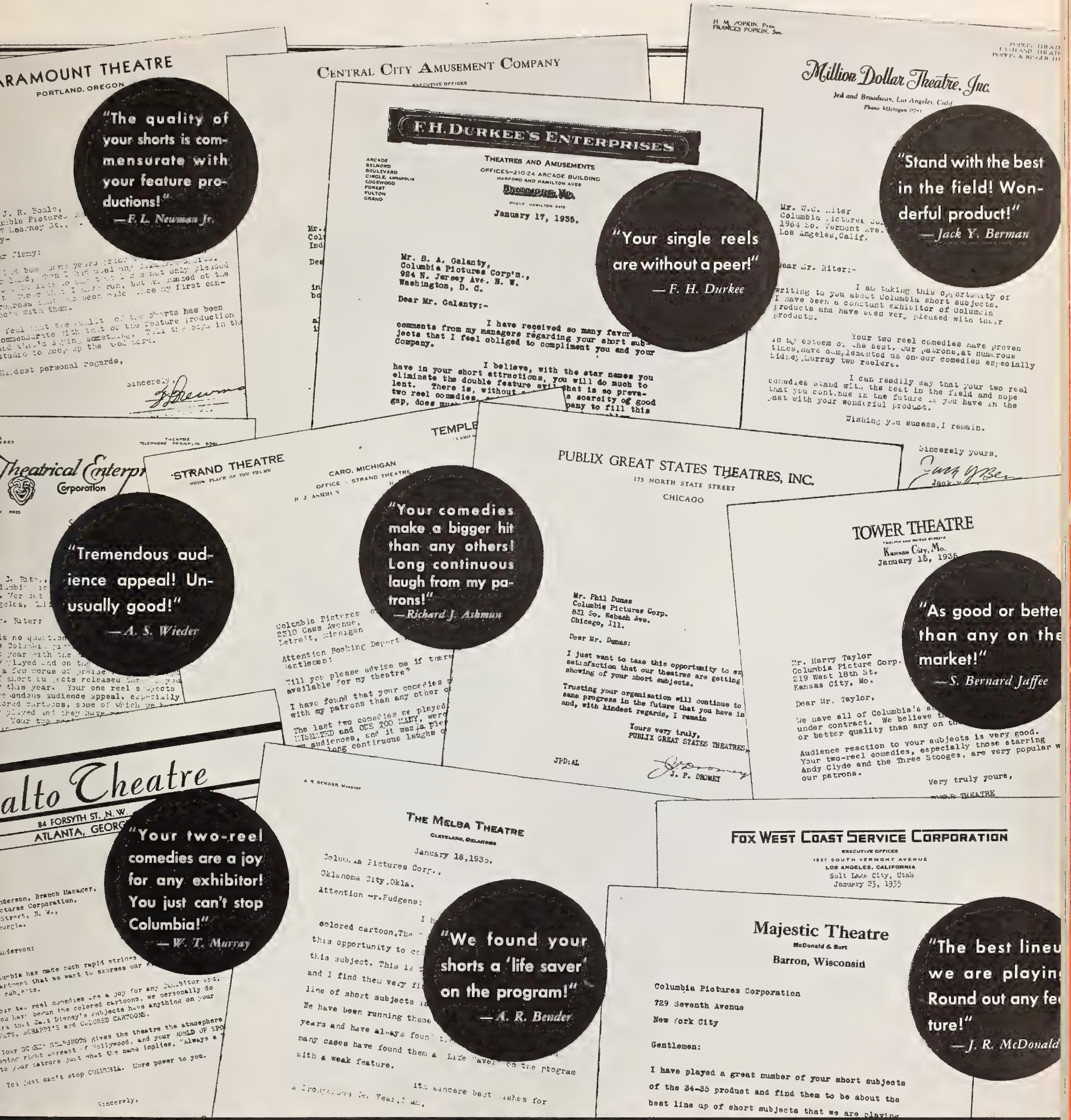

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January 17, 1935.

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Trusting your organization will continue to same progress in the future that you have in and, with kindest regards, I remain

Yours very truly,
PUBLIX GREAT STATES THEATRES,

J. P. DROMEY

JPD:AL

TOWER THEATRE
TWELFTH AND McGEE STREETS
Kansas City, Mo.
January 15, 1935

Mr. Harry Taylor
Columbia Picture Corp.
219 West 18th St.
Kansas City, Mo.

Dear Mr. Taylor,

We have all of Columbia's s under contract. We believe or better quality than any on th

Audience reaction to your subjects is very good. Your two-reel comedies, especially those starring Andy Clyde and the Three Stooges, are very popular w our patrons.

Very truly yours,

TOWER THEATRE

Rialto Theatre
84 FORSYTH ST., N. W.
ATLANTA, GEORG

Anderson, Branch Manager,
Pictures Corporation,
Street, N. W.,
Georgia.

Anderson:

Columbia has made such rapid strides partment that we want to express our subjects.

Your two reel comedies are a joy for any exhibitor and you have begun the colored cartoons, we personally do think that Walt Disney's subjects have anything on your KATS, SCRAPPY'S and COLORED CARTOONS.

Your SCREEN SNAPSHOTS gives the theatre the atmosphere keeping right abreast of Hollywood, and your WORLD OF SPO to your patrons just what the name implies, "Always a

You just can't stop COLUMBIA. More power to you.

Sincerely,

A. R. BENDER, Manager

THE MELBA THEATRE
CLEVELAND, OKLAHOMA

January 18, 1935.

Columbia Pictures Corp.,
Oklahoma City, Okla.
Attention Mr. Fudgens:

I h colored cartoon. The this opportunity to co this subject. This is and I find them very fi line of short subjects We have been running these years and have always found many cases have found them a Life Saver on the program with a weak feature.

ith sincere best wishes for a Prosperous New Year, I am,

FOX WEST COAST SERVICE CORPORATION
EXECUTIVE OFFICES
1837 SOUTH VERMONT AVENUE
LOS ANGELES, CALIFORNIA
Salt Lake City, Utah
January 23, 1935

Majestic Theatre
McDonald & Burt
Barron, Wisconsin

Columbia Pictures Corporation
729 Seventh Avenue
New York City

Gentlemen:

I have played a great number of your short subjects of the 34-35 product and find them to be about the best line up of short subjects that we are playing

---

SCRAPPY
Produced by Charles B. Mintz

COLOR RHAPSODIES
Produced by Charles B. Mintz

LAUGHING with MEDBURY
Produced by Walter Futter—Written and spoken by John P. Medbury

WORLD OF SPORTS

KRAZY KAT
Produced by Charles B. Mintz

THE SPICE OF LIFE
Produced by Mentone Productions, Inc. in cooperation with Literary Digest

TWO-REEL COMEDIES

LIFE'S LAST LAUGHS
Produced by C. S. Clancy

SCREEN SNAPSHOTS
Screen Snapshot reporter Harriet Parsons

COLUMBIA PICTURES!

TECHNOLOGICAL

TALKS WITH MANAGERS ON PROJECTION

By F. H. RICHARDSON

I have spoken of the necessity that managers be able to examine applicants for the position of projectionists and to form some conclusion as to their capability.

One theatre manager told me: "What good would that do? The union won't stand for an examination." Arrant nonsense! No self-respecting union and no self-respecting union officer either could or would make any such objection, provided the union officer (business representative, presumably) is invited to be present at the examination, and provided the examination contains no trick questions. Moreover, it requires no complicated examination to ascertain whether a projectionist is well versed in his profession. I could ask not to exceed half a dozen rather simple questions that would give me a pretty good idea as to his fitness. *The question is: Are you, Mr. Manager, competent to examine into the capabilities of applicants for a projectionist position? If you are not, then how in the name of Heaven can you expect to obtain efficient help in the one most important spot in a motion picture theatre?*

Aid in the Bluebook

As to how to become competent to judge projection help, I believe the Bluebook offers the one best solution. The new Bluebook, soon to be issued, is so made up that you should be able to ask intelligent questions and know positively whether a man answers intelligently. I offer projectionists no apology for making this suggestion to managers. You should know your business. If you do you certainly can answer any legitimate question asked concerning projection work, and there are no questions in the Bluebook that are not perfectly legitimate.

It is quite true I have had some instances brought to my attention where unions have refused to displace a man a theatre manager declared to be lacking in knowledge. Except in a very few instances, however, when such cases were investigated, it developed that the refusal was based upon the claim that the manager was himself not qualified to judge, and I must concede that the claim is too often quite true.

If the manager lacks that knowledge he cannot possibly know whether there is waste in electrical power and equipment.

Would Invite Business Agent

It is of course not expected that as a manager you yourself will have detailed personal knowledge of projection work. It is merely your duty to be able to determine whether the applicant knows or does not know his business. Were I in your place and a man was sent by a union, I would request the business agent to accompany him. If no union is involved, then of course you may examine at your own convenience.

I would explain to the business agent that I am in charge of a theatre in which a man is wanted to take charge of and handle equipment that costs —— (state the cost); that the income of the theatre would be to a considerable extent dependent upon whether this equipment be handled expertly or otherwise; that to a considerable extent the overhead expense incident to projection depends upon whether expert knowledge is applied to the work; therefore in the business agent's presence, I must ask the man he is supplying me certain questions to ascertain the extent of his knowledge of visual and sound projection.

I would ask the applicant the following questions:

1 Age, residence, whether married or single. All of these factors have some bearing. Stability and judgment cannot be expected in any considerable degree in one too young. Residence too far from the theatre, while not a bar if transportation is good, may be a serious problem otherwise. While it is not always true, it is reasonable to presume a married man supporting a family is more likely to value his job and "stay put" than is one who is footloose and free.

2 Did you serve an apprenticeship in projection? If so, how long and where? If not, just how did you become a projectionist? We may reasonably assume that the man who has served a real apprenticeship, presumably under a competent projectionist, is much more likely to be well grounded than one who merely "busted in."

3 In what theatres have you been employed as projectionist and for how long in each one? This I would ask for the reason that, while it is not necessarily true, too frequent changes would seem to indicate more or less lack of stability and dependability.

4 What projection textbooks do you own and just what projection departments or publications do you read regularly? What ones, if any, do you subscribe to? While it is probably true that many projectionists reading this will emit a vociferous "phooey," it is a very highly important question. The projectionist of today is placed in charge of complicated, costly, very closely constructed mechanisms that use considerable amounts of costly electric power. These equipments will render to theatre audiences all possible available values both visual and sound, or will fail to do so, according to whether they are properly handled, adjusted and kept in condition. They will be expensive or relatively inexpensive in upkeep, according to how they are adjusted, lubricated and in general cared for.

It cannot possibly be expected that the equipment will be well handled properly by a man lacking in knowledge, by a man who does no studying and therefore does not keep abreast of advancements. What chance is there for such study unless the projectionist owns textbooks and regularly reads projection departments or publications?

Were I an exhibitor or theatre manager I promptly would reject any applicant for position as projectionist who did not own at least one standard projection textbook and subscribe to at least one publication either having a projection department or wholly devoting its space to that subject.

5 If an applicant for position as projectionist gives thoroughly satisfactory answers to all the foregoing questions, and appears to have had considerable experience, I would regard it as logical to assume that he is at least fairly competent. He might therefore be accepted, at least for trial, without further examination. If, on the other hand, his answers are more or less unsatisfactory, he should be questioned further along certain lines, and that is a pretty tough proposition for a not-too-well informed manager to tackle.

Texas Centennial Group Is Appointed

The motion picture committee for Texas' statewide centennial celebration to be held in 1936 has been appointed. The committee includes: John Rosenfeld, theatre critic of the *Dallas News*, chairman; P. B. Garrett, Karl Hoblitzelle, president of the Interstate Circuit; T. E. Jackson and Herbert Marcus. The celebration will commemorate 100 years of Texas freedom from Mexican rule. Several historical films are planned.

Rudolph Speth, Eastman Treasurer, Dies at 64

Rudolph Speth, treasurer and a director of Eastman Kodak Company, died in Strong Memorial Hospital, Rochester, last week. He was 64 years old.

Skouras Office to Move

The New York headquarters of the Skouras Theatres Corporation will move from the Paramount Building to the Academy of Music about June 1, when the present lease expires.

Form Theatre Company

Mrs. Rosa Levine, of Norfolk, Va., is listed as president of a new company, Elton Theatre, Inc., formed to operate motion picture theatres. Other officers are Nathan Levine, vice-president and Robert Levine, secretary-treasurer.

IN a new field, in the space of only a few weeks, THE MARCH OF TIME has made a new impression—fresh—deep—clear cut. More than a thousand motion picture theatres are now showing THE MARCH OF TIME on the screen. Millions of people have thrilled to this new kind of pictorial journalism . . . The public and critics alike have been quick to recognize in this "newsmagazine of the screen" a mark of distinction for theatres from coast to coast. Second release—March 8th.

Released by **FIRST DIVISION**—Harry H. Thomas, *Pres.,* Radio City, N. Y.

THE MARCH OF TIME

RCA 4 Million '34 Net Compares With 1933 Loss

The annual report of the Radio Corporation of America, made public on Wednesday, shows net profit for the year 1934 of $4,249,263, compared with a net loss for 1933 of $582,094. The report, for the first time in the history of the company, makes a detailed analysis of the television situation in this country, noting progress made and the obstacles in the way of practical application of the new science to every-day use.

Gross Income, $78,756,993.

Gross income of the corporation from all sources in 1934 amounted to $78,756,993 compared with $62,333,496 for 1933, an increase of 26.3 per cent. Cost of operations, including the cost of goods manufactured and sold, the cost of operating radiotelegraph and broadcasting services, advertising and selling expense, research and development, and administration totaled $69,266,538. Interest, depreciation, amortization of patents and good will, and federal income taxes amounted to $5,241,192.

The net current assets of the corporation increased $5,633,155 during the year, their ratio to current liabilities being 5.9 to 1 on December 31, 1934, compared with a ratio of 5.2 to 1 at the end of 1933.

The requirements of increased current business are reflected in an increase of $2,096,631 in inventories. The total inventories of $8,699,967 represent current merchandise valued at the lower of cost or market. The Radio Corporation has no bank indebtedness. It has financed all its activities in the year under review in the report without borrowing.

"In the opinion of your board of directors," states the report, signed by General James G. Harbord, chairman of the board, and by David Sarnoff, president of RCA, "the substantial increase in your corporation's earnings for 1934 permitted payment of dividend arrears on the senior security, the 'A' preferred stock of the corporation. At the regular meeting on January 18, 1935, your directors voted to pay all dividend arrears on this class of stock."

The total dividend paid on February 19, 1935, in clearing up arrears on the "A" preferred stock was $4,519,610.

RKO, the report states, has made marked progress during the year, establishing new high levels in entertainment and artistic interest by the production of such films as "The Little Minister," "Anne of Green Gables" and "Flying Down to Rio."

Television No Threat to Films

Standing out in the RCA report are the following points on television and its progress:

Results obtained by RCA in laboratory experiments are equal or better than those abroad.

Problems here are vastly greater because of our country's size. The report implies the problems will ultimately be solved.

When television comes it will not supersede sound broadcasting.

Television service on a nation-wide basis, especially in the United States, is impractical in the present state of the art.

The next step should be a field demonstration of the practical service range of television, and RCA is "diligently exploring the possibilities" of such a demonstration.

"Granting that the day may come when we can develop millions of 'home theatres' through television," Mr. Sarnoff said, "public theatres will continue to operate because people will go to them in response to the instinct for group emotions and to see artists in the flesh. These are the human demands which television in the home cannot satisfy."

Lupton Wilkinson Succeeds Lewis

Jack Lewis, assistant to Joseph I. Breen, in the Hollywood office of the Motion Picture Producers and Distributors of America, in charge of the bureau of information, resigned last weekend. With the office for three years, Mr. Lewis plans a vacation before returning to Hollywood.

Lupton Wilkinson has been named as successor to Mr. Lewis.

U.S. Sues RCA On Foreign Deals

An amended petition to the United States government's anti-trust action against the Radio Corporation of America wherein the government will seek to prove that RCA has maintained "a virtual monopoly" in transmission of radio messages in foreign countries, has been filed in the United States district court at Wilmington, Del., where the trial will be held before Judge John P. Nields probably in June.

The attorney general's office in Washington filed the petition asking that the court either cancel RCA foreign radio transmission contracts or declare that the foreign contracting parties can ignore the terms of the contracts. Among the foreign countries to be brought into the picture are France, China, Switzerland, Czechoslovakia and the the Netherlands.

The government several years ago instituted the noted anti-trust suit against RCA and other large radio and communication firms. It was to have been one of the greatest anti-trust cases in the business history of the country, but in the eleventh hour, in November of 1932, matters were settled out of court and a decree entered and signed by Judge Nields, consented to by the parties involved. There was left open for future settlement the question of contracts RCA had with foreign countries and foreign communication companies. RCA has not been diligent, the government now charges, in seeking to secure modification of those traffic contracts.

The government also alleges that soon after such a contract was made between RCA and the government of China, the Mackay Radio and Telegraph Company, a competitor of RCA, negotiated with China for the establishment of a Mackay radio circuit in China. On April 8, 1933, China notified RCA that the Mackay contract had been made, the government's bill states. Arbitration is now in progress between RCA and the Chinese government, RCA contending that China can not allow messages to be sent over the Mackay circuit. In France a similar situation arose.

AMPA Dinner to Have "No Speeches"

The New York Associated Motion Picture Advertisers' Naked Truth dinner, annual affair scheduled for the Hotel Astor April 27, will be free of speeches. Stage, radio and screen talent is on the program.

Marcus in Washington

Eugene Marcus, counsel for Hollywood actors, is in Washington this week conferring with Sol A. Rosenblatt, NRA compliance director, on behalf of extras.

Nye Is Obtaining Exhibitor Opinion For Fight on Code

Exhibitor reaction to operation of the motion picture code, to be used as ammunition in the ever-widening debate in the Senate over NRA continuance, is being gathered by Senator Nye of North Dakota, one of the foremost critics of recovery legislation. Revelation of Senator Nye's intent came this week following President Roosevelt's message to Congress asking extension of the NRA for two years.

The President asked that powers be guaranteed to impose minimum standards of competition, labor relations, wages and hours on recalcitrant industries; that government supervision of natural resource industries be assured to eliminate waste, control output and prevent ruinous price-cutting; elimination of jail sentences for code violations; that small businesses be given added protection and anti-trust laws be more adequately enforced.

The day after Mr. Roosevelt's message had been read to Congress W. D. Fulton, Kansas City exhibitor, received a wire from Senator Nye requesting information concerning alleged abuses existing under the motion picture code. In reply, Mr. Fulton said that unless the code is drastically revised it will "eventually strangle the small theatre man."

The purpose of Senator Nye's inquiry was indicated by the introduction of the Nye-McCarran resolution in the Senate last week calling for a thorough investigation of the NRA and the operation of industry under codes. Because his telegram to Mr. Fulton makes no mention of the film code specifically, it is believed Senator Nye may be assembling similar data from other industries.

W. D. Fulton is a leading independent exhibitor in Kansas City, operating five suburban theatres. He had previously been in communication with Senator Nye concerning the operations of the film code. In his reply to Senator Nye, Mr. Fulton cited specific instances in his own theatre operation, and concluded by saying that Kansas City has no clearance and zoning schedule, but that Fox Midwest "wrote just what it pleased in film contracts and we take it or close up."

Impartial representatives of local boards will be made chairmen, if a recommendation of the Code Authority is approved by its legal committee and Compliance Director Sol A. Rosenblatt. The suggestion has been before the legal committee, and a decision was expected this week.

Einfeld Stunt Boosts Vallee Film at Strand

For the exploitation of "Sweet Music," Warner film starring Rudy Vallee, S. Charles Einfeld, director of advertising and publicity, issued, through Station WNEW an invitation to 300 "radio critics" to attend an early showing of the film at the Broadway Strand, and broadcast their opinions of the picture over lobby microphones.

Supreme Court Recesses Without Tri-Ergon Verdict

The United States Supreme Court recessed last week without having rendered a decision on the two Paramount appeals from the patents decisions favoring the American Tri-Ergon Company, controlled by William Fox. No decision is possible until March 4, when the court resumes sessions.

RCA is understood negotiating with Delmar Whitson in connection with a new photo-electric cell, said to be suitable for sound reproduction, while Warner is reported interested in a similar device of Albert Radtke. American Tri-Ergon is also interested, since such a device entered into hearings on the flywheel patent infringement action now under Supreme Court review. A Patent Office hearing will be held shortly to determine the award of the photo-electric cell patent.

Screen Producing Great Directors, Says Lawrance

The screen, because of its technical requirements, has not developed any great actors and probably will not; but it is producing great directors, and these rather than the players must be listed as the great artists of the screen, the Women's City Club in Kansas City was told last week by Lowell Lawrance, motion picture and drama editor of the *Kansas City Journal-Post.*

"Look for the name of the director when selecting films," said Mr. Lawrance. He spoke on "How To Have More Fun at the Movies." To appreciate the motion picture, Mr. Lawrance said, one must know something of the technical phases. He said a reviewer cannot be absolutely fair unless he rates films according to entertainment value and classifies them as to audience suitability.

Briggs Joins MGM

William H. Briggs, for many years connected with Harper and Brothers, publishers, has joined MGM's scenario department in the East as literary advisor. He will continue his association with Harper.

Liberty Closes Deal

Budd Rogers, general sales manager of Liberty Pictures, has closed with Elliott Film Company, Minneapolis, for distribution of the Liberty product in Minneapolis, North and South Dakota. Twelve features are included.

Majestic Names Young

Leo Young, formerly of Boston, has been assigned to handle publicity and advertising on Mascot's "Little Men," under the supervision of Herman Gluckman, president of Majestic Distributing Corporation.

Columbia Promotes Evidon

Melvin Evidon, Minneapolis Columbia salesman, has been named Des Moines branch manager, succeeding Joe Levy, resigned.

Kollar Detroit Censor

Joseph M. Kollar has been promoted by the Detroit police commissioner to succeed Royal A. Baker, local film censor. Mr. Kollar has been the assistant of Mr. Baker.

Griffith Takes Two; Circuit Totals 103

The Griffith circuit, operating in New Mexico, Texas and Oklahoma, has acquired the Dunkin and American theatres in Cushing, Okla., bringing the total holdings to 103. The two houses were obtained from Hiram Dunkin. R. E. Griffith, secretary and treasurer of the circuit, was in New York this week with H. R. Falls, buyer and booker, on an RKO deal.

King to Direct Three

Fox has signed Henry King to a new contract, under which he will direct three pictures during the year.

Gaterri Will Handle Amity Films in Florida

Frank Gaterri, Tampa independent exchange operator, has been named Florida representative of Amity Pictures by W. L. Parker, manager of the Amity exchange at Charlotte and Atlanta.

Big Feature Rights Corporation, headed by Lee Goldberg, will distribute Spectrum Pictures' "Frontier Days," in the Indianapolis and Louisville territories. Other bookings have been arranged on the same picture.

First Division in Deal

First Division has closed a deal to distribute several of the productions of Associated Talking Pictures of London in this country.

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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended February 23, 1935, from 108 theatres in 18 major cities of the country, reached $1,059,980, a decrease of $70,930 from the total for the preceding calendar week, ended February 16, when 108 theatres in 18 major cities aggregated $1,130,910.

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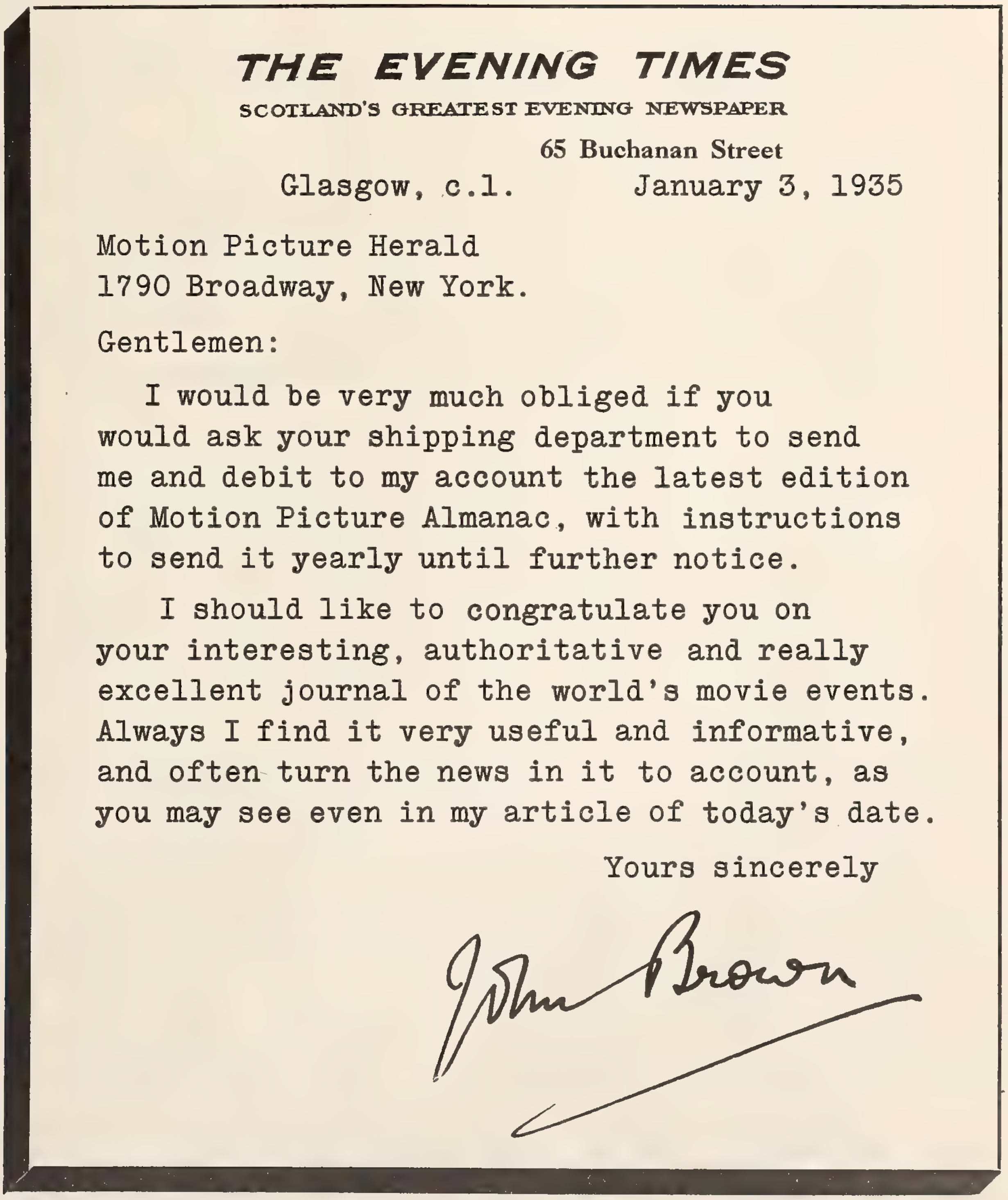
Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Boston								
Boston	2,900	25c-50c	"Strange Wives" (Univ.)	11,000	"I've Been Around" (Univ.)	11,000	High 12-29 "West of Pecos" Low 2-2-35 "One Exciting Adventure"	23,000 8,500
Fenway	1,800	30c-50c	"Woman in Red" (F.N.) and "Charlie Chan in Paris" (Fox)	5,000	"The Right to Live" (W.B.) and "Red Hot Tires" (W. B.)	3,600	High 1-6 "Lady Killer" and "Girl Without a Room" Low 2-2-35 "Maybe It's Love" and "Murder in the Clouds"	12,000 3,300
Memorial	3,500	25c-65c	"Murder on a Honeymoon" (Radio)	25,000	"White Lies" (Col.) (35c-75c)	28,000	High 2-16-35 "White Lies" Low 1-19-35 "Evergreen"	28,000 7,000
Loew's State	3,700	25c-55c	"Biography of a Bachelor Girl" (MGM) and "Mills of the Gods" (Col.)	12,000	"Clive of India" (U. A.)	9,000	High 4-7 "Riptide" Low 2-16-35 "Clive of India"	22,000 9,000
Metropolitan	4,350	35c-65c	"Devil Dogs of the Air" (W.B.)	28,000	"Rumba" (Para.)	29,000	High 1-27 "All of Me" Low 1-19-35 "The County Chairman"	39,000 21,000
Paramount	1,800	25c-50c	"Woman in Red" (F. N.) and "Charlie Chan in Paris" (Fox)	6,500	"The Right to Live" (W.B.) and "Red Hot Tires" (W. B.)	4,400	High 1-6 "Lady Killer" and "Girl Without a Room" Low 2-2-35 "Maybe It's Love" and "Murder in the Clouds"	12,000 4,200
Buffalo								
Buffalo	3,500	30c-55c	"One More Spring" (Fox)	14,800	"Rumba" (Para.)	15,100	High 1-6 "Design for Living" Low 12-29 "Music in the Air"	26,000 5,000
Century	3,000	25c	"Charlie Chan in Paris" (Fox) and "Red Hot Tires" (W. B.)	6,000	"Under Pressure" (Fox) and "Home on the Range" (Para.)	5,200	High 4-21 "The Lost Patrol" and "Three on a Honeymoon" Low 12-29 "I Am a Thief" and "Side Streets"	8,100 4,000
Great Lakes	3,000	25c-40c	"The Night Is Young" (MGM) and "Society Doctor" (MGM) (6 days)	6,900	"Sequoia" (MGM)	7,100	High 9-29 "Belle of the Nineties" Low 12-22 "Gentlemen Are Born" and "Marie Galante"	18,800 3,800
Hippodrome	2,100	25c-40c	"Devil Dogs of the Air" (W.B.)	8,000	"David Copperfield" (MGM) (2nd week)	7,800	High 5-19 "The House of Rothschild" Low 7-28 "Here Comes the Navy	18,000 4,800
Lafayette	3,300	25c	"The Good Fairy" (Univ.)	7,300	"The Man Who Reclaimed His Head" (Univ.) and "I've Been Around" (Univ.)	7,000	High 3-10 "It Happened One Night" and "Before Midnight" Low 11-17 "Jane Eyre" and "Young and Beautiful"	16,700 4,200
Chicago								
Apollo	1,400	25c-50c	"The County Chariman" (Fox)	11,000	"Bordertown" (W. B.) (2nd week)	6,000	High 9-8 "The Cat's Paw" Low 11-24 "The Captain Hates the Sea"	16,000 5,000
Chicago	4,000	25c-68c	"Wings in the Dark" (Para.)	47,000	"The Gilded Lily" (Para.) (2nd week)	37,000	High 8-11 "She Loves Me Not" Low 5-26 "Thirty Day Princess"	66,000 19,000
Garrick	900	25c-40c	"Baboona" (Fox)	8,500	"The Iron Duke" (GB Pictures)	5,000	High 2-23-35 "Baboona" Low 10-27 "Kansas City Princess"	8,500 4,000
Oriental	1,940	25c-40c	"Charlie Chan in Paris" (Fox)	17,000	"Hell in the Heavens" (Fox)	15,000	High 1-5-35 "Big Hearted Herbert" Low 6-16 "Registered Nurse	25,000 12,000
Palace	2,509	25c-50c	"The Mystery of Edwin Drood" (Univ.)	15,000	"The Good Fairy" (Univ.)	19,000	High 6-23 "Cockeyed Cavaliers" Low 12-1 "Kentucky Kernels"	30,000 8,000
Roosevelt	1,591	25c-50c	"Devil Dogs of the Air" (W. B.) (8 days-2nd week)	12,000	"Devil Dogs of the Air" (W. B.) (1st week)	22,000	High 1-5-35 "Forsaking All Others" Low 8-18 "Paris Interlude"	27,000 6,000
State-Lake	2,776	20c-35c	"Strange Wives" (Univ.)	13,000	"Cheating Cheaters" (Univ.)	14,000	High 9-8 "The Most Precious Thing in Life" Low 7-7 "Sing and Like It"	19,000 11,000
United Artists	1,700	30c-60c	"David Copperfield" (MGM) (2nd week)	20,000	"David Copperfield" (MGM) (1st week)	25,000	High 5-5 "House of Rothschild" Low 4-28 "Looking for Trouble"	30,000 10,000
Cleveland								
Allen	3,300	20c-40c	"Under Pressure" (Fox)	3,400	"Carnival" (Col.) (6 days)	2,300	High 10-27 "Six-Day Bike Rider" Low 12-15 "Silver Streak"	7,000 1,400
Circle	1,875	20c-30c	"Gambling" (Fox)	5,600	"Mills of the Gods" (Col.)	5,400	....	
Hippodrome	3,800	30c-42c	"Sweet Music" (W. B.)	7,500	"Devil Dogs of the Air" (W. B.)	17,000	High 4-7 "Wonder Bar" Low 3-17 "Journal of a Crime"	20,000 2,900
RKO Palace	3,100	30c-60c	"One More Spring" (Fox) (30c-42c) (8 days)	8,200	"Romance in Manhattan" (Radio) (6 days)	18,500	High 11-10 "Desirable" Low 5-19 "Where Sinners Meet"	28,000 4,000
State	3,400	30c-42c	"The Gilded Lily" (Para.)	10,500	"Clive of India" (U. A.)	12,000	High 1-12-35 "Forsaking All Others" Low 12-29 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	30c-42c	"The President Vanishes" (Para.) (20c-40c)	3,800	"David Copperfield" (MGM) (2nd week)	6,500	High 9-15 "Chained" Low 1-12-35 "Our Daily Bread"	10,000 2,000
Denver								
Aladdin	1,500	25c-50c	"Under Pressure" (Fox)	2,000	"The White Cockatoo" (W. B.)	2,000	High 5-5 "House of Rothschild" Low 8-11 "I Give My Love"	9,000 1,200
Denham	1,500	25c-50c	"Wings in the Dark" (Para.)	5,500	"The Gilded Lily" (Para.)	6,000	High 9-29 "Belle of the Nineties" Low 4-7 "She Made Her Bed"	16,500 800
Denver	2,500	25c-50c	"One More Spring" (Fox)	5,500	"Clive of India" (U. A.)	7,500	High 1-13 "Roman Scandals" Low 9-29 "British Agent"	17,500 4,000
Orpheum	2,600	25c-50c	"Sequoia" (MGM)	4,000	"Devil Dogs of the Air" (W. B.)	7,000	High 2-17 "Hi Nellie" Low 12-29 "Hat, Coat and Glove"	19,500 1,000
Paramount	2,000	25c-40c	"David Copperfield" (MGM) (3 days) "Red Hot Tires" (F.N.) and "Maybe It's Love" (F. N.) (4 days)	900 850	"The First World War" (Fox) (3 days) "David Copperfield" (MGM) (4 days)	750 2,000	High 1-13 "Dinner at Eight" Low 6-9 "Uncertain Lady"	5,500 400
Hollywood								
Chinese	2,500	30c-65c	"David Copperfield" (MGM) (2nd week)	11,500	"David Copperfield" (MGM) (6 days-1st week)	12,000	High 4-14 "House of Rothschild" Low 12-29 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"The Good Fairy" (Univ.)	7,800	"Mystery of Edwin Drood" (Univ.) (5 days)	2,900	High 12-8 "Imitation of Life" Low 3-3 "Fugitive Lovers" and "The Poor Rich"	12,200 1,500
W. B. Hollywood	3,000	25c-65c	"Devil Dogs of the Air" (W.B.) (2nd week)	6,800	"Devil Dogs of the Air" (W.B.) (5 days-1st week)	9,800	High 9-8 "Dames" Low 12-29 "Sweet Adeline"	25,000 6,300

Scotchman Buys Almanac



THE EVENING TIMES
SCOTLAND'S GREATEST EVENING NEWSPAPER
65 Buchanan Street
Glasgow, c.1.

January 3, 1935

Motion Picture Herald
1790 Broadway, New York.

Gentlemen:

I would be very much obliged if you would ask your shipping department to send me and debit to my account the latest edition of Motion Picture Almanac, with instructions to send it yearly until further notice.

I should like to congratulate you on your interesting, authoritative and really excellent journal of the world's movie events. Always I find it very useful and informative, and often turn the news in it to account, as you may see even in my article of today's date.

Yours sincerely

John Brown

MOTION PICTURE ALMANAC

1935-36 Edition Now in Preparation

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Indianapolis								
Apollo	1,100	25c-40c	"One More Spring" (Fox)	7,500	"Charlie Chan in Paris" (Fox)	2,500	High 2-23-35 "One More Spring" Low 2-9-35 "Baboona"	7,500 2,000
Circle	2,800	25c-40c	"The Best Man Wins" (Col.) and "The Gilded Lily" (Para.)	2,500	"Mystery of Edwin Drood" (Univ.)	3,000	High 12-15 "Lady By Choice" Low 1-19-35 "The President Vanishes" and "Enter Madame"	8,500 2,000
Indiana	3,133	25c-40c	"The Good Fairy" (Univ.)	6,000	"Rumba" (Para.)	6,500	High 10-13 "One Night of Love" Low 1-12-35 "Little Women"	10,000 1,500
Lyric	2,000	25c-40c	"Devil Dogs of the Air" (W.B.)	10,000	"When A Man's A Man" (Fox)	8,000	High 12-22 "Murder in the Clouds" Low 7-28 "Half a Sinner" and "Embarrassing Moments"	11,000 2,000
Palace	3,000	25c-40c	"Sequoia" (MGM)	3,500	"Clive of India" (U. A.)	4,500	High 2-3 "Sons of the Desert" Low 12-12 "The Gay Bride"	12,500 2,750
Kansas City								
Mainstreet	3,049	15c-40c	"The Scarlet Pimpernel" (U.A.)	5,000	"Society Doctor" (MGM)	4,800	High 6-23 "Glamour" Low 1-12-35 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"Sequoia" (MGM)	6,900	"Clive of India" (U. A.)	9,000	High 4-7 "Riptide" Low 12-22 "Private Life of Don Juan"	21,400 4,000
Newman	1,800	25c-40c	"Sweet Music" (W. B.)	6,500	"Rumba" (Para.)	7,500	High 9-29 "Belle of the Nineties" Low 8-25 "Ladies Should Listen" and "Call It Luck"	14,000 3,600
Tower	2,200	25c	"The Good Fairy" (Univ.)	10,500	"A Notorious Gentleman" (Univ.)	7,900	High 1-12-35 "Broadway Bill" Low 5-5 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"Evergreen" (GB Pictures)	5,600	"The County Chairman" (Fox) (3rd week)	3,400	High 10-27 "Judge Priest" Low 1-27 "Good Bye Again"	9,200 1,700
Los Angeles								
Filmarte	800	40c-55c	"The Blue Light" (DuWorld) (6 days)	1,900	"Man of Aran" (GB Pictures) (3rd week)	2,500	High 4-14 "Moon Over Morocco" Low 6-30 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"The Iron Duke" (GB Pictures) (6 days)	5,000	"Baboona" (Fox) (2nd week)	2,200	High 3-3 "Devil Tiger" Low 12-15 "Have a Heart"	7,800 2,500
Loew's State	2,416	30c-55c	"David Copperfield" (MGM) (2nd week)	12,500	"David Copperfield" (MGM) (6 days-1st week)	13,000	High 4-7 "Riptide" Low 12-29 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"Wings in the Dark" (Para.)	17,000	"The Gilded Lily" (Para.)	19,000	High 9-1 "Now and Forever" Low 12-22 "One Hour Late"	29,998 12,500
RKO	2,700	25c-65c	"Devil Dogs of the Air" (W. B.) (2nd week)	8,400	"Devil Dogs of the Air" (W. B.) (5 days-1st week)	12,300	High 3-31 "Little Women" Low 1-27 "Let's Fall in Love"	15,500 1,800
United Artists	2,100	25c-55c	"The Winning Ticket" (MGM) and "Lottery Lover" (Fox) (6 days)	4,200	"Under Pressure" (Fox) and "The Night Is Young" (MGM) (6 days)	4,500	High 1-20 "I'm No Angel" Low 5-12 "Sorrell and Son"	13,000 2,500
W. B. Downtown	3,400	25c-40c	"Woman in Red" (F. N.) and "Lightning Strikes Twice" (Radio)	6,000	"The Right to Live" (W. B.) and "Behind the Evidence" (Col.)	6,800	High 9-8 "Dames" Low 12-29 "White Lies" and "The Last Wilderness"	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	"Wings in the Dark" (Para.)	5,000	"David Copperfield" (MGM) (3rd week)	5,000	High 10-20 "Barretts of Wimpole Street" Low 9-29 "The Cat's Paw"	6,500 2,500
Lyric	1,238	20c-25c	"The White Cockatoo" (W. B.)	1,300	"The Secret Bride" (W. B.)	1,800	High 11-3 "Our Daily Bread" Low 1-27 "Jimmy and Sally"	2,000 500
Palace	900	15c-25c	"I've Been Around" (Univ.)	2,000	"Strange Wives" (Univ.)	2,900	High 1-5-35 "Romance in the Rain" Low 2-23-35 "I've Been Around"	3,000 2,000
RKO Orpheum	2,900	25c-40c	"The Good Fairy" (Univ.)	6,000	"Babbitt" (F. N.)	6,500	High 12-1 "One Night of Love" Low 8-25 "The Lady is Willing"	6,800 2,700
State	2,300	25c-40c	"Kid Millions" (U. A.)	6,000	"The County Chairman" (Fox)	6,000	High 8-18 "She Loves Me Not" Low 7-28 "Here Comes the Navy"	7,000 5,000
Time	300	20c-25c	"The First World War" (Fox)	1,500	"The Best Man Wins" (Col.)	1,500	High 10-20 "Girl of the Limberlost" Low 12-8 "Cimarron"	3,500 1,000
World	400	25c-75c	"Evergreen" (GB Pictures) (2nd week)	3,000	"Evergreen" (GB Pictures) (1st week)	3,500	High 4-14 "Private Life of Henry VIII" Low 7-7 "Sweden, Land of the Vikings"	4,000 2,000
Montreal								
Capitol	2,547	25c-60c	"Biography of A Bachelor Girl" (MGM) and "Maybe It's Love" (F.N.)	10,000	"Lives of A Bengal Lancer" (Para.) (2nd week)	14,000	High 2-24 "Queen Christina" Low 12-22 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
His Majesty's	3,115	30c-60c	"The Shepherd of the Seven Hills" (Ind.)	5,000	....		High 2-23-35 "Shepherd of the Seven Hills" Low 6-2 "All Quiet on the Western Front"	5,000 3,000
Loew's	3,115	30c-75c	"Wings in the Dark" (Para.) and "One Hour Late" (Para.) (30c-60c)	8,500	"Band Plays On" (MGM)	13,000	High 12-8 "Six Day Bike Rider" Low 7-21 "Fog Over Frisco" and "Affairs of a Gentleman"	14,500 4,500
Princess	2,272	30c-65c	"Broadway Bill" (Col.) and "Among the Missing" (Col.) (2nd week)	6,500	"Broadway Bill" (Col.) and "Among the Missing" (Col.) (1st week)	8,500	High 1-5-35 "Kid Millions" and "Fugitive Lady" Low 8-4 "House of Rothschild" and "Most Precious Thing in Life"	10,500 4,500
New York								
Astor	1,012	25c-75c	"Little Men" (Mascot)	6,000	"The Winning Ticket" (MGM)	5,900	High 3-31 "House of Rothschild" Low 2-23-35 "Little Men"	23,600 6,000
Capitol	4,700	35c-$1.65	"David Copperfield" (MGM) (5th week)	35,000	"David Copperfield" (MGM) (4th week)	44,500	High 10-6 "Barretts of Wimpole Street" Low 12-29 "The Band Plays On"	65,860 4,500
Mayfair	2,300	35c-65c	"A Notorious Gentleman" (Univ.)	8,000	"Maybe It's Love" (W. B.)	5,100	High 1-27 "Sixteen Fathoms Deep" Low 6-2 "Unknown Soldier Speaks"	15,300 1,250
Palace	2,500	25c-75c	"Wings in the Dark" (Para.)	10,000	"Bordertown" (W. B.)	9,000	High 7-21 "Of Human Bondage" Low 12-22 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"The Gilded Lily" (Para.) (2nd week)	28,000	"The Gilded Lily" (Para.) (1st week)	32,000	High 8-25 "Cleopatra" Low 8-11 "Elmer and Elsie"	72,000 10,500
Rialto	2,200	25c-65c	"Carnival" (Col.)	12,000	"Lives of a Bengal Lancer" (Para.) (2nd week)	17,000	High 4-7 "The Lost Patrol" Low 5-12 "Success at Any Price"	32,800 7,700
Rivoli	2,200	40c-99c	"The Right to Live" (W. B.)	15,000	"Clive of India" (U. A.) (4th week-8 days)	15,200	High 11-17 "Kid Millions" Low 2-23-35 "The Right to Live"	51,000 15,000
RKO Music Hall	5,945	35c-$1.65	"The Scarlet Pimpernel" (U. A.) (2nd week)	72,680	"The Scarlet Pimpernel" (U.A.)	95,000	High 1-5-35 "The Little Minister" Low 1-19-35 "Evergreen"	110,000 52,000
Roxy	6,200	25c-55c	"Behold My Wife" (Para.)	32,000	"Jack Ahoy" (GB Pictures)	24,000	High 12-1 "Imitation of Life" Low 6-30 "Affairs of a Gentleman"	44,000 13,700
Strand	3,000	25c-55c	"Devil Dogs of the Air" (W.B.) (2nd week)	22,000	"Devil Dogs of the Air" (W. B.) (1st week)	19,360	High 3-10 "Wonder Bar" Low 1-20 "Easy to Love"	43,863 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Oklahoma City								
Capitol	1,200	10c-41c	"Woman in Red" (F. N.)	2,800	"Kentucky Kernels" (Radio)	1,900	High 1-6 "Going Hollywood" Low 9-8 "You Belong to Me"	4,100 800
Liberty	1,500	10c-36c	"Red Hot Tires" (W. B.) (4 days) "Secret of the Chateau" (Univ.) (3 days)	2,500 800	"His Greatest Gamble" (Radio) (4 days) "I've Been Around" (Univ.) (3 days)	2,300 700	High 8-11 "Great Flirtation" and "I Give My Love" Low 10-27 "Crime Without Passion"	3,700 400
Midwest	1,500	10c-56c	"Clive of India" (U. A.)	4,000	"David Copperfield" (MGM)	8,000	High 12-29 "Bright Eyes" Low 5-26 "Merry Wives of Reno"	9,540 2,000
Warner	1,900	10c-56c	"The Little Minister" (Radio)	3,000	"Devil Dogs of the Air" (W. B.)	4,000	High 1-5-35 "Forsaking All Others" Low 12-22 "Limehouse Blues"	13,000 2,900
Omaha								
Brandeis	1,200	25c-40c	"Carnival" (Col.) and "Gentlemen Are Born" (F.N.) (8 days)	4,500	"Babbitt" (F. N.) and "Murder in the Clouds" (F. N.)	3,000	High 1-12-35 "The Little Minister" Low 2-16-35 "Babbitt" and "Murder in the Clouds"	9,100 3,000
Orpheum	3,000	25c-40c	"Bordertown" (W. B.) and "Evergreen" (GB Pictures)	7,400	"The Mighty Barnum" (U.A.) and "The Firebird" (W. B.)	9,000	High 3-10 "Easy to Love" Low 12-29 "Babes in Toyland" and "Home on the Range	17,250 5,000
Paramount	2,500	25c-55c	"The Band Plays On" (MGM) (3 days) "The Iron Duke" (GB Pictures) and "I've Been Around" (Univ.) (4 days) 25c-35c	7,600 2,200	"The Secret Bride" (W. B.)	13,200	High 2-16-35 "The Secret Bride" Low 2-24 "Six of a Kind" and "Good Dame"	13,200 5,250
Philadelphia								
Aldine	1,200	35c-55c	"The Scarlet Pimpernel" (U.A.) (6 days-2nd week)	9,500	"The Scarlet Pimpernel" (U. A.) (6 days-1st week)	13,000	High 5-5 "House of Rothschild" Low 6-9 "Sorrell and Son"	23,000 4,000
Arcadia	600	25c-40c	"The Gilded Lily" (Para.) (25c-50c-8 days)	2,900	"Enter Madame" (Para.) (5 days)	1.500	High 1-6 "Duck Soup" Low 1-27 "Women in His Life"	6,500 400
Boyd	2,400	35c-55c	"The Night Is Young" (MGM) (5 days)	6,500	"David Copperfield" (MGM) (6 days-3rd week)	11,000	High 1-6 "Little Women" Low 2-23-35 "The Night Is Young" (5 days)	30,000 6,500
Earle	2,000	25c-55c	"The Winning Ticket" (MGM) (6 days)	14,500	"Carnival" (Col.)	15,500	High 4-7 "Harold Teen" Low 7-21 "Cockeyed Cavaliers"	40,000 11,000
Fox	3,000	40c-65c	"One More Spring" (Fox)	18,500	"My Heart Is Calling" (GB Pictures) (5 days)	10,000	High 12-29 "Bright Eyes" Low 7-28 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"Enchanted April" (Radio) (6 days)	3,000	"Little Men" (Mascot) (6 days)	2,900	High 11-3 "One Night of Love" Low 11-24 "Wednesday's Child"	8,500 2,200
Keith's	2,000	30c-50c	"David Copperfield" (MGM) (6 days)	4,300	"Clive of India" (U. A.) (6 days)	3,400	High 3-3 "Carolina" Low 1-5-35 "Sweet Adeline"	8,000 1,500
Roxy Mastbaum.	4,800	40c-65c	"The Good Fairy" (Univ.)	27,000	"Woman In Red" (F. N.)	40,000	....	
Stanley	3,700	35c-55c	"Devil Dogs of the Air" (W. B.) (8 days)	14,000	"Rumba" (Para.) (6 days)	8,500	High 1-5-35 "Broadway Bill" Low 12-29 "Behold My Wife"	22,000 7,500
Stanton	1,700	30c-50c	"Mills of the Gods" (Col.) (4 days)	2.800	"Society Doctor" (MGM) (6 days)	5,000	High 3-31 "The Lost Patrol" Low 1-5-35 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Broadway	1,912	25c-40c	"David Copperfield" (MGM) (2nd week)	5,000	"David Copperfield" (MGM) (1st week)	6,500	High 4-7 "Wonder Bar" Low 7-14 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"Broadway Bill" (Col.)	3,900	"Evergreen" (GB Pictures) and "Enter Madame" (Para.)	3,000	High 11-17 "Lady By Choice" Low 1-19-35 "Behold My Wife" and "Defense Rests"	4,000 1,600
Oriental	2,040	15c-25c	"Little Minister" (Radio)	2,500	"Imitation of Life" (Univ.) and "Babbitt" (F. N.)	1,800	High 5-26 "Merry Wives of Reno" Low 10-6 "The Human Side" and "Hat, Coat and Glove"	4,800 1,500
Orpheum	1,700	25c-40c	"Sweet Music" (W. B.)	6,000	"West of the Pecos" (Radio)	6,000	High 12-1 "Kentucky Kernels" Low 11-10 "Wednesday's Child"	8,000 3,500
Paramount	3,008	25c-40c	"The Whole Town's Talking" (Col.)	9,700	"The Little Colonel" (Fox)	9,600	High 3-24 "David Harum" and "Once to Every Woman Low 6-30 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"After Office Hours" (MGM)	4,800	"Sequoia" (MGM) (2nd week)	4,000	High 4-28 "House of Rothschild" Low 8-4 "Paris Interlude"	9,800 3,700
San Francisco								
Fox	4,600	15c-40c	"The Winning Ticket" (MGM) and "School for Girls" (Liberty)	7,500	"The Right to Live" (W.B.) "Once to Every Bachelor" (Liberty)	8,000	High 3-3 "Son of Kong" Low 8-18 "Sin of Nora Moran" and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"Captain Hurricane" (Radio)	12,500	"Murder On A Honeymoon" (Radio)	12,000	High 3-3 "It Happened One Night" Low 7-7 "Cockeyed Cavaliers"	20,500 10,200
Orpheum	3,000	15c-40c	"The Good Fairy" (Univ.) and "Mystery Man" (Mono.)	10,500	"Mystery of Edwin Drood" (Univ.) and "Million Dollar Baby" (Mono.)	5,000	High 6-9 "Sing and Like It" Low 6-30 "Affairs of a Gentleman" and "Orders is Orders"	19,500 5,000
Paramount	2,670	25c-40c	"Wings in the Dark" (Para.) and "The Band Plays On" (MGM)	10,500	"Rumba" (Para.) and "Under Pressure" (Fox)	11,000	High 9-29 "Belle of the Nineties" Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-55c	"Devil Dogs of the Air" (W.B.)	8,500	"The Gilded Lily" (Para.)	6,500	High 1-19-35 "The County Chairman" Low 4-14 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,200	15c-55c	"Clive of India" (U. A.) (2nd week)	7,500	"Clive of India" (U. A.) (1st week)	10,000	High 1-6 "Roman Scandals" Low 5-26 "No Greater Glory"	15,000 4,000
Warfield	2,700	25c-65c	"One More Spring" (Fox)	21,500	"Devil Dogs of the Air" (W. B.)	25,000	High 12-29 "Bright Eyes" Low 3-31 "Gambling Lady"	29,000 15,500
Seattle								
Blue Mouse	950	10c-25c	"Devil Dogs of the Air" (W.B.) 25c-55c	3,650	"Million Dollar Baby" (Mono.) and "Notorious Gentleman" (Univ.)	2,900	High 2-17 "Roman Scandals" Low 7-7 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"David Copperfield" (MGM)	8,600	"The County Chairman" (Fox)	6,800	High 4-14 "Riptide" Low 3-24 "Fashions of 1934"	12,750 3,500
Liberty	1,800	15c-50c	"Broadway Bill" (Col.) (3rd week)	6,800	"Broadway Bill" (Col.) (2nd week)	7,100	High 2-16-35 "Broadway Bill" (2d week) Low 10-6 "Jane Eyre" and "King Kelly of U. S. A."	7,100 3,100
Music Box	950	25c-55c	"Clive of India" (U. A.) (2nd week)	3,300	"Clive of India" (U. A.) (1st week)	3,800	High 4-14 "Spitfire" Low 1-26-35 "Man Who Reclaimed His Head"	6,500 2,850
Music Hall	2,275	25c-55c	"The Good Fairy" (Univ.)	5,900	"Devil Dogs of the Air" (W. B.)	6,200	High 5-26 "Wild Cargo" Low 2-2-35 "Enchanted April" (6 days)	11,500 3,900
Orpheum	2,500	25c-50c	"Mystery of Edwin Drood" (Univ.)	5,300	"The Woman in Red" (W. B.)	5,200	High 12-1 "Kentucky Kernels" Low 4-21 "Two Alone" and "I Believed in You"	8,400 3,750
Paramount	3,050	25c-35c	"Charlie Chan in Paris" (Fox) and "Baboona" (Fox)	5,900	"Rumba" (Para.)	5,100	High 1-27 "Fugitive Lovers" Low 12-8 "Peck's Bad Boy" and "Menace"	8,500 3,300

J. C. JENKINS--HIS COLYUM

Harlingen, Texas

Dear Herald:

Gee-me-nently-kraut. Doggone the doggone luck anyhow. Day before yesterday we drove clear down to San Benito to see E. F. Brady, who operates the Rivoli and Palace theatres, and when we got there his cashier at the box office told us that E. F. had gone up to Harlingen to play golf. When a man picks out the best looking lady in town to sell tickets for him and then goes away to play golf and leaves her all alone and unguarded there is something wrong with his gourd.

Not So With These

Elmer Gailey at Wayne, Nebraska, used to do that except that he always went fishing rather than play golf. Bonnie Benfield, at Morris, Minnesota, and Andy and Herb Anderson, at Detroit Lakes, Minnesota, would rather play golf than sit in the box office with the best looking lady in town, and while F. W. Zimmerman of San Marcus, Texas, is a golf hound he won't leave his box office even if he knew he could get a shrimp cocktail. That's just the way he is built.

We have been through San Benito several times but have never found E. F.; he has always been out billing his show, or something. But we are going down there some day and slip up on him when he isn't looking, and if he isn't there we are going right into the box office and say "We gates, Gerte," and if she don't understand what we say we will say "Wanesdeas, Maud," and if she shakes her head we are going to say "How do you do, Mable."

When we got up here to Harlingen we called on J. C. King, who operates the Arcadia and Rialto theatres, and when we walked into his office he looked up and said, "Well, gee whiz, are you still running loose? The last time I saw you was in Richmond, Indiana, about seven years ago." Can you beat that for a memory?

J. C. has been pretty much around the globe since we saw him in Richmond. He has worked in Ypsilanti, Michigan, Kokomo, Indiana, Omaha, Nebraska, Salt Lake City, Utah and Dallas, Texas, and he says he took a bath in every town (this last one ought to go to Ripley).

Not to be Wondered At

Harlingen, you remember, is where they had that terrible wind a while back that nearly wrecked the town. It blew in the whole end of their beautiful city Auditorium and made a complete wreck of the whole building, and we are told that the city administration is trying to get the government to let them have enough dough to rebuild it, and if they get it we are going to write Uncle Sam and ask him to send us enough money to buy some new seats for Riverside park up home. Uncle Sam, you know, is one of the most accommodating guys we know of.

Harlingen has a beautiful golf course and the weather was most delightful, but J. C. stayed right on the job, and when one sees the lady he had in the box office one don't wonder much about it; we'd stay on the job too.

Harlingen is where the Missouri Pacific railroad stops and catches its breath and turns north toward the snowbanks. We always thought the Missouri Pacific only ran from Omaha, Nebraska, to Kansas City, Missouri, but they came on down here where they could get colored fellows for brakemen.

Whenever we think of railroads we think of what a chap told us who was going to college up home when he said he would hate to own a railroad, and when we asked him why, he said, "Because the conductors steal so damn much money." But then that's got nothing to do with J. C. King, while J. C. King has nothing to do with the King ranch (which, by-the-way, is said to be the largest one in the world), but he does have something to do with the Harlingen theatres, and the Harlingen theatres are what make the town of such importance in the Rio Grande valley. We hope to go back before we leave the valley and see Mr. King and Mr. Brady both, and we are going to take the chief of police with us too.

▽

A Slip in Time

A friend of ours who lives in Alamo and who owns a prize milk cow, told us the other day that when he was bringing his cow across a wet pavement she slipped down and strained her milk. We said "Huh, that's nothing, we slipped down on a banana peel yesterday and broke the seventh commandment and two good resolutions, and when we got up there were two Mexican women and a hardware dealer laughing at us."

▽

H. C. Hollowman operates the Capitol theatre at Mercedes. Mercedes might be quite a town if she only had room to spread herself, but she is hemmed in by Laferia on one side and Weslico on the other, and Weslico prevents her from lapping over on Donna, but that isn't H. C.'s fault, he is doing his best to make Mercedes the principal town of the valley, and if Harlingen and Brownsville don't look out he will do it, too. He is making his theatre a universal rallying place for southeast Texas, and his wife is helping him.

▽

The other day we were invited down to McAllen to see Katharine Hepburn in "The Little Minister." Shine Mason, the manager of the Palace theatre, is always doing something just like that. Katharine played the part of a gipsy girl and she was in love with the Little Minister but she was so darn coquettish that if we had been the Little Minister we would have told her to go and lit down with the kittens. There's no darn sense in a girl acting that way when she knows a fellow is in love with her, but then anyhow, "The Little Minister" was a good show and Shine has our thanks for inviting us to see it, but if we ever fall in love with a gipsy girl we are going to have her mother tell our fortune or trade horses with her old man.

We met an overland panhandler on the street the other day and he stopped us and said, "Say, brother, could you stake me to a dime to get some breakfast"? We looked him over and replied, "Well, Willie, we are delighted to find a 'brother' down here among the Longhorns and we are wondering if you have made application to the government for a position as water boy in that 'shelterbelt' proposition. Uncle Sam is looking for some talent along that line." Willie replied, "Nope, never heard of it."

▽

There is one thing we have noticed in particular since coming to Texas, and especially the Rio Grande valley, and that is the absence of pool halls. We can't recall seeing a single pool hall since coming to the state, although we are not overly observing. That may, in some degree, account for the business that is being done at the theatres. Outside of a tent show or a basket ball game, we know of nothing that will detract from the theatre like a pool hall. Our judgment is that they have not been rightfully named; they should be named Crime Incubators, for it is in the average small town pool hall where the most of our criminals got their early education. Texas leads the world in churches but not in pool halls.

▽

We tuned in on the radio last night and heard a crooner sing "Sweet Love, I'm Longing for You," then we went and ate two dill pickles and went to bed.

Maybe we will have a shark story for you next time.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Conklin Leaves for Coast After Luncheon by Hearst

The Hearst newspaper, motion picture and realty interests in New York late last week gave a luncheon at the Warwick Hotel to the film and news press to mark the departure for Hollywood of Frank Conklin, former motion picture man and now Hearst hotel executive. Mr. Conklin will return to New York in three weeks.

The Hearst motion picture interests were represented by E. B. Hatrick and M. D. Clofine. Jack Cohn, Columbia vice president; Morton Downey; Walter F. Eberhardt, Western Electric; Henry L. Salsbury, Paramount Productions, and some three dozen representatives of Broadway home offices and of the press were on hand.

Film Finance Company Formed

A new film financing company has been formed at Wilmington, Del., known as the Standard Capital Company. The company was given permission by the Securities Commission at Washington to float an issue of 15,000 shares of six per cent preferred stock, par value $100, and 33,333 shares of $1 par common.

WHAT THE PICTURE DID FOR ME

Columbia

AMONG THE MISSING: Richard Cromwell, Billiie Seward—Drew average crowd but nothing extra. We would rate it just fair. Played February 13-14.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

AMONG THE MISSING: Richard Cromwell, Billie Seward—A mighty fine program picture. A splendid cast and interesting story. Gave good satisfaction. Played on a double feature bill.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BEST MAN WINS, THE: Edmund Lowe, Jack Holt—Ordinary program picture in which the patrons didn't break down the doors trying to get in. No kicks or praise on the picture so it must be OK.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

BEST MAN WINS, THE: Jack Holt, Edmund Lowe—A very good deep-sea diving story with plenty of good story and action. Best Bargain Show business in months. Patrons liked it fine. Running time, seven reels. Played February 23-24.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

BEYOND THE LAW: Tim McCoy—A good program picture that will please your action fans. Have not had a bad McCoy picture yet. Sound and photography good. Played January 29-30.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

BLACK MOON: Jack Holt, Fay Wray—Went back and picked this up on short notice, and wished very much that I just hadn't had a show that day. The cast was good, and the title okay, but too much voodoo drums and dark film, the kind that forces you to turn your volume control up to the last notch to get enough out of it, then when you do it's bad. Running time, 68 minutes. Played December 30-31.—Lamar Guthrie, Rogue Theatre No. 3, Tipton, Okla. Small town patronage.

BROADWAY BILL: Warner Baxter, Myrna Loy—Very good picture, but disappointing at the box office. Had hard competition and failed to do extra business. If the name were changed, I dare say it would increase at the box office, as Broadway is sure poison to my patrons. They all think that "Broadway Bill" is another shyster and pass it up. Running time, 11 reels. Played January 27-29.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

CAPTAIN HATES THE SEA, THE: Fred Keating, Wynne Gibson, Victor McLaglen, John Gilbert—We have read several adverse reports on this one but I have seen no report that does the subject justice. You simply have to go to the Bible for words to describe it. The show is simply "past all understanding." There may be people who can tell what this show is about but we seem to have none of them in Manassa. We ran a picture once which was never released but it was a better picture than this one. Running time, 103 minutes. Played February 22-23.—G. A. Van Fradenburg, The Valley Theatre, Manassa, Col. Farming community patronage.

CAPTAIN HATES THE SEA, THE: Victor McLaglen, John Gilbert, Walter Connolly—Nothing much to it. Wish I had not played it. Did not please. Running time, 9 reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

FUGITIVE LADY: Neil Hamilton, Florence Rice—Folks, here is a picture that is 100 per cent entertainment and our customers told us so when they went out. Good story, good acting. Columbia pictures are consistently good. Played January 15-16.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

MILLS OF THE GODS: May Robson—A very good program picture. Excellent work by all in cast. Did extra fine business. Everyone pleased. Running time, 70 minutes. Played January 30-31.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

MOST PRECIOUS THING IN LIFE: Jean Arthur, Donald Cook—Here is another good one from Columbia. Good story and the acting of Jean Arthur is worth the price of admission alone. You can't go wrong showing pictures like this. They keep you out of the red. Played February 5-6.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

ONE NIGHT OF LOVE: Grace Moore, Tullio Carminati—Our town is very small with a population of 500 people. Our patrons just raved over the singing of Grace Moore and the sparkling comedy in this production. We had people during this showing whom we had not seen in our theatre and they came from distant miles. We really created some new theatregoers in the showing of "One Night of Love." Picture in its entirety is swell and business was very good in spite of the most extremely cold night we have had out here. I can recommend this picture highly.—Ben H. Crocker, Tribune Theatre, Tribune, Kan. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

ONE NIGHT OF LOVE: Grace Moore—This would perhaps give a Boston theatre a high gross for the year but it came very close to giving us the low gross for five years, and the few that saw it were mostly dissatisfied. Running time, nine reels. Played February 8-9.—G. A. Van Fradenburg, The Valley Theatre, Manassa, Col. Farming community patronage.

First National

BABBITT: Aline McMahon, Guy Kibbee—Very good. This pair is getting popular, but it is the old reliable Babbitt story and it will have a certain appeal in the small towns. But I still am on the fence as to the advisability of bringing back many of these pictures that were made in silent days. The picture did not do as well at the box office as I expected.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BABBITT: Aline MacMahon, Guy Kibbee—Another wow from this team. Kept them laughing from the first reel to the last. Just a small town natural. Running time, 75 minutes. Played February 9-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BABBITT: Guy Kibbee, Aline MacMahon—This was supposed to be a follow-up picture to "Big-Hearted Herbert" and it drew good because the patrons remembered what good comedy amusement "Big Hearted Herbert" was, but they were a little fooled on "Babbitt." Although it is very good entertainment, it will not please as well as some of Kibbee's other pictures. A good Family Night picture. Played February 10-12.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

BRITISH AGENT: Leslie Howard, Kay Francis—A mighty good entertaining picture. Wonderful work by the stars and an interesting story. Gave good satisfaction. Played February 4-5.—Bert Silver, Silver Family Theatre, Greeneville, Mich. Town and country patronage.

RED HOT TIRES: Lyle Talbot, Mary Astor—This is a very good auto race picture. Good action, good directing. A swell Saturday picture. Did excellent at box office and pleased the patrons. Running time, 72 minutes. Played February 1-2.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

Fox

BRIGHT EYES: Shirley Temple, James Dunn—Thanks, Shirley, you little honey. You will eventually help us lift the mortgage. May you never grow up.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

BRIGHT EYES: Shirley Temple—Here is the cutest of all the Shirley Temple pictures. Would like to see Shirley once a week, and I think most everyone else would. Have never seen anyone that had the drawing power she has. Play this as soon as you can. Running time, 83 minutes. Played February 14-15.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

BRIGHT EYES: Shirley Temple, James Dunn—Ran this three days midweek and broke all box office records for past two years. This little girl is actually a better box-office star than Rogers, but I am afraid that she was at her peak in "Bright Eyes." An excellent production all the way through. Played February 13-15.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, George White, Alice Faye—Good sound, but picture was not so very well accepted by our audience. It was well taken and the acting was good but the song hits were rather suggestive and too much sex in it for the Owl to play. But we did a very good business and I guess it did not hurt anybody. Nine reels and good print. Running time, 72 minutes. Played February 15-16.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

HELL IN THE HEAVENS: Warner Baxter—OK, though my patrons did remember that they had seen the air scenes before. Acceptable program picture, however. Played January 15.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

JUDGE PRIEST: Will Rogers—One of the best Rogers to date. Good box office, and everyhody happy. What more do you want? Played February 9-10.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

LOTTERY LOVER: "Pat" Paterson, Lew Ayres—A natural! A good comedy throughout. About a bunch of cadets (Americans) in gay Paree! A garter falls from the sky, which starts the cadets out to find and court the wearer. The situations that follow are very amusing. Some good songs, especially the one sung by Peggy Fears. Very good plot and story in general. Played February 8-9.—Charles Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

MARIE GALANTE: Spencer Tracy, Ketti Gallian Only fair. Only a vehicle for the new star, Ketti Gillian, to ride in. Concerns the spy-infested Canal Zone of Central America, and a plot to blow up the Canal. Don't go too big on it. However, the patrons in your neck o' the woods may like this stuff. They don't care much for it here. Played February 10-11.—Charles Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

MUSIC IN THE AIR: Gloria Swanson, John Boles—Swanson was through years ago, she is through now and will be from now on. Why they try to palm some of these old stars off on us is more than I can figure out. There is not one damn excuse for this one. About the silliest that the mind could imagine. I guess this one was made under the guise of "ART," which seems the rage now. I would advise that you attend your neighbor's theatre on this one before you play it. Needless to say I took a nice loss at the box-office. Played February 15-16.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—Good picture but not up to the Gaynor standard. With an American locale it woould have gone over big, but these foreign pictures do not click here. Good cast and well produced, and pleased those who came. Running time, 88 minutes. Played February 6-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

365 NIGHTS IN HOLLYWOOD: Alice Faye, James Dunn—We did a good business on this one. Well liked by every one. Advertise it and do business. Faye and Dunn make a very good team. Also the antics of Mitchell and Durante kept the audience laughing. There isn't a dull moment in it. Has a good song or two and some very good acting. Don't believe you can go wrong on it. We didn't. Played January 27-28.—Charles Summers & Son, Elite Theatre, Seiling, Okla. Small town, rural patronage.

WHITE PARADE, THE: Loretta Young, John Boles—I never will know just why this wasn't sold as a special. If Fox has ever turned out a special, this one is. Loretta Young is one of the finest actresses on our screen and my patrons didn't hesitate long in finding out Jane Darwell's name and they remember it. They all say that she is here to take Marie Dressler's place and I for one am going to do all I can to put her over in my house because my audiences have never raved about an unknown before like they have Sailor Darwell. This picture much better than "Men in White" and should be played on your best days and highly advertised. I don't believe the town's grouch can help praising it. I had 100 per cent reaction from my audiences and a huge gross. Played February 1-2.—Chas. S. Edwards, Queen Theatre, Pilot Point, Tex. General patronage.

Mascot

CRIMSON ROMANCE: Ben Lyon, Sari Maritza—Fairly good story of the World War, sold as a special. Will make you some money if you can buy it right. Played January 19-20.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

CRIMSON ROMANCE: Ben Lyon, Sari Maritza—This was considerably above average of what we expect from independent producers, with good recording, good direction and a general all around smoothness that we get from the majors. This is a "Dawn Patrol" type of story, and as such it held the interest all the way. We double-billed it with a Buck Jones picture and did above average business. Where double billing is not customary, "Crimson Romance" alone should please those who like action and thrills.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

MGM

BABES IN TOYLAND: Laurel and Hardy—Very topical in Christmas season, but it was a washout playing it later. It is neither a kid's picture and neither was it an adult one. It is elaborately mounted, good music, and strictly a holiday picture that should have been run either close to Christmas or soon thereafter. Laurel and Hardy are not popular with the adults, either. They were all right in two-reel comedies, but they are too much of a type to make stars to head a feature with.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BABES IN TOYLAND: Laurel and Hardy—Great. The old fairy tales come to life and how! The parents could not drag the kiddies out after the first show, so they all stayed for the second show and some came back the second night. You cannot advertise this too highly for kiddies, and adults seemed to like it, too. Very clever impersonations. Exceptionally good. Running time, 85 minutes. Played February 13-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BABES IN TOYLAND: Laurel and Hardy—Not liked here. Why waste such a picture on Laurel and Hardy and why waste Laurel and Hardy on such a picture. It would seem to me that producers will learn some day that this type of picture will not go over at the box office. Most of them have tried it at one time or another. Played January 22-23.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

BAND PLAYS ON, THE: Robert Young, Stuart Erwin—One of the best shows of the year. Worth a dozen "specials." Good cast, good acting, good music, interesting story, clean, and just an all-around good show that pleased every one. Shows like this are a credit to the producer and the exhibitor. Stuart Erwin steals the show. Some good football games. Leo has something to roar about in this one. Running time, 85 minutes. Played February 16-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BIOGRAPHY OF A BACHELOR GIRL: Robert Montgomery, Ann Harding—A good picture which was spoiled by damaged print we received. Pulled it as soon as I could get next scheduled picture in town. Kids won't like it and will not draw extra business—too much talk and sameness. Played February 10-11.—John H. Forrester, Pines Theatre, Waldron, Ark. General patronage.

BIOGRAPHY OF A BACHELOR GIRL: Ann Harding, Robert Montgomery—Have seen Ann Harding in better pictures, but this one will please. Did not think Robert Montgomery suited the role he played. He is one of my favorites, and I was disappointed in him. Running time, 84 minutes. Played January 20-21.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

EVELYN PRENTICE: William Powell, Myrna Loy—A great entertaining picture, fine story, a great pair of stars and a splendid cast. Gave good satisfaction to all we got to see it, though it did not do the business it deserved, but none of them do nowadays. Played February 10-11.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FORSAKING ALL OTHERS: Joan Crawford, Clark Gable, Robert Montgomery—Three of the most popular stars in a picture that will please just about 100 per cent. Personally I enjoyed it immensely. We did a nice business, although very bad weather first night. They always come out to see these stars. Metro certainly makes some fine pictures. Running time, 74 minutes. Played February 12-13.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

MERRY WIDOW: Jeanette MacDonald, Maurice Chevalier, Edward Everett Horton—A beautiful picture in production and story. The picture has been modernized over the old version. Elaborately mounted with the Rasch Ballet girls. This great ensemble of dancers are nothing short of marvelous in every picture that we have had them in. Spectacular dance scenes in the shots of Maxim's. The picture was not a success at the box office, just average business. Chevalier is not easy to understand and there are many that do not go for him in this town.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

KANSAS, NEW MEXICO ADD CONTRIBUTORS

Adding their comment on product to "What the Picture Did for Me" in this issue are the following:

BEN H. CROCKER, Tribune Theatre, Tribune, Kansas.

W. M. ALLISON, Mission Theatre, Clayton, New Mexico.

WHAT EVERY WOMAN KNOWS: Helen Hayes, Brian Aherne—This is an extra good entertaining picture. Great story and great work by the stars and all the cast. Did not draw any business, but no fault of the picture. Played February 13-14.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Monogram

GIRL OF THE LIMBERLOST: Marian Marsh, Louise Dresser, Ralph Morgan—Well, you can knock me down with a truck if dozens of people didn't come up to me and tell me this was one of the best pictures they had seen in years. I was afraid at first to use it, but now I am fully convinced that it is as good as any put out by major companies, and it drew to a nice average business for us. Personally I could see, and you will also see, that the direction is a wee bit weak in spots, but your patrons will never notice this, and altogether it will stand a lot of advertising and your very best days. A natural for your Family Nights. Played February 17-19.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

JANE EYRE: Colin Clive, Virginia Bruce—Had the Ladies' Aid sell tickets on this one. All the old ladies in town came to see it, but the men and young people were notable by their absence. Therefore, we didn't do over average business. However, it's a picture that suited the Ladies' Aid.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MANHATTAN LOVE SONG: Robert Armstrong, Dixie Lee—This went over pretty good, but the producer missed a chance to make a really interesting and amusing program out of this. However, it is not so bad, even if it does move at a rather slow tempo. Played February 3-4.—Charles Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

RANDY RIDES ALONE: John Wayne—Just about the weakest western we ever used. Absolutely nothing to it; very little action, weak story. It is very rare that any of the country people walk out on a western, but a few walked out on this one. John Wayne is a good draw, but such weak ones as this will surely hurt his following. Played February 8-9.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

Paramount

BEHOLD MY WIFE: Sylvia Sidney, Gene Raymond—A nice little program picture. Every one enjoyed it, and more business than I expected, although Sylvia Sidney liked very much here. Running time, 79 minutes. Played January 17-18.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

CLEOPATRA: Claudette Colbert, Warren William—Only Cecil B. DeMille could produce so masterful a spectacle, but the love story between Antony and Cleopatra is not lost sight of amidst all the grandeur. It is easy to class this as the most ambitious undertaking since talkies came in. A worthwhile picture in every respect, but in this working-class locality the best business as we could do with it was a bare average. Those who came seemed to enjoy it.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

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COLLEGE RHYTHM: Jack Oakie, Joe Penner, Lanny Ross—This is topnotch entertainment. You'll wonder how any one can be as dumb as Joe Penner; Oakie is good, Lanny Ross is good, and the music is good. Here's a picture you don't have to be afraid to boost and advertise to the skies; it will stand it, if you buy it right. Played February 3-5.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

COLLEGE RHYTHM: Jack Oakie, Joe Penner - One of the best college pictures we have ever playe . Joe Penner kept the audience in an uproar. I hope to see him in another soon, as good. Very good music and dance numbers in this. Nice business. Every one satisfied. Running time, 83 minutes. Played January 13-14.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

DEATH TAKES A HOLIDAY: Fredric Marsh—A wonderful picture. Nothing but praise.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

FATHER BROWN, DETECTIVE: Walter Connolly, Paul Lukas, Gertrude Michael—Do your customers a favor and don't play this one. Played on Saturday night and hit on all-time low for our theatre. Played February 16.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—An extra good picture that every one appreciated. If dialogue had been a little snappier would have equalled Colbert's performance in "It Happened One Night." Had many patrons favorably compare it with this picture. Played February 6-7.—John H. Forrester, Pines Theatre, Waldron, Ark. General patronage.

HERE IS MY HEART: Bing Crosby—Not as good as some of the other Crosby pictures. The songs were the best thing about it; beautiful music. Cannot say much for anything else. No complaints and nice business for two days. Pleased most all. Running time, 76 minutes. Played January 31-February 1.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

HERE IS MY HEART: Bing Crosby—Not up to Bing's standard and Kitty Carlisle is not liked here. A couple of good tunes and a little above average business. Much too draggy in spots. Played February 17-19.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

HOME ON THE RANGE: Randolph Scott, Jackie Coogan—Had to go out to borrow extra chairs for this one as pulled the town patrons as well as rural, which is unusual for this situation. Running time, seven reels. Played January 12.—W. M. Allison, Miss Theatre, Clayton, N. M. Small town and rural patronage.

HOME ON THE RANGE: Randolph Scott—Try placing one of these Zane Grey westerns in midweek for a change and see the results. Actually outgrossed "Flirtation Walk" and "Forsaking All Others." Give us more of these. Played January 30-31.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, W. C. Fields, Kent Taylor, Evelyn Venable—I can only add to the chorus of praise. The work of two of the Wiggs children, George Breakston as Jimmy Wiggs and Virginia Wiedler as European Wiggs, was outstanding. Of course, the work of Pauline Lord and the rest of the cast was all that could be asked for, but I find it mighty hard to forgive them for taking Mrs. Wiggs and Family away from the theatre right in the middle of the show which to them was a treat of a lifetime. I am sure they could be permitted to see the whole show without weakening the story. Business a little better than average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

NOW AND FOREVER: Gary Cooper, Carole Lombard, Shirley Temple—One of the best. If you haven't run this one be sure to pick it up. Pleased every one. Running time, 82 minutes. Played January 20-21-22.—W. M. Allison, Mission Theatre, Clayton, N. M. Small town and rural patronage.

PRESIDENT VANISHES: Arthur Bryon—Old people like it pretty well; young people despise it. Did poor business at box-office. If I had it to do over again I wouldn't run it. Running time, 70 minutes. Played January 13-15.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

RUMBA: George Raft, Carole Lombard—Okay if they like this dance team stuff. Played on Cash Night to generally disappointed patrons. I still think Raft is better in action and gangster type pictures. Maybe I'm wrong, but neither this or "Bolero" would have paid their rental had they not been played on Cash Nights. Played February 15.—John H. Forrester, Pines Theatre, Waldron, Ark. General patronage.

SHOOT THE WORKS: Ben Bernie, Jack Oakie—Good programmer.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

VANISHING AMERICAN: Richard Dix—This is a fine picture and drew a good crowd in spite of its being silent. People like the change from the talking every once in a while. We are going to play more of these pictures soon every other month or so. Perfect print. Running time, 10 reels. Played February 13-14.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

WAGON WHEELS: Randolph Scott, Gail Patrick—Another natural western from Paramount, who really spend a little time and money on Zane Grey's. You can dust off the Friday-Saturday SRO sign with this. Running time, 57 minutes. Played January 26.—W. H. Allison, Mission Theatre, Clayton, N. M. Small town and rural patronage.

WILD HORSE MESA: Randolph Scott—Good western.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

WINGS IN THE DARK: Cary Grant, Myrna Loy—Here is a real picture. Step on it plenty. Good acting, story and photography. Intensely interesting, no draggy spots and it will please generally. Extra business for midweek here. Played February 12-13-14.—John H. Forrester, Pines Theatre, Waldron, Ark. General patronage.

RKO

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—A very sweet picture that pleased every one. No extra business, but did not lose anything. Anne Shirley very good. Running time, 79 minutes. Played February 3-4.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

DANGEROUS CORNER: Melvyn Douglas, Virginia Bruce—A very good program picture. Did not draw any business, but satisfied all we got. Good story well acted. Played on a double feature bill.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ENCHANTED APRIL: Ann Harding—I rather hate to report this one against RKO because they have been sending us some nice product this season. However, this one is 100 per cent failure. More to do about nothing than anything I have ever seen. I was away from the theatre during the first showing and got back just as my patrons were coming out; I thought they going to attack me. So I went in and saw the next show from start to finish. I couldn't have figured what it was all about if I had not had a press book synopsis. It would suit my patrons fine if they would take Ann Harding out of pictures entirely. Don't take my word for this one: slip over to your neighbor's theatre and see it and watch the patrons as they come out. Played February 12.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

FOUNTAIN, THE: Ann Harding, Brian Aherne, Paul Lukas—This one poor. Had to pull it after the first day. Running time, 84 minutes. Played February 13.—W. M. Allison, Mission Theatre, Clayton, N. M. Small town and rural patronage.

GRAND OLD GIRL: May Robson—RKO called this a class A or program picture, but I am going on record that it is decidedly above the program class. I have played many specials that were not in any way up to the standard of this one. My audiences went for it about 99 per cent, and took a nice little profit. Played January 29.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

KENTUCKY KERNELS: Wheeler and Woolsey—Wheeler and Woolsey have lost most of the punch that they started out with several years ago, but, if RKO will continue to put a few Spanky McFarlanes, etc., into these Wheeler-Woolsey vehicles, the boys will come back to the place they formerly held. Good picture, clean and really funny, but only fair business. Running time, 75 minutes. Played February 10-11.—Lamar Guthrie, Rogue Theatre No. 3, Tipton, Okla. Small town patronage.

LITTLE MINISTER, THE: Katharine Hepburn, John Beal—All our patrons were pleased with this picture and we did a good business both nights. We also followed a policy adopted a year ago with school matinees on Monday, timed to suit the convenience of the classes and school buses. Four telephone calls and four letters to principals of four high schools within a radius of 15 miles of us, together with distribution through them of pamphlets issued by RKO to facilitate study and appreciation of this story and picture by the students, brought us enough children at reduced prices to almost equal the night receipts. This cannot be done too frequently and only with pictures which are in the English courses but under conditions it is a new source of revenue as most of these youngsters could not attend at night. Running time, 110 minutes. Played February 10-11.—H. H. Ramsdell, Lyric Theatre, Gaithersburg, Md. Small town and farming patronage.

LITTLE MINISTER: Katharine Hepburn, John Beal—This is a great picture. You will have to see it to appreciate the entertainment in it. A wonderful cast of characters. Fine direction; great story. Play it and your patrons will be well satisfied. I call it one of the best. Played February 17-18-19.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THE MEANEST GAL IN TOWN: Set this picture out, put it back in again, was tempted to set it out again, all on account of adverse criticisms. Why don't you write for this column (What the Picture Did for Me), forget the box office receipts and review the picture on its merits. Here is what we call a real entertaining picture, good for any theatre in any town. We have to be careful the kind of picture we show as we have seven churches in this little town. But we were glad we played this one. Played January 22-23. W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

MURDER ON THE BLACKBOARD: Edna May Oliver, James Gleason—Another good program picture, but not as good as "The Penguin Pool Murder" mystery. Will please on your Bargain Nights. Played February 2-3.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

RED MORNING: Steffi Duna, Regis Toomey—Not a bad Saturday picture if you can get them in. I couldn't and took a small loss. Main trouble with the picture is lack of names in the cast. Played January 25-26.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

ROMANCE IN MANHATTAN: Ginger Rogers, Francis Lederer—Plenty good for any day. Worth preferred playing time in any one's theatre. Lederer isn't very well liked, but the picture pleased 100 per cent. Played January 11-12.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

WEDNESDAY'S CHILD: Karen Morley, Edward Arnold—One of the best pictures we ever played; 100 per cent satisfaction to all we got to see it. Better than most of the socalled "Specials," and our patrons told us so.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WEST OF THE PECOS: Richard Dix—I went off a western policy last year and because I was in need of a picture I played this one to poor business. It was absolutely no fault of the picture; this is just not a western town. Okay where there is a western following. Played January 18-19.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

Raspin

ARE WE CIVILIZED?: William Farnum—An educational picture good for any kind of patronage. Sold as a special. We call it just a good program picture. Played January 12-13.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

United Artists

MIGHTY BARNUM, THE: Wallace Beery, Adolphe Menjou—Played this midweek and it did business. We think it is a real picture. If you play this in a Swedish community you should use a catch line: "Hear Beery talk Swede," and what a kick the audience got out of that talk. Running time, 10 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

SORRELL AND SON: H. B. Warner—A fine picture that was not appreciated by Cash Night audience, who were restless to draw for extra big pot. Picture slow and extra long and no draw by itself. Played February 8.—John H. Forrester, Pines Theatre, Waldron, Ark. General patronage.

WE LIVE AGAIN: Anna Sten, Fredric March—The ladies liked this. Pulled a little above the average. March stole the show. Running time, nine reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

Universal

IMITATION OF LIFE: Claudette Colbert, Warren William—This is one picture that should do business in any situation, not like some that do box office records in New York and then "flop" in the various territories. Running time, 111 minutes. Played January 6-7-8.—W. M. Allison, Mission Theatre, Clayton, N. M. Small town patronage.

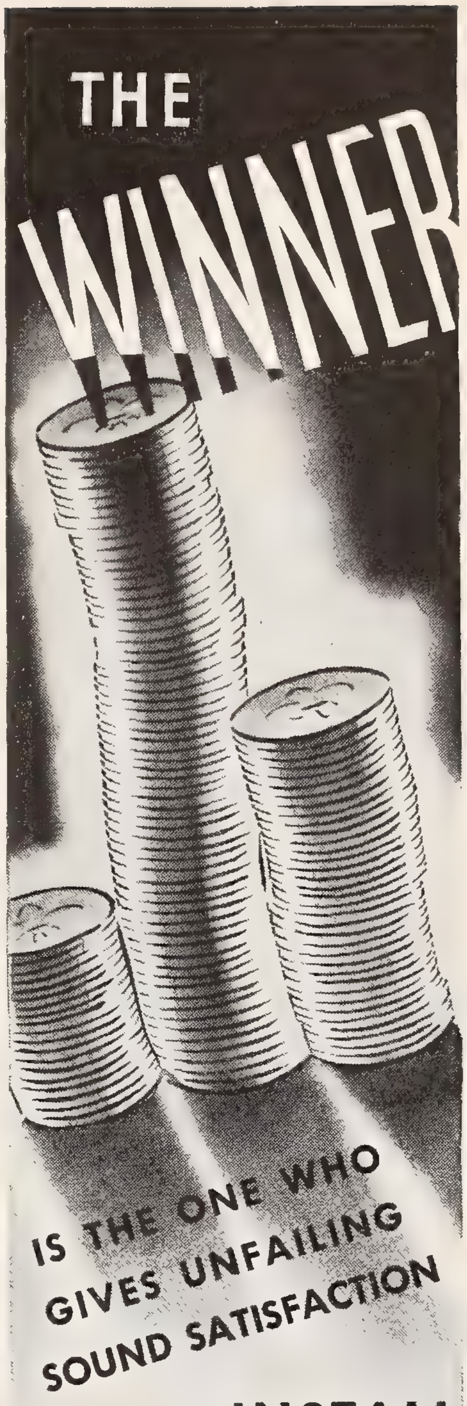
IMITATION OF LIFE: Claudette Colbert, Warren William—One of the best pictures we have played in quite a while. Many favorable comments. Most every one got a good cry out of it. One that will bring tears to the entire audience. Wonderful acting. Running time, 109 minutes. Played February 5-6.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

I'VE BEEN AROUND: Chester Morris—Will please all as good comedy. Good picture for Money Night. Running time, 75 minutes. Played January 16.—W. M. Allison, Mission Theatre, Clayton, N. M. Small town patronage.

MYSTERY OF EDWIN DROOD: Claude Rains, Heather Angel—Plenty of mystery, and chills for the fans of this type picture. Good picture for Saturday crowds here. Played February 16.—John H. Forrester, Pines Theatre, Waldron, Aak. General patronage.

SECRET OF THE CHATEAU: Claire Dodd, Clerk Williams—No box-office names, title or production. Steer clear. Running time, 69 minutes. Played Feb-

(*Continued on following page, column 2*)



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ruary 9.—W. M. Allison, Mission Theatre, Clayton, N. M. Small town and rural patronage.

Warner

BIG-HEARTED HERBERT: Guy Kibbee, Aline MacMahon—The most laughable picture I've ever shown. Praised by every patron as extra good. They came out laughing and some stayed to see it twice. Extra pleasing to capacity Saturday crowds. Played February 9.—John H. Forrester, Pines Theatre, Waldren, Ark. General patronage.

BORDERTOWN: Paul Muni, Bette Davis—An excellent Muni picture. Did extra at box office. Some fine acting in this one. Every one likes it and asks for more like it. Running time, 90 minutes. Played January 4-5.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

BORDERTOWN: Paul Muni, Bette Davis—Not a "Big Shot" by a long shot. Just an average good show for weekend trade. Will do about average western business. Bette Davis is okay and so is Muni. Played January 11-12.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

CHURCH MOUSE: Laura La Plante—Fair comedy, but La Plante has been away too long to do the B. O. any good. Running time, seven reels. Played January 17-18.—W. M. Allison, Mission Theatre, Clayton, N. M. Small town and rural patronage.

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien, Margaret Lindsay—It's even better than "Here Comes the Navy" and will do about the same business. Pat O'Brien has a swell part and everyone hated to see Cagney get the girl, as usual. Producers would do well to give Pat the girl once in a while. Played February 10-12.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

FIREBIRD: Ricardo Cortez, Verree Teasdale—One of the reasons why exhibitors' organizations all over the country fought so hard to get a 10 per cent cancellation clause put in the Code, and why they are still fighting to get another 10 per cent cancellation clause added. It's frightful to charge your good friends and neighbors their hard earned money to sit through a thing like this. It's a relief to know I used it on a double bill, and not by itself. No entertainment values, no interest, no reason why it should have ever been produced. This broke a low gross record for me. Played February 7-8.—Bob Ouellette, Dixie Theatre, Brooksville, Pa. Small town patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson—A mighty fine entertainment. Both stars good. Singing, music, story very entertaining. All called it a fine entertaining picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MURDER IN THE CLOUDS: Lyle Talbot, Ann Dvorak—An unusually good program picture that drew well and pleased all who saw it. However, nothing will get them in on Friday and Saturday like a good western. I make a motion that all major companies go to building us a few westerns again. Running time, 60 minutes. Played February 15-16.—Lamar Guthrie, Rogue Theatre No. 3, Tipton, Okla. Small town patronage.

ST. LOUIS KID, THE: James Cagney, Patricia Ellis—Was more than agreeably surprised in this little picture. Did not have any special power at the box-office, but certainly had the power when it came to pleasing the cash customers. Running time, 67 minutes. Played February 8-9.—Lamar Guthrie, Rogue Theatre No. 3, Tipton, Okla. Small town patronage.

ST. LOUIS KID: James Cagney, Patricia Ellis—Cagney's rough and ready type of characters seem to amuse the majority of our patrons and this picture is no exception; fast, snappy action that moves along at the right pace, lots of laughs, which makes it extra program entertainment, good for the whole family. Play it, by all means, and use extra advertising, for it will stand it. Played February 6-7.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

SWEET ADELINE: Irene Dunne—Old-fashioned picture and certainly people do not like the gay 90's. Just another high price flop that should be played on a Bargain Show. Poorest gross in months for Sunday opening. I guess people would rather do their own singing of "Sweet Adeline." Running time, 80 minutes. Played February 3-5.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

SWEET ADELINE: Irene Dunne—Positively poor. I do not average one walkout a month, but had 14 (about half the crowd) walk out the first night. Business terrible and I'm glad. Played February 7-8. —Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

Short Features

Celebrity

VALIANT TAILOR, THE: Comicolor Cartoons—A fair cartoon in color.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Columbia

BABES AT SEA: Color Rhapsody—A very fine color cartoon. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

BILL POSTER, THE: Krazy Kat Cartoons—Krazy Kat cartoon with some vulgarities.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

GOOFY GONDOLAS: Krazy Kat—No good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

HARNESSED LIGHTNING: World of Sport—Very good reel on the life of a trotting horse. An excellent single for any program.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

SPICE OF LIFE: No. 2—Good filler. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Educational

DOGGONE BABIES: Star Comedy—A poor comedy. Running time, two reels.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

HELLO, SAILORS: Tom Patricola—Good comedy. Plenty of laughs and good tap dancing. Play it. Running time, two reels.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

RURAL ROMEOS: Coronet Comedy—A very poor comedy. I find this in most all Educational comedies. Have not played a half dozen good ones. Running time, two reels.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

THREE BEARS, THE: Terry-Toons—Fair cartoon. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MGM

DISCONTENTED CANARY: Happy Harmonies—A very good short done in color. Very pretty, and music pleased. Running time, one reel.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

DONE IN OIL: Todd-Kelly—Nothing funny about this.—John H. Forrester, Pines Theatre, Waldron, Ark. General patronage.

DONE IN OIL: Thelma Todd, Patsy Kelly—A fairly good comedy. Few laughs. Have seen better with this team. Running time, two reels.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

HOLLAND IN TULIP TIME: FitzPatrick Travel Talk—A very interesting short subject with the most beautiful flowers in color. One of the prettiest short subjects we have ever played. Running time, one reel.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

NOSED OUT: Irvin S. Cobb—Most everyone enjoyed this comedy. A good many laughs. Running time, two reels.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

SOMETHING SIMPLE: Charley Chase—Not many laughs in this. The Charley Chase comedies do not appeal to our patrons. Have grown tired of them. Running time, one reel.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

SWITZERLAND, THE BEAUTIFUL: FitzPatrick Travel Talk—A beautiful short in color. Educational. Running time, two reels.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

TOYLAND BROADCAST, THE: Happy Harmonies —This is one of the cleverest cartoons we ever had and well warrants a little extra advertising. Running time, 7 minutes.—H. H. Ramsdell, Lyric Theatre, Gaithersburg, Md. Small town and farming patronage.

WASHEE IRONEE: Our Gang—A good comedy. "Our Gang" very popular here. Have not had a bad one of this series, I think. Running time, two reels. —Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

YOU BRING THE DUCKS: Irvin S. Cobb—A good many laughs. Fairly good comedy. Running time, two reels.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

Paramount

AN ELEPHANT NEVER FORGETS: Color Classics —We have seen most of the colored cartoons put out by different companies and are playing four distributors' product in color, but we rate Paramount as first in music and drawings.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

BEWARE OF BARNACLE BILL: Popeye, the Sailor—Best Popeye cartoon we've had yet.—John H.

Forrester, Pines Theatre, Waldron, Ark. General patronage.

DREAM WALKING, A: Popeye, the Sailor Cartoon—The usual good Popeye. Can't go wrong on these. Running time, eight minutes.—W. M. Allison, Miss Theatre, Clayton, N. M. Small town and rural patronage.

FEMININE RHYTHM: Ina Ray Hutton and Her Melodears—An extra fine band short, of girl orchestra.—John H. Forrester, Pines Theatre, Waldron, Ark. General patronage.

HOLLYWOOD RHYTHM: Headliners Series—One of the most entertaining shorts from Paramount to date. Running time, 10 minutes.—W. M. Allison, Mission Theatre, Clayton, N. M. Small town and rural patronage.

JUNGLE ANTICS: Paramount Varieties—If your patrons like jungle animals they may like this. Running time, one reel.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

MAN ON THE FLYING TRAPEZE, THE: Popeye, the Sailor—A very good cartoon. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MILLION DOLLAR NOTES: Red Nichols and his World Famous Pennies—Another good one from Paramount.—John H. Forrester, Pines Theatre, Waldron, Ark. General patronage.

SADDLE CHAMPS: Grantland Rice Sportlight—Good. People here like these sport reels.—John H. Forrester, Pines Theatre, Waldron, Ark. General patronage.

TAKING THE BLAME: Betty Boop Cartoon—Another good Boop Cartoon.—John H. Forrester, Pines Theatre, Waldron, Ark. General patronage.

TUNE UP AND SING: Lanny Ross—Excellent Screen Song. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

RKO

LA CUCARACHA: Steffi Duna, Don Alvarado—A very beautiful short in new color process, with very pretty music and dancing. Running time, two reels. —Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

MADEIRA, LAND OF WINE: Vagabond Adventure Series—Interesting scenes of the island near Portugal.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

SONGS OF COLLEGES: Headliner Series—One of the most enjoyable short subjects I have seen. Good band music, playing songs of various colleges. Educational. Running time, two reels.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

SOUTHERN STYLE: Ruth Etting—Good songs and old southern music, sung by Ruth Etting. Enjoyed very much. Running time, two reels.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

THIS BAND AGE: Ted Fio Rito and Orchestra in an excellent two-reel short. Lovers of good dance music are in for a real treat and boy howdy! Ted really aggravates a mean keyboard. Don't be afraid to boost this; it's good entertainment from start to finish. Motion Picture Herald is a welcome visitor each week.—Clarke Gurley, Ritz Theatre, Bainbridge, Ga. General patronage.

United Artists

GRASSHOPPER AND THE ANT, THE: Silly Symphonies—Another fine color reel from Disney.—John H. Forrester, Pines Theatre, Waldron, Ark. General patronage.

Universal

CHRIS COLOMBO, JR.: Oswald Cartoon Series—Have never had a complaint on any Oswald. Running time, eight minutes.—W. M. Allison, Mission Theatre, Clayton, N. M. Small town and rural patronage.

GUS VAN AND HIS NEIGHBORS: Mentone No. 2-A—Very entertaining short. Will please everyone. Running time, 20 minutes.—W. M. Allison, Mission Theatre, Clayton, N. M. Small town and rural patronage.

TOYLAND PREMIERE: Cartune Classic—Extra fine color cartoon. Laurel & Hardy characters a scream. Run it sure.—John H. Forrester, Pines Theatre, Waldron, Ark. General patronage.

Vitaphone

DIXIE LAND: See America First—A very interesting travel short of the "Sunny South." Good views and music. This series is all good.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GOOD MORNING, EVE: Broadway Brevities Series—Not the type that Vitaphone usually turns out. Color good, but comedy slapstick. Running time, 20 minutes.—W. M. Allison, Mission Theatre, Clayton, N. M. Small town and rural patronage.

MIRRORS: Freddy Rich and Orchestra—Another good Melody Master. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MOVIE MEMORIES: Pepper Pot Series—Good. Fits any program.—John H. Forrester, Pines Theatre, Waldron, Ark. General patronage.

PAREE, PAREE: Dorothy Stone, Bob Hope—Another musical. People tired of these.—John H. Forrester, Pines Theatre, Waldron, Ark. General patronage.

PRIVATE LESSONS: Hal LeRoy—Good two-reel musical with some good dancing. The last sequence is especially good.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

STORY CONFERENCE: Lillian Roth—A very good two-reel short. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SYNCOPATED CITY: Hal LeRoy, Dorothy Dare —Good musical, but people rather see a good comedy than musicals.—John H. Forrester, Pines Theatre, Waldron, Ark. General patronage.

THOSE BEAUTIFUL DAMES: Merrie Melodies—Colored cartoon that is fine. These colored shorts are all good.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Miscellaneous

GETTING TOGETHER: Michigan Bell Telephone (Cartoon)—Very fine and did not cost a cent. They pay postage both ways. Recording good, Western Electric. Running time, 10 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

Serials

Mascot

WOLF DOG, THE: Chapter 7: Rin Rin Tin, Jr., Frankie Darro, Boots Mallory—This chapter of "The Wolf Dog" is about like the rest. One reel devoted to previous chapter. Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Universal

RUSTLERS OF RED DOG: John Mack Brown—Believe it will pull better than "Red Rider" did here. First three chapters fine.—John H. Forrester, Pines Theatre, Waldron, Ark. General patronage.

TAILSPIN TOMMY: Noah Berry, Jr., Maurice Murphy—All patrons from 6 to 60 should like this even though transients. The episodes are as entertaining as any two-reel short. Running time, 20 minutes each.—W. M. Allen, Mission Theatre, Clayton, N. M. Small town patronage.

FROM READERS

JAYSEE, Y'D BETTER SQUARE YOURSELF

To the Editor of the Herald:

I was very much interested in the letter of Colonel Jenkins on his recent trip to the Valley. He was evidently not pleased with his trip to Matamoros, Mexico, as both times he has been here he has side-swiped this city with not only sarcasm but a general hint for everyone to stay away from there.

Matamoros is just across the silver Rio Grande from Brownsville and I regret very much that Colonel Jenkins happened to hit the low spots of that city which sixty years ago boasted of some 80,000 population. I feel certain that if the Colonel had visited the city property, he would have discovered there a theatre about eighty years old, designed and built by Carlotta, the Mad Empress. This theatre was built at the cost of over $100,000 and it was the finest theatre building in North America at that time, built especially for a concert from Madam Sarah Bernhardt. Also many of our notable actors and actresses of the past have appeared at this theatre, which is still operating at this time. This theatre is the only theatre I know of that is equipped with a hydraulic floor so the incline may be leveled for dancing. If he had stopped long enough in Brownsville to meet yours truly, I would have been glad to show him the only fireproof theatre in the Valley, and one of the most modern equipped theatres in the state of Texas. I would have also been glad to enlighten him of the fact that yours truly has been in the business about eighteen years and could have swapped many good old true stories with him concerning the movie picture business of the early days in Texas. So I trust the next time the Colonel visits this section it will be my extreme pleasure to have a talk with him.

In a few days I will gather together some exploitation material that we have used successfully of late and forward them. One of the latest, however, is on the "March of Time." Realizing the exceptional quality of this, we printed a card showing the dates we were to show the "March of Time," and went to every newsstand in town where the *Time* magazine is sold. They allowed us to attach this card to the second page of the magazine. We also selected about three hundred names of our distinguished citizens from the telephone book and had a sweet-voiced young lady call, telling them of the appearance of this splendid feature in our theatre. We also placed about fifty-one sheets on stands in vacant lots in our residential districts.

On our Bank Night, Wednesday prior to the date of showing, we made a personal announcement from the stage concerning the "March of Time"; we also had a trailer one week in advance. The result was our business was almost double on the same night over the past five weeks.

I take great pleasure in reading the Round Table each week.—Jno. C. Fanning, Capitol Theatre, Brownsville, Texas.

BRITISH DANCING AND AMERICAN

To the Editor of the Herald:

If Miss Jessie Matthews is a sample of Britain's best dancing talent then the U. S. A. need not worry about losing its claim of having the world's best dancer.

To put Miss Matthews in Fred Astaire's class is absolutely ridiculous. "Evergreen" was widely advertised and it certainly needed to be. Possibly Miss Matthews does possess that all-important "it" if by "it" one means egotism and sophistication. She has plenty of both.

Give me the mannerisms of sweet and charming Miss Rogers any day. She is modest, natural and just full of grace and real talent. She stands a far better chance of reaching the "good as Astaire" goal than Miss Matthews ever will.

There is only one person who can justly be classed with Mr. Astaire, and she is sister, Adele. They are in a class all by themselves. But give young Ginger Rogers a little time and she will reach the goal.

Miss Matthews has a very nice voice. I'll say that much for her—but her dancing—well, she would do well to take a few lessons from Ginger.—Josephine Sargeant, Glens Falls, N. Y.

To Make Scrappy Dolls

Columbia Pictures has arranged with the Alexander Doll Company, New York, licensing the manufacturer to make a series of dolls reproducing the cartoon characters of the "Scrappy" cartoon series.

Ray-Bell Moves Office

Ray-Bell Films, Milwaukee, producer of business motion pictures, has removed its office to 2269 Ford Road. Larger quarters were necessary.

WABASH AVENUE

CHICAGO

Reports that Loew would invade Chicago by building twenty new theatres here were revived this week when it was learned that representatives of Loew's theatre department had been in town to check over plans and sites. The reports failed of actual confirmation as this is written, although the move was pretty generally talked about.

At the office of some local architects it was said that the Loew movement was known, but none of the architects would say his company was actually figuring on any of the work. Another angle propounded was that in the event of Loew building here, Jones, Linick & Schaefer would have a hand in running the Loew houses because of the gentlemen's agreement between the late Marcus Loew and J L & S that Loew would not compete with the Chicago exhibitors. The Loew move is conceded to be a retaliatory measure against Essaness, Warner, Schoenstadt and some Allied members over Metro's inability to get the percentage deals it wanted. Balaban & Katz, it is understood, would not be affected, since B & K has an agreement with Metro running several years which precludes competition from Loew houses.

▽

Jack Miller, while attending the MPTOA convention in New Orleans received news that Mrs. Helen Miller had started separate maintenance action against him in a bill filed by her attorney, McCarthy & Toomin. The Millers were married in 1908.

▽

Spotted along film row: Mrs. G. W. Edwards of the Opera House, Aledo, Ill.; Steve Bennis of Lincoln and his son, Leo.

▽

Art Gould, booker for Joe Stern, has joined the rank of newlyweds.

▽

Morrie Salkin is handling the Norge line of refrigerating equipment for theatres in this territory.

▽

The complaint of Andrew Cuser against Lubliner & Trinz, which was referred to the Code Authority after the local board had dismissed it, was upheld as rendered by the local group.

▽

Joe Duffy of National Theatre Supply Company, ill for some time, was seen along the row.

▽

The new hello girl in the United Artists office is Margaret Brown, who formerly worked for Educational.

▽

Phil Tague of the Bryn Mawr was rushed to the hospital with a sudden attack of appendicitis.

▽

Elmer Miller, Jack's son, who recently took unto himself a wife, made the New Orleans convention a honeymoon trip.

▽

Ben Judell and Simon Simansky are planning a few days of rest and recreation at Hot Springs soon.

▽

Murray Bradshaw of the La Grange theatre, La Grange, passed away last week.

▽

Roy Barger will open the Rialto theatre with a combination of pictures and burlesque.

▽

Ed Safier has joined the sales staff of the Ben Judell organization handling the country territory.

▽

Henri Ellman has learned to manipulate his new electric razor and is shaving himself a half dozen times a day sitting behind his desk.

HOLQUIST

Decision Due Soon in Franklin-Columbia Suit

The suit for damages of Sidney Franklin, Brooklyn-born Spanish bull-fighter, against Columbia Pictures Corporation will come up before the New York supreme court in the near future for decision, Columbia officials said this week.

Mr. Franklin's suit was based upon allegedly damaging material used in the Columbia short subject, "Throwing the Bull." The case was heard last summer and decision reserved. Mr. Franklin sued for $300,000.

Harris Wins U. A. Contest

Milt Harris, of Loew's State, Cleveland, was awarded first prize of $100 in the United Artists-Reliance exploitation contest on "Transatlantic Mery-Go-Round." Lew Brown, Fox, Washington, won second prize, and Lester Pollock, Loew's Rochester, Rochester, N. Y., third.

Huish Takes Theatre

The Huish Theatre Enterprises, operating several Utah theatres, has taken over the Hunter theatre, Elko, Nev., from John J. Hunter. The Huish company is headed by C. E. Huish, who is president of Intermountain Theatres Association.

East Side House Reopened

The National theatre on New York's East Side was reopened March 1 as a combination film and vaudeville house, to be known as the New Roosevelt. The house has been redecorated.

Releases German Film

Danubia Pictures, Inc., New York importer of European films, is releasing in this country a German film, "Rakoczy Marsch."

SHORT PRODUCT PLAYING BROADWAY

Week of February 23

MAYFAIR	
Hunger Pains	RKO Radio
Flying Down to Zero	RKO Radio
MUSIC HALL	
Jamaica	RKO Radio
Casting for Luck	Educational
PARAMOUNT	
Be Kind to Animals	Paramount
Song Writers of the Gay Nineties	Paramount
RIALTO	
Horse Collars	Columbia
Pardon My Grip	Columbia
RIVOLI	
Mickey's Band Concert	United Artists
Chums	Educational
ROXY	
Dance Contest	Paramount
In the Dog House	Columbia
STRAND	
A Trip Through a Hollywood Studio	Vitaphone
Country Boy	Vitaphone

TRAVELERS

Jack Buchanan, British stage and screen star, arrives in New York from England next week.

Samuel Goldwyn arrived in New York from Hollywood.

Harry M. Warner is on a two-week tour of inspection of the Warner studios in Burbank, Cal. Jack Warner is en route to the Coast from New York by boat.

Irene Dunne and her husband, Dr. Francis Griffin, left Hollywood on a cruise to New York via South America and the Panama Canal.

Joseph M. Schenck, president of United Artists, accompanied by Nathan Burkan and Dennis O'Brien, flew from Hollywood to New York.

George Arliss is due in New York from Hollywood en route to London to star in a second picture for Gaumont British.

William Kupper was on a sales trip to the Coast.

Charles Laughton sailed for London to star in a picture for London Films.

Harold B. Franklin arrived on the Coast from New York.

Merlin Hall Aylesworth, RKO president, returned to New York from Hollywood conferences.

George Schaefer, Paramount general manager, returned to Broadway from the Coast.

Charles D. Hilles, Paramount trustee in bankruptcy, returned to New York from Miami.

J. J. McCarthy, head of the Advertising Advisory Council, was in Hollywood from New York.

Howard Dietz, advertising director of MGM, and William R. Ferguson, head of exploitation, returned to New York from Hollywood and Miami, respectively.

Arthur Loew arrived at Culver City from New York.

Nelson Eddy arrived in New York from Metro's Coast studio and left for New Orleans for the "Naughty Marietta" premiere March 2.

Lenore Coffee, Metro scenarist, arrived in New York from the Coast.

James Barton returned to Broadway from his motion picture debut at the Radio studio in "Captain Hurricane."

Ida Wilder of Terry-Toons returned to New York from a southern cruise.

Michael E. Balcon, GB production head, arrived in New York from London.

Mrs. Bertha Farkas, Danubia Pictures representative, left New York for a midwestern sales tour in the interests of Hungarian pictures.

Victor Killian, stage player, was signed by Columbia and left Broadway for Hollywood.

Sam E. Morris, Warner vice-president, arrived in Florida from New York.

Benjamin P. Schulberg left New York by plane for Hollywood to start plans for a possible feature series for Paramount.

John Hay Whitney, producer, flew from California to New York.

Edward McKay, Universal executive, returned to New York from Florida by plane.

Henri D'Abbadie D'Arrast, director, arrived in New York from France and left for Hollywood.

Nat Cohn and Abe Schneider returned from Miami to Broadway.

Sol Edwards, Educational sales executive, was touring Fox exchanges.

Emanuel Cohen left New York for Hollywood.

E. L. Alperson returned to New York from California.

Marita Gervay, Hungarian actress, arrived in New York en route to Metro's Coast studio.

Henry Fonda, stage player, arrived at the Fox Movietone studio from Broadway.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

SUCCESS STORY

One year ago, Ken Finlay was an unsung theatreman attached to the staff at the Palace, in Montreal. Then came the Quigley Awards for May and almost immediately Ken went one rung up the ladder. Few months later he took another step upward and some weeks back, yet another. Confirmation of the latter is wired in answer to our query by General Manager J. J. Fitzgibbons, of Famous Players Canadian, as follows:

"Finlay's assignment to sales promotion Middle Western division is definitely a promotion influenced greatly by publicity he received through the Quigley Awards."

Recently, Mr. Fitzgibbons also said: "When a manager fails to take advantage of the opportunity given him in the Quigley Awards contest, he definitely dissipates an asset of inestimable value to himself."

▽ ▽ ▽

JUST HIBERNATING

> *"What have become of the exploitation barrages of former years? Where are the dynamite-exploiteers who spread the word in giant letters across the motion picture face of the country? Has the race died out?"*

These are the queries contained in a letter from an old and dear friend of what we ancients fondly allude to as the golden days when veritable hordes of high-powered exploiteers descended upon a thousand cities and hamlets, trumpeting their box office call to the amazement and perhaps amusement of the startled citizenry.

Has the race died out? Not entirely. Though their numbers are fewer, sufficient evidence to the contrary is reported by the stalwarts from time to time to prove that, were the gods willing, quite a few of the surviving giants would spring to arms overnight. And in the ranks would also appear, from among the crop of younger showmen, new faces gifted with the same touch of delightful madness that is both the armor and ammunition of those zealots destined to roam the countryside hunting "that" tieup.

No, old pal, the race is not dying—it is merely subdued by the forces of regimentation now in control of the purse strings. And even their guardian angels know that giant exploiteers cannot function in an atmosphere of officialdom. Dying? No, hibernating until "der tag" when old bruised and battered showbusiness is given back to showmen.

"FUNNY, FUNNY, FUNNY"

As a class, screen reviewers are not too well endowed with a sense of comedy values. Among the few, however, who must be counted with those displaying the light and gladsome touch is M. Pare Lorentz of *Judge*. The sly dog causes us much merriment by his statement in the February number on what he labels theatremen's weaknesses and stupidities.

For instance, gents, grab yourselves a howl with this priceless paragraph of pure Lorentzian mirth:

"Without giving you my complete course of Theatre Management, I want, nevertheless, to call attention to the fact that the lunkheads who operate theatres are in a large measure responsible for the glittering junk that showers out of the West, because the producers try to meet their demands."

Commentators on the sins of the cinema have handed us many a giggle but from now on M. Lorentz is hereby voted our favorite screen comic.

▽ ▽ ▽

AS REGARDS PRESTIGE

Much has been said and written regarding ways and means of establishing the theatre as an important center of civic activities. And though successful houses as a rule stand high in community prestige, managers in these spots wisely are not content to rest upon their hard won laurels but seek other contacts to strengthen good will.

Among the most successful of these in making new friends for the theatre must be listed the local industrial exhibit. Manager C. G. Hayward, of the Fox-California in San Jose, is the latest to report this venture, an account of which appears on a following page.

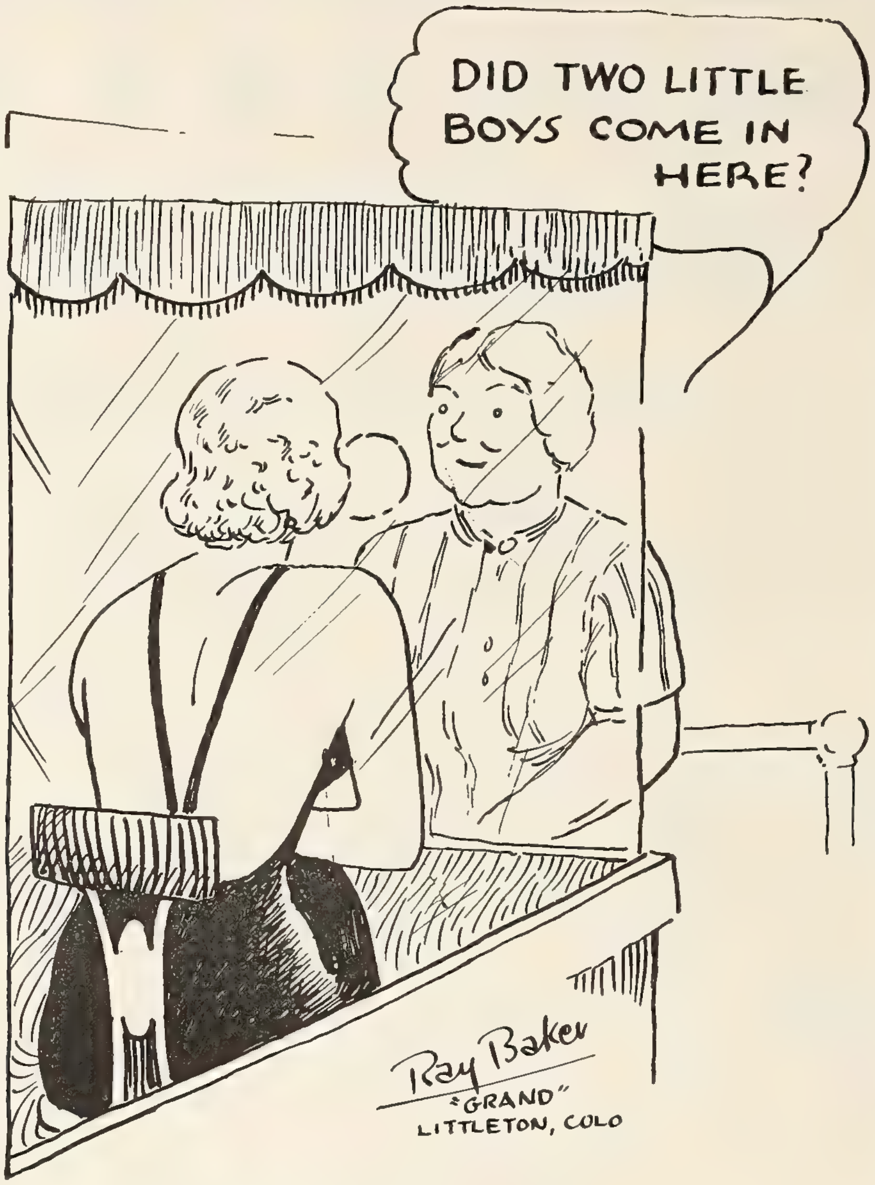
"It has always been a paramount tenet of Fox West Coast Theatre," says Hayward, "that the local showhouse must become a part of the community in which it is located and it is for this reason that the stunt was consummated.

▽ ▽ ▽

And ending the page upon an excellent note of cheer, we give you, gentlemen of the Round Table, Jack Sanson, who goes from the Roger Sherman, in New Haven, to the post of assistant to Harry Needles, Warner Theatres Hartford zone manager. Jack well deserves his break. Congrats!

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS



Cartoon created by Ray Baker, Grand Theatre, Littleton, Colo.

Harman's Stylist Describes Costumes Worn by Lombard

A short time ago we ran a story on the excellent five-column art layout and story secured by Homer Harman, Shubert Rialto, St. Louis, Mo., on Colbert in the "Gilded Lily," which Paramount is adapting for the next Colbert pressbook.

Harman goes to town again with another four-column smash on Carole Lombard in "Rhumba." Shot of star attired in modish suit and hat was planted in center of story written by St. Louis stylist, who describes in detail costumes worn by Lombard.

Make 1935 Your Award Year

NORTHERN PACIFIC

UNUSUAL WINDOW. Promoted by Bert McKenzie, MGM, for "Copperfield" at New York Capitol. Star figures dressed in same material as costumes worn in picture.

Black Stages Burlesque On Political Parade

One of the last campaigns put on by Harry Black at the Rialto, Glens Falls, before joining up with the Loew-Poli forces, was a barrage on "County Chairman," one of the features being a bannered voting machine in the lobby, patrons requested to vote their approval of the Will Rogers comedies, copy stating that the testimonial would be sent to the star. Rollers were used and turned by hand as needed, with thousands reported signing up.

In advance, Harry put on a newspaper display teaser campaign directed to a mythical political club under the direction of the local Winchell. The copy was signed by "County Chairman" branding as lies he had won votes by kissing babies, etc. Letters were carried from Black to the club members and vice versa, all working up a lot of commotion.

Another highlight was a street parade led by local band, boys carrying comedy banners and red flares promoted from state troopers. Police department furnished escort and Buick dealers cooperated by furnishing newest models and also a 1908 one-lung model, all appropriately bannered. Harry calls it the perfect burlesque on the political parade.

Front was decorated in red, white and blue banners, with flags and "vote for" cards. Political box-banner atop marquee alongside Rogers' life-size cutout also attracted considerable attention from onlookers.

Quaker Oats Offers $2500 on 'Devil Dogs'

Quaker Oats now embarks on their third tiein with managers on Warners' "Devil Dogs of the Air," offering $2,500 in 58 cash prizes for the best exploitation campaigns on the picture, in which Quaker or Mothers' Oats are reasonably mentioned.

Terry Turner, in charge of theatrical publicity for the Quaker company through Lord and Thomas, has just completed an airplane tour of the country and reports tieins with chain grocers competing for the best store windows and floor displays on the picture. Turner states a nationwide newspaper campaign is being sponsored by his principals. Window posters and counter cards are being made available for stores throughout the United States and Canada. Additional national advertising will take the form of model airplanes, goggles, helmets and "Devil Dog" rings.

The judges include George A. Macdonald, vice president of sales of The Quaker Oats Company; S. Charles Einfeld, Advertising Director of Warner Brothers Pictures; Donald Douglas, vice president in charge of advertising The Quaker Oats Company; Mort Blumenstock, Advertising Director Warner Brothers Theatres; L. R. Hawley, the newly elected advertising manager of The Quaker Oats Company; David M. Noyes, vice president, Lord and Thomas, Chicago; Jack Pegler, motion picture advertising and publicity, Lord and Thomas, New York, and Terry Turner, in charge of theatrical publicity for Quaker Oats.

Contest for theatre managers closes midnight of May 15 and all marked tear sheets, photos, samples of heralds, etc., should be mailed to Terry Turner, care of Quaker Oats Company, Chicago.

Prizes are split as follows: first, $500; second, $250; third, $150; fourth, $100; fifth, $90; sixth, $75; seventh, $50; eighth, $35, and 50 prizes of $25 each.

As usual, managers who wish their campaigns to be entered in the monthly Quigley Awards competitions should so specify this in writing in front of their campaigns. Entries for the Awards may be forwarded first to Quigley Committee headquarters for consideration in the monthly judging and then sent to Chicago.

Round Tablers took down all the cash prizes in the last Quaker Oats-Warner contest and reports from the field indicate wide participation in the above competition.

TWO ADDITIONAL WEEKS FOR "RUGGLES" CONTEST

The closing date of the "Ruggles of Red Gap" exploitation contest is now set for midnight of April 26, instead of April 12, as previously announced. The change has been made to conform with the revised release schedule as the picture has been set back.

In addition to the manuals available to interested theatremen, Alec Moss of Paramount states supplementary exploitation ideas on "Ruggles" are now being forwarded.

Hayward Promotes Lobby County Fair

Institutional tieups with local organizations that have a tendency to further the prestige of a theatre are of course not unusual. However, in the case of Manager C. G. Hayward, Fox-California, San Jose, Cal., a different twist was worked by his direct promotion of a Santa Clara County Industries Fair to plug his date on "County Chairman," with the exhibition taking place in the theare lobby and mezzanine.

The title of the picture furnishing the inspiration, Hayward secured the support of the local Chamber of Commerce and his newspapers, which by all means went to town on space to stimulate interest in the event. In fact, pages of stories and photos were planted, including shots of division manager A. M. Bowles, district manager N. O. Turner and, of course, Hayward.

With the pledge of cooperation from the Chamber of Commerce, "C. G." went to his merchants, manufacturers and distributors, inviting them to exhibit free of charge, the only cost to them being newspaper advertising. Generous responses were immediately forthcoming, the theatre benefiting by the resultant additional publicity in these display ads. The newspapers were reported especially appreciative as many of the exhibitors were not regular advertisers, the extra revenues obtained being so much velvet.

Hayward states the exhibition not only brought a lot of extra business on the date, but secured over 1,000 inches of free publicity. Aside from this, an incalculable amount of good will was obtained.

"It has always been a paramount tenet of Fox West Coast Theatres," says Hayward, "that the local showhouse must become a part of the community in which it is located and it is for this reason that the stunt was consummated."

Make 1935 Your Award Year

Grocers Help Cocks Sell "Imitation of Life"

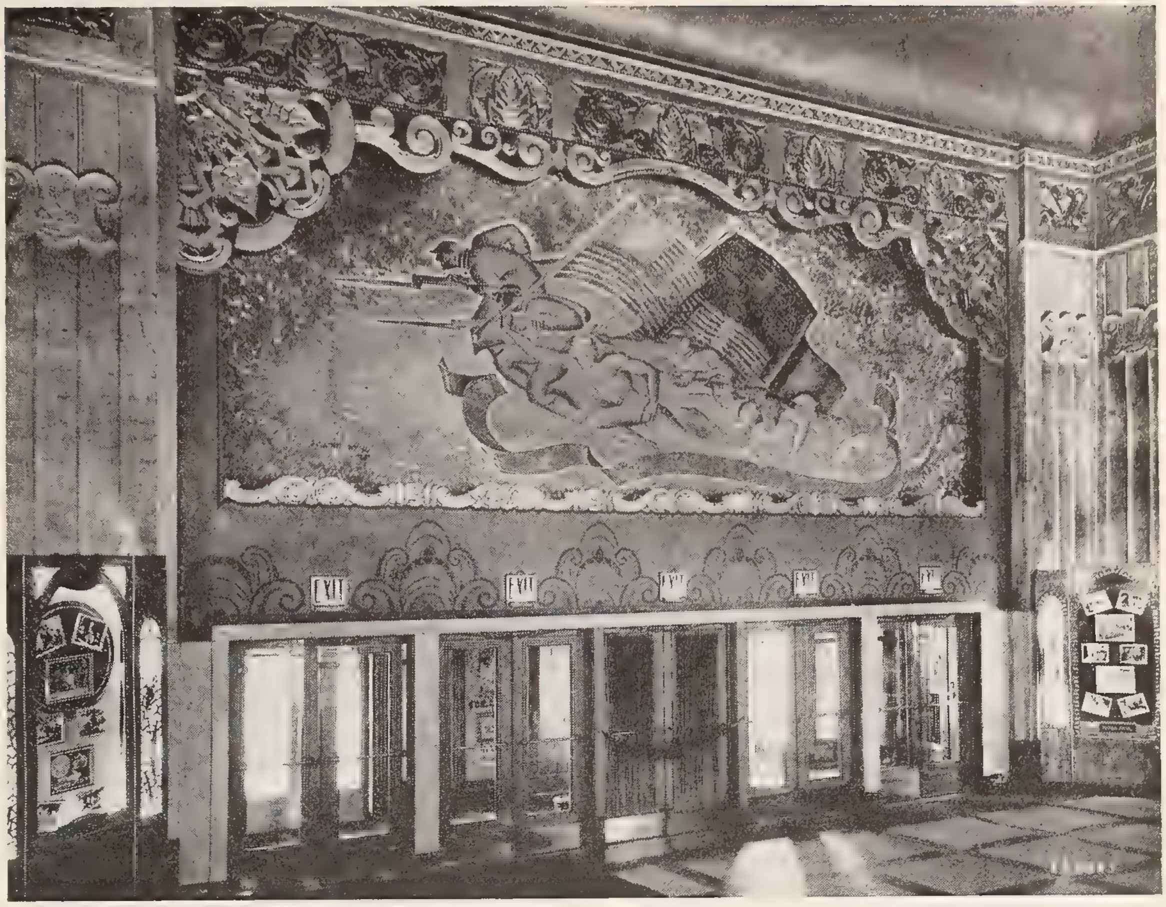
Dick Wright, Warner district manager, and Manager Harvey Cocks at the Strand, Akron, Ohio, tied up nearly every grocer in town with window posters on "Imitation of Life." Beauty parlor ads contained head cut of Colbert and plugged her hairdress with tiein copy. Synopsis of picture was given at the Women's Federation Club.

Make 1935 Your Award Year

STILL FIVE BIG DAYS TO FEBRUARY DEADLINE

Counting today, sufficient time remains for managers who wish to forward an entry for the Quigley February competition. There are five days to deadline, midnight of Wednesday, March 6, by which time all campaigns must be at Headquarters, as already stated.

Announcement of judges' decisions will be published in issue of March 16. All rulings and information on the Quigley Awards were run on page 69, Jan. 5 issue.



"AMERICA TRIUMPHANT". Is the title of the mural illustrated above in the lobby of the Enright Theatre, Pittsburgh, Pa. The painting is the work of S. Tilden Stern, art director, Pittsburgh Warner Theatres, measures 30 feet wide by 12 feet high, and is in commemoration of Thomas F. Enright, first American soldier killed in the World War.

Store Ties In with Gates On Movie Memory Contest

Largest department store in Cleveland tied in with Arnold Gates at the Park, for four weeks, to put over a movie memory contest starting with his "Forsaking All Others" date. Each week photos of stars were placed on display in various departments of the store. Each Friday six new photos were added bearing no information other than a number. Contestants were supposed to name the stars and the last two pictures in which they appeared.

Store contributed prizes of electric refrigerator, radio, washing machine and ironer. There were also 25 lesser consolation prizes also given by store. All displays, cards carried theatre copy.

Boys distributed imprinted date books on street cars to passengers, inside page announcing the month's shows. Four days ahead candles were planted in windows on the "how long will this candle burn" gag, with tickets to best guessers.

Make 1935 Your Award Year

Weller Pitches "Barnum" Tent at Courthouse

Bob Weller's unique street bally for "Barnum" at the Weller in Zanesville, Ohio, consisted of pitching a tent on the courthouse sidewalk with circus spieler ballyhooing Barnum's Invisible Fish. Inside tent was a washtub filled with water, painted around it was "see Wallace Beery" copy.

Candy manufacturer tied in by distributing lollypops in imprinted cellophane bags reading "There's a sucker born every minute, but not one like Blank's, for we're the best on the market."

McManus Talks Before Kansas City Ladies' Club

Johnny McManus, Midland Theatre, Kansas City, Mo., is one of our members who makes appearances before various clubs talking on the motion picture. More recently Johnny addressed the Ladies' Round Table Club and slyly injected his "Copperfield" plug in his speech.

Two ushers were sent to schools explaining to principals the distribution of invitations to English teachers and librarians to view the picture. Teacher and pupil guides were made available for all schools and book reviewer talked before various clubs outlining highlights. Papers played up story of Freddie Bartholomew having been chosen from thousands to play part of Davey, and rotogravure sections carried photos.

Make 1935 Your Award Year

Valentines
200 YEARS AGO
WESTERN UNION VALENTINE
Colman

VALENTINE WINDOW. Les Pollock, Rochester, Rochester, N. Y., arranged with local Western Union branches for this Valentine window display on "Clive of India".

Lawson Opens "Millions" With Ice Cream Tieup

For the premiere of "Kid Millions" at the Pavilion, London, Robb Lawson, UA publicity director, effected a tieup with five and ten tying in the ice cream sequence in the picture with their soda fountain (see photo). Cantor cards with stills were hung at candy and ice cream counters in all store's branches.

Special cutouts of Cantor and other stars used in windows of leading music stores and cosmetic dealers plugged the picture in their displays.

Make 1935 Your Award Year

Crites Plants Live Duck In Window for "Rhythm"

Arlie Crites, Rig Theatre, Borger, Texas, constructed a red duck house with white picket fence for his "Rhythm" date and secured permission from local druggist to plant the display with "Goo Goo" in front window.

In classified ad section, Arlie ran teaser offering duck for sale by calling theatre number. Duck displays were used in cafes and cutout ducks were planted in downtown locations week prior.

Make 1935 Your Award Year

Denson's "Caravan" Window

A neat window display was effected by assistant V. S. Denson, Albany Theatre, Albany, Ga., on "Caravan" showing with five and ten plugging sale of towels with copy reading "We march on with our 'Caravan' of bargains." Theatre card was conspicuously displayed.

Make 1935 Your Award Year

Saunders Sells "Copperfield" To School Authorities

Matt Saunders, Poli Theatre, Bridgeport, Conn., secured a letter from local principals granting permission for the distribution of "David Copperfield" roto sheets on bulletin boards, study guides for English classes and book marks in class libraries of all schools.

For his "Bright Eyes" date, Matt contacted local papers to sponsor a club for collection of toys for the poor. Theatre piled toys in lobby and distributed colored Temple photos with theatre imprint to children who donated.

Make 1935 Your Award Year

Hartman's Showmanship

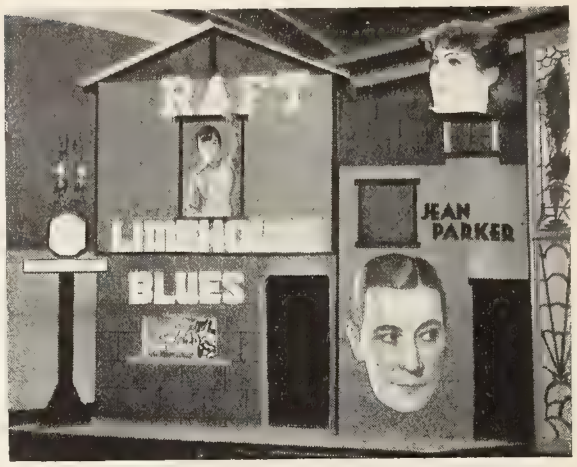
The accompanying photo shows what J. P. Hartman, Aster Theatre, Aberdeen, S. D., does without the aid of an artist. "J. P." has to depend on posters and accessories to sell his show and he finds the use of sixes, threes, ones, etc., etc., of inestimable value to get across his message.

Make 1935 Your Award Year

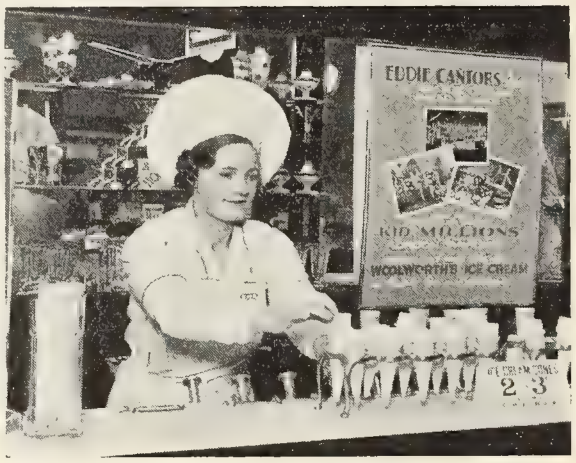
Rotsky Holds Tea Party on Mezzanine

George Rotsky, Palace, Montreal, Canada, in addition to holding tea parties on his mezzanine almost daily, at which promoted tea, biscuit and cigarettes are available went a little further with the idea on "Bright Eyes" when Shirley Temple cards were distributed and person holding the lucky number was entitled to promoted Rogers Silver Tea service.

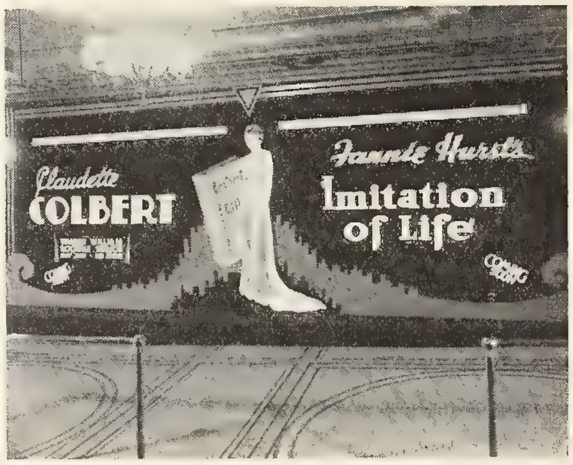
Ciggie manufacturer paid for the printing and distribution of numbered cards with his ad on one side and theatre plug on reverse with caution to hold card and bring it to theatre. Persons holding numbers corresponding to those read from theatre stage were entitled to tins of smokes.



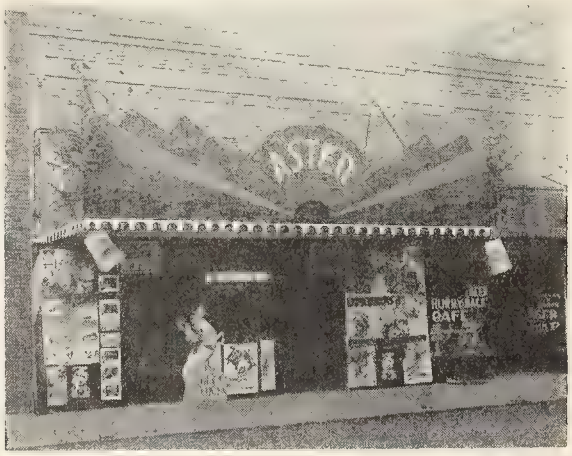
Fishkin's "Limehouse" Lobby Shanty



Lawson's "Millions" Ice Cream Tieup



Roy-Smakowitz Advance Flash



One of Hartman's Typical Fronts

Roy and Smakowitz Sell "Imitation"

On "Imitation of Life" Andy Roy, manager, and Charlie Smakowitz, advertising manager at the Strand, Albany, N. Y., contacted local Ford dealer, who came through with a parade of new bannered cars and distributed heralds with tieup car and picture copy.

Accompanying illustration shows the advance 30-foot lobby display, reported to have attracted considerable attention, as did the cutout of Colbert atop marquee. Press book shorthand notes for office girls were also used.

Make 1935 Your Award Year

Builds "Limehouse" Lobby

When Louie Fishkin, Alba Theatre, Brooklyn, N. Y., played "Limehouse Blues" for his lobby display he constructed an exact replica of a Limehouse shanty with shingled roof, sidewalk and all the trimmings (see photo). Cutout heads of Raft, Wong and Parker were spotted strategically. Miniature lamppost carried out atmospheric effect.

Make 1935 Your Award Year

Lessons in Parachute Use Given for "Devil Dogs"

Arthur Esberg at the Aztec in San Antonio, Tex., secured the cooperation of Kelly Field officials for loan of aviation equipment on his "Devil Dog" date. One of the highlights of his campaign was demonstrations of the packing and unpacking of a parachute.

Make 1935 Your Award Year

Davis' "Farewell Nites"

Walter Davis at the Orpheum in Fort William, Canada, has inaugurated what he pleases to call "Farewell Nights," in which former hit pictures are shown at the finish of the regular program. Walter says he rents these revivals for very little and reports these nights profitable.

On "County Chairman" Walt distributed rebus heralds offering tickets to first hundred youngsters deciphering the puzzle. Herald showed a last will and testament with a capital "R" next to it and five dashes. Below was drawn a county, a chair and a man. Solution was "Will Rogers, 'County Chairman.'"

Make 1935 Your Award Year

Drissel Puts On "Barnum" Masquerade for Kiddies

Tying in with toy department of local store, Roscoe Drissel, Loew's, Wilmington, Del., put over a "Barnum" kid matinee at which store offered prizes for best dressed Tom Thumb, his wife, a clown or Mickey and Minnie Mouse. Store devoted window display to toys and theatre copy.

Roscoe also distributed "Barnum Was Right" cards, the gag being to ask a friend for a coin on receipt of which the "Barnum" card was presented to the sucker. Drissel reports the cashier was kept busy supplying patrons with additional cards.

Colored "Barnum" blotters were distributed on which were photos of the Cardiff Giant and Mr. and Mrs. Tom Thumb with copy "you'll never be able to blot out the memory of Barnum, etc., etc."

Windisch Broadcasts "Devil Dog" Manoeuvers

As a follow up soon after the opening of "Devil Dogs" at the New York Strand, Irving Windisch, exploitation director, under the supervision of Harry Charnas, managing director metropolitan theatres, had ample opportunity to display his versatility, when announcer scheduled to broadcast maneuvers of marine squadron flying over theatre to exploit picture failed to arrive.

Irv stepped into the breach atop the Strand marquee and described to the gathered crowds the various formations, interspersing his talk with picture plugs.

Make 1935 Your Award Year

Weiss' Livestock Sells "College Rhythm" Bally

An "animated" lobby bally was constructed for "College Rhythm" by Bill Weiss, Capitol, Passaic, N. J., with six live ducks providing the motion. In fact, Weiss says that the quackers provided so much animation that they had to be restrained to be kept in the pen with the cutout Penner.

Accompanying photo shows the birds doing their stuff and judging by the attitude of the one taking a peck at Penner, we think Bill got his fowls a little confused and put in a goose.

Make 1935 Your Award Year

Scott Endorses "Clive"

To his entire mailing list, Sid Scott, Capitol, Windsor, Ont., Canada, sent a letter of personal endorsement on "Clive of India," assuring recipients that if they had enjoyed "Lives of a Lancer," he was sure they would find "Clive" equally as entertaining. Brief resume of picture followed.

Make 1935 Your Award Year

Wright's Benefit Plan Clicking in Akron

The possibilities of the benefit ticket plan are being realized by Dick Wright, Warner Theatres Cleveland district manager, the details of which he forwards in a four-page pamphlet made up for Harvey Cocks' Theatre, in Akron, Ohio.

"Raise Money the Strand Theatre Way" is the heading on front page, inside pages given over to the plan. Benefit tickets are good for any four days designated, and cooperating organizations are not required to put up any cash guarantee. A consignment contract is the only protection necessary, unsold tickets being returnable.

Dick states that the benefit literature is going to 450 lodges, clubs and organizations. No doubt interested members can secure further information from Harvey Cocks, at the Strand, in Akron.

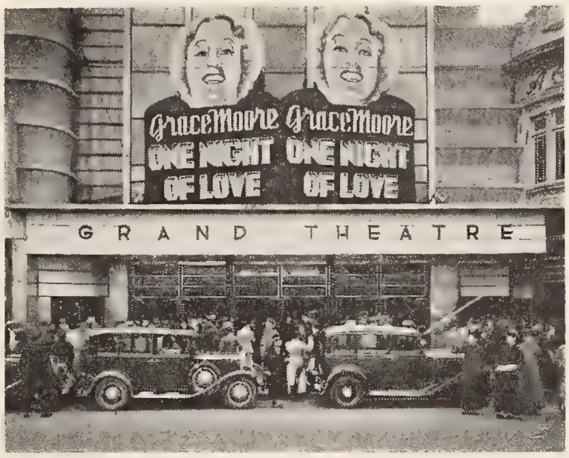
Make 1935 Your Award Year

McWilliams Publicizes Rubinoff's Recital

Round Tabler Harry McWilliams, now handling publicity for Rubinoff, was in Cincinnati recently to publicize the maestro's appearance there to conduct the Cincinnati Symphony Orchestra, and reports a rip-roaring welcome with a bevy of gals from the University at the station to greet the star. A fifty-piece band, new cars from dealers and local celebrities made up a parade to City Hall, where Dave received keys to the city.

CAPITOL THEATRE'S
COMING ATTRACTIONS
COLLEGE RHYTHM

Weiss' Animated "Rhythm" Display



Goldman's Shanghai "Moore" Premiere

Robbins Plants Plane in Lobby

DIONNE BABY LAYETTE
STATE

Botwick's Quaint "Quints" Window

Rubinoff's latest short was re-booked by all theatres and one of the highlights of the campaign was the promotion of an aeroplane that flew most popular University deb to surrounding cities, where she presented invitations to the mayors to attend the recital. Motorcycle escorts for the debby were provided from airports to mayors' offices with attendant publicity.

Novel Radio Campaign Put Over by La Falce

Frank La Falce, Warner exploitation chief in the Washington zone secured the cooperation of radio station to help plug his "Bordertown" date. A few hundred local housewives were invited to attend the initial matinee and give their reactions to the picture. Questionnaire cards were distributed asking if the picture had been correctly titled and if not what title patrons would prefer instead.

Make 1935 Your Award Year

Giant Moore Cutouts Highlight Shanghai Front

Ed Goldman, assistant manager of Columbia Films in Shanghai, China, forwards us the accompanying photo of the front of the Grand Theatre there for the gala opening of "One Night of Love." Giant cutouts of Grace Moore atop marquee, illuminated at night, were visible blocks away.

Ed also arranged a tieup with radio store which devoted attractive window display to large poster of Miss Moore surrounded by stills from picture.

Make 1935 Your Award Year

Robbins Plugs "Devil Dogs" With Real Plane in Lobby

For his lobby display at the Warner Theatre in Youngstown, Ohio, Dave Robbins arranged for the transportation of a plane from nearby airport to his theatre (see photo), where it was assembled in the foyer as an advance plug on "Devil Dogs of the Air." Easel left of plane carried stills from picture with selling copy and playdates.

Make 1935 Your Award Year

Botwick Sells the "Quints"

Another example of an excellent window on the Dionne Quintuplets comes from Harry Botwick at the State in Portland, Maine (see photo), with layette, crib and trimmings. Harry also circularized all physicians in town acquainting them of the date and took advantage of a snow storm to plant "quint" snow birds around town.

Make 1935 Your Award Year

Frolicking Femmes Fall For Freeman's Flip Fotos

G. E. Freeman, Poli's Theatre, Springfield, Mass., says he was literally swamped for "extries" recently when he distributed flip books of Eddie Cantor in "Kid Millions." Front of booklets showed the star's eyes with copy "the eyes have it" and back page carried theatre plug.

Make 1935 Your Award Year

Jeweler Co-operates with Solomon on "Wiggs" Contest

Local jeweler came through with watches for a "Mrs. Wiggs" contest put over by Mark Solomon at the Embassy in Mt. Vernon, N. Y. Boys and girls under fourteen were eligible and contestants had to come to the theatre, see the picture and then write a 50-word review. Watches were on display in the lobby with jeweler credit card.

Recently Mark read an article giving some vital statistics on bundling, and enlarged these on heralds, back of which carried theatre "Pursuit of Happiness" copy.

FURTHER RADIO SUGGESTIONS

Other Salient Points Are Treated in the Second of Three Articles on Radio in Theatre Advertising

by GENE CURTIS
Sales Promotion Director
Famous Players - Canadian Corp.

Generally speaking, radio is best adapted to first-run theatres, although there are some cases where subsequent-run theatres are using radio to good advantage.

If the theatre depends on patronage from rural or outlying districts, radio can be very advantageous, particularly if these people generally read the newspapers from some other large city rather than the local paper.

There are cases of theatres using stations many miles away, but which cover the theatre's town as well as the surrounding district, and in such case, regular daily announcements can bring business to a theatre.

In other cities which have local stations, but are better served by more popular stations in other cities, it would not be good business to spend much money with the local stations, although in such cases, managers have often been quite successful in getting gratis time on the local stations. Even if these stations are not particularly popular, they do have a certain following and in this case, a series of broadcasts, if properly publicized, should build a following with benefit to the theatre.

In cities where there may be only one local station, and out-of-town stations do not come in strong during the day, a day-time broadcast would probably be heard by a good percentage of potential radio listeners.

In the larger cities there are usually several good local stations and an ingenious manager can find several ways of getting on the air in addition to any programs he may present of his own.

How Much to Spend

The amount that might be spent on radio is governed by the two factors of how much money is available for this medium and secondly, what will it cost to do a proper job? It is not wise to jeopardize the theatre's position with the newspapers by obviously diverting money from newspapers to radio. If the local stations are not as popular as those in nearby larger cities, time on the local station can often be secured for a few passes or little money.

Usually theatre managers have been able to get considerable free time or reductions from regular card rates. In other cases radio stations have clamped down on free time and also on programs sponsored by some commercial advertiser and which also include advertising of a theatre. Co-operation has often been later obtained by paying for a certain amount of time, and then the stations have reciprocated by allowing extra free time and dual sponsorship.

Unless there is some particular reason for using lesser station, such as a free time or to follow a very popular local program, it is common sense to use the best station. This does not necessarily mean the strongest station, for a theatre is not interested in radio coverage beyond the zone from which it draws its patrons.

The running time of the program obviously depends upon the type of broadcasts used. Spot announcements are best when made as brief as possible. Straight Hollywood Gossip programs should not run for more than 10 minutes at the most, unless broken up with music. Musical programs should run from 15 to 30 minutes and here again, as in all cases, it is advisable not to spoil the programs by laying on the advertising with a trowel. Keep announcements brief and newsy. Dramatizations usually run for 15 minutes and it is best not to exceed this. Most of the transcription recordings are made to run 13 minutes, allowing 1 minute on either end for theatre announcements. Don't try to pad out a program to cover any more time than can be filled with interesting material.

What Time Is Best?

The best hour for broadcasting depends on the type of program used. Spot announcements are best when sandwiched between popular programs or just before or after the meal hours. The middle of the morning or the middle of the afternoon are the best times to reach women, and from 7:00 to 9:00 at night are the best times to reach the family. Obviously if putting on a 15 or 30 minute program, no one would try to compete with popular outstanding programs.

Equally obvious is the fact that it is not advisable to create your own opposition by spotting programs that might keep people away from the theatre, particularly in the evenings, although spot announcements and programs designed to reach people who are staying home anyway, are okay at such a time.

For 15 to 30 minute musical programs the time of day is not as important as it is with dramatizations. With these talking skits the nature of the program again means that they should be put on at a time of day or night when people are able to sit down and concentrate on listening without disturbing influences. Probably the best hours would be from 9.30 to 11:00 in the morning, from 2:00 to 4:30 in the afternoon, and from 7:00 to 10:00 at night, preferably between 7:00 and 8:00, so as not to conflict too much with theatre hours.

For any series of programs, whether spots or full hour periods, it is necessary to come on the air regularly at the same time for each broadcast to get the fullest advantage.

One unfortunate phase of all theatre advertising is the fact that it is hard to check results and this is equally true of radio advertising. One way to find out if you have listeners is to announce that the first ten people calling a certain telephone number will receive guest tickets. Another way is to offer the duotone "tinseled" autographed pictures of stars to people who write or telephone, or call at the theatre for them.

In the concluding article of this series will be details of some of the best radio exploitation tie-ups open to theatre managers.

AD DIRECTORS ACCEPT CREASEY'S SUGGESTION

Recently, Manager Harry Creasey, Capitol-Kamloops, Canada, wrote to Gene Curtis, asking why press sheets did not carry radio announcements. Gene promptly passed the suggestion along to the various advertising heads, who immediately went for the idea.

As a result, Charley Einfeld states that future Warner press books will include radio previews which can be used currently or in advance. Rodney Bush, of Paramount; A. P. Waxman, of Gaumont British; Charley McCarthy, of Fox, and Paul Gulick, of Universal, also welcomed this slant, all extending their thanks to Creasey and stating that other constructive ideas from the field are invited and appreciated.

Harry, take a bow!

How They Exploited "We Live Again"

Les Pollock, Loew's Rochester, Rochester, N. Y., tied in with leading department store for debutantes to model Anna Sten styles in cinema shop fashion parade.

Book store used window display, silk imprinted book marks were distributed, and department store ad tied in with Anna Sten neckwear plug. Banners were hung on buildings around town (see photo).

In Bridgeport, Conn.

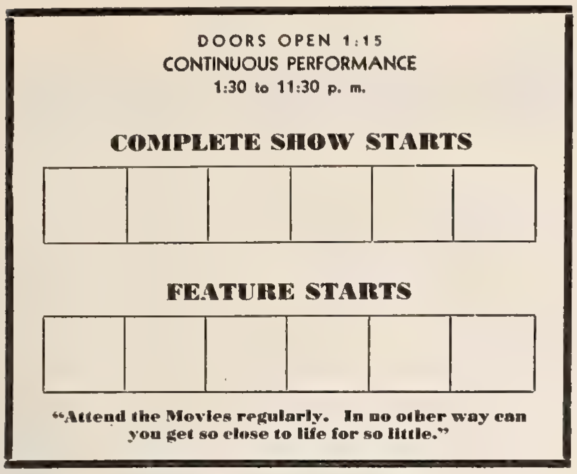
Russian priests were invited by Morris Rosenthal at the Majestic to attend a preview. Russian tack cards were posted in Polish districts. Morris inserted classified ad asking for loan of rouble, several were received from which cut was made for herald distribution in foreign neighborhoods, a stunt that clicked well for him.

And in Boston, Mass.

Joe Di Pesa, publicity director of the State, arranged with department stores for display of Russian styles, theatre mention, and easel of stills. Five and ten plugged Sten sundaes with all employees wearing imprinted silk badges. Imprinted paper napkins used in chain store restaurants; Liberty boys delivered copies with circulars enclosed. Radio dramatization given and fashion stills planted in newspapers by editors of women's page.

WE LIVE AGAIN

Pollock's Banner on Building



DOORS OPEN 1:15
CONTINUOUS PERFORMANCE
1:30 to 11:30 p. m.

COMPLETE SHOW STARTS

FEATURE STARTS

"Attend the Movies regularly. In no other way can you get so close to life for so little."

Starting Time Cards for Hotels

Hotel Lobby Easels Carry Starting Time

Dick Wright, district manager Warner Theatres in Cleveland, Ohio, forwards the accompanying card showing how managers Frank Harpster and Bill Dworski in Mansfield, plug their shows' starting time on theatre stands in hotel lobby displays.

Frank Harpster is also using small stickers with the "attend the movies regularly, etc., copy," which are placed on all mail to encourage the movie habit.

Showmen's Calendar

APRIL

1st	All Fools Day Wallace Beery's Birthday
2nd	U. S. Mint Established—1792
3rd	Washington Irving Born—1783 Leslie Howard's Birthday
5th	Elihu Yale Born—1649 Betty Davis' Birthday Spencer Tracy's Birthday
6th	War Declared with Germany—1917 Peary Discovered North Pole—1909
8th	Battle of Appomattox—1865 Louisiana Admitted to Union Mary Pickford's Birthday Ponce de Leon Landed in Florida—1513 Walter Connelly's Birthday
9th	Surrender of General Lee
10th	George Arliss' Birthday William Booth (Founder of Salvation Army) Born—1829
11th	Charles Evans Hughes Born
12th	Henry Clay Born—1777
13th	Thomas Jefferson's Birthday—1743
14th	Palm Sunday Lee Tracy's Birthday
15th	Fifi Dorsay's Birthday
16th	Charlie Chaplin's Birthday
18th	Paul Revere's Famous Ride
19th	Good Friday May Robeson's Birthday
21st	Easter Sunday Rome Founded—753 B.C.
22nd	Queen Isabella Born—1451
23rd	Shakespeare Born—1564
25th	War Declared with Spain
26th	Slavery Abolished in U. S.
27th	Morse (Telegrapher) Born Gen. U. S. Grant Born—1822
28th	Lionel Barrymore's Birthday Daylight Saving Starts
30th	Washington Inaugurated—1789 Boston Settled—1630

ROUND TABLE BIRTHDAY GREETINGS

Sam Abrams
Elmer Amidon
Harry Black
Harold Blumenthal
George Bronson
Bernard Buchanan
Ralph Cokain
Archie Connolly
V. M. Cummings
Cecil W. Curtis
Samuel Daskalakis
R. W. Eberhard
John Elliott
Lee J. Euering
J. M. Ensor
Sidney Feder
Stanley Foreman
Eddie Forester
George Foster
H. B. Fox
Ralph C. Fretz
Saul L. Goldstein
Edgar B. Hands
Harold B. Harris
Lou Hart
Sim E. Heller
S. H. Horowitz
Russell V. Hupp
Charles Hyde
Johnny J. Jones
Milton L. Kaiser
Wm. E. Keating
Sumy Lando
Perry L. Lessy
W. C. Lewellen
Jack Litto
Otis V. Lloyd
A. L. Lowenstein
Richard J. Ludwig
Lloyd Murphy
Bert Nix
Roy L. Patterson
Leo Raelson
W. Horace Reese
William Reiser
Norman C. Rolfe
Victor J. Rosen
Joseph Rosenfield
John A. Ryan, Jr.
Ray E. Salisbury
Dave Schiller
J. P. Schnitzer
Sidney Seckler
Edward I. Selette
J. Warren Sever
Samuel L. Shafer
C. H. Simpson
Frank B. Sitton
Warren A. Slee
Lynn Smith
Samuel Sposato
Harold C. Stanzler
L. A. Stein
Don R. Stevenson
Bernie J. Stone
Earle Tate
E. R. Toerpe
Al Unger
Mrs. A. T. Waldron
Thomas Wall
Emory T. Warner
Abe P. Werbner
Alfred G. Wertin
F. H. Whittemore
T. A. Williams
Dick Wright
I. W. Wyte
Al Zimbalist

Fox Theatremen Effect Good-Will Buildups

Cooperation extended to local police departments and schools is returning added prestige and publicity dividends for the Fox Florence Theatre of Los Angeles, according to Ed Hanley, of that house, who reports the recent activities of Manager J. D. L'Esperance.

An inspection of deputy sheriffs attached to that section of the city was held on the stage and photos of the event taken in the lobby were front paged, together with story which carried prominent mention of the theatre. Further good will was engendered by permitting graduating exercises of local junior high school to be held at the Fox Florence. Letters of appreciation were received by L'Esperance from the school principal expressing thanks of the board of education.

To start off initial chapter of "Law of the Wild" serial, these showmen sponsored an old tire and junk battery matinee, packing the house with interested youngsters and securing sufficient revenue from the "admissions" to make the gag more than pay its way as well as helping to clean up the neighborhood.

Make 1935 Your Award Year

Henderson Promotes Ads

A snappy ad and the distribution of no-cash heralds were promoted from local Ford dealers by Leo Henderson at the Idaho Theatre, Twin Falls, Idaho, on "Babbitt." Copy read "The unanimous choice of all 'Babbitts' is the new, etc., etc." Leo reports that the stunt worked very satisfactorily.

Make 1935 Your Award Year

Loew Managers Win Prizes In "Transatlantic" Contest

Results in the recent United Artists' exploitation contest on "Transatlantic," as announced by Hal Horne, find Milt Harris, of Loew's State, Cleveland, the winner of the first prize of $100; Lou Brown, of Loew's Fox, Washington, D. C., winner of second prize of $75, and Les Pollock, of Loew's Rochester, taking down third money, $50. Judges were Al Lichtman, Hal Horne, Harry Goetz and Edward Small.

"Copperfield" Screening Helpful to Bill Decker

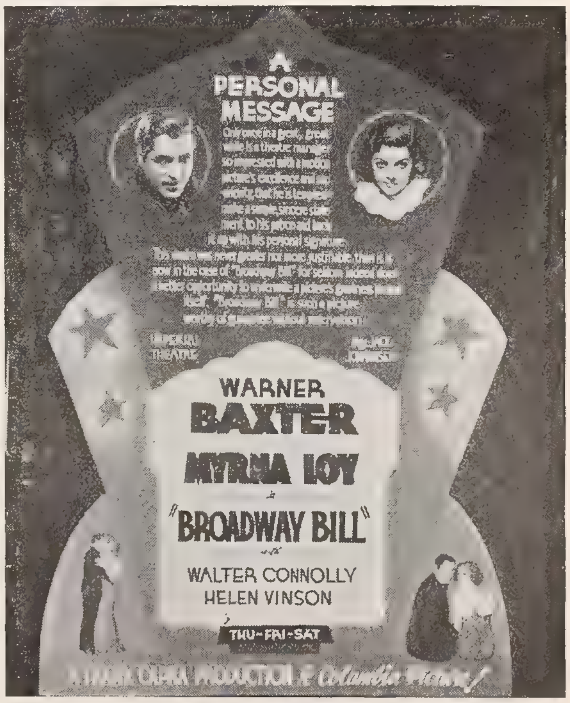
Educators, heads of literary societies, teachers of English, etc., were guested by Bill Decker at the Cambria, Johnstown, Pa., at a special screening of "Copperfield," those invited doing a noble job of spreading the good word round town.

Bill also hooked in to press book tieup with pen manufacturer with vacation trips offered for best "why I like" letters. Details via herald were distributed at all book and drug stores carrying that brand of pen. Decker further secured attention with the walking book bally.

Make 1935 Your Award Year

Jack Personally Endorses

Using the personal endorsement slant only when it really means something, Jack Johannsen at the Imperial, Augusta, Ga., spread himself a bit on what he thought of "Broadway Bill," as can be seen in accompanying photo. Jack's front was decorated with standees of the stars and giant cutouts of Loy and Baxter atop marquee.



Johannsen's Personal Endorsement Display

• personalities

H. L. LAURENCE
at the Capitol in Paris, Tenn., after a brief illness, is back in harness again. We are sure all his friends will be glad to hear it.

▽

LOUIS SHIMON
has just joined the Garden Theatre, Milwaukee, Wis., staff as assistant manager, in charge of exploitation and publicity.

▽

TOM LONG
is publicity man for the Palace, Youngstown, Ohio.

▽

EDDIE RIVERS
is handling the advertising department of the Hamrick theatres in Seattle, Wash., following the resignation of JOE ROSENFIELD.

▽

CHARLES MENSING
is back at the Orpheum in Memphis, Tenn.

▽

EARL HARRIS
has been named manager of the Mayfair Theatre in Seattle, Wash. SAM SAXE continues as general manager.

▽

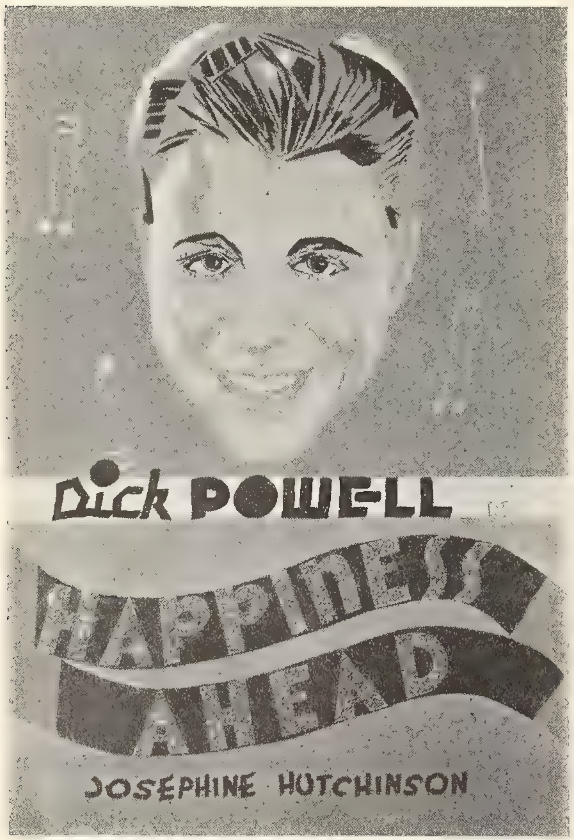
LEE EUERING
has been promoted to manage the Hippodrome in Springfield, Ohio.

▽

KROGER BABB
former newspaper man in Lima and Wilmington, Ohio, has joined the Chakeres-Warner outfit as publicity director.

▽

LEON M. GIBSON
formerly assistant manager at the Broadway Theatre, Fayetteville, N. C., has been promoted to manage that house. Congrats and good luck, Leon.



Archie Clark, the Liberty, Horton, Kan., sends this. Background in light blue, head in shades of yellow, brown and red, and all the lettering in metallics.

To Mr. and Mrs. Al Dean a daughter JULIE MARGARET. Weight 7½ pounds and released at Doctors' Hospital, New York City, February 27th. Dad is Director of Publicity Paramount International.

MARCIA LYNN BAMBERGER, daughter of Mr. and Mrs. Herman Bamberger, "released" February 6. Weight, 8 pounds; color, red; hair, black; eyes, blue; and lungs, swell. Which is the way Herman at the Paramount, Springfield, Mass., exploits his latest attraction.

▽

C. ERVING STONE
is managing the Imperian, Greensboro, N. C.

▽

TOM McMAHON
has been transferred from the Mosholu, Bronx, N. Y., to the Tivoli, New York city nabe house. Lots of luck, Tom.

▽

ROBERT MOMM
manager Warners Sherman, Chillicothe, Ohio, has been transferred to the Ohio at Sidney exchanging posts with RAY ALLISON, who is in charge of the Sherman.

▽

HARRY WEST
has reopened the Greenville, Greenville, Cal.

▽

H. BERG
has reopened the Roosevelt, Oakland, Cal.

▽

DAVE FLAM
stopped in at Club headquarters to say hello and he was a mighty welcome visitor.

▽

JACK SANSON
has been transferred from the Roger Sherman in New Haven, Conn. to the Colonial, Hartford, succeeding GEORGE BRONSON, who has gone to the Warner house in East Liberty, Pa.

▽

JOHNNY SAUNDERS
has been transferred from the Pueblo, Pueblo, Colo. to the Kiva in Lincoln, Neb.

▽

GEORGE OTTE
will be in charge of the State Theatre, Kittanning, Pa.

▽

BILL BROWN
of the Marboro, Brooklyn, N. Y. stopped in to say hello on his return from a vacation in Miami.

BILL RAYNOR
has resigned as manager of the Harris-Memorial in Pittsburgh, Pa.

▽

C. C. LAWING
has opened a new house in Whiteville, Tenn., to add to his string.

▽

W. M. YOUNGCLAUS
has leased the Empress, Grand Island, Neb.

▽

ADOLPH BUEHRIG
is managing the State in Canton, Ohio.

▽

HAROLD MALONEY
of the State, Providence, R. I., is out on sick leave with HOWARD BURKHARDT filling his place temporarily.

▽

CHARLES GARFIELD
now at the Prospect in the Bronx, N. Y.

▽

ED BENJII
may now be found at the Capitol in Madison, Wis.

▽

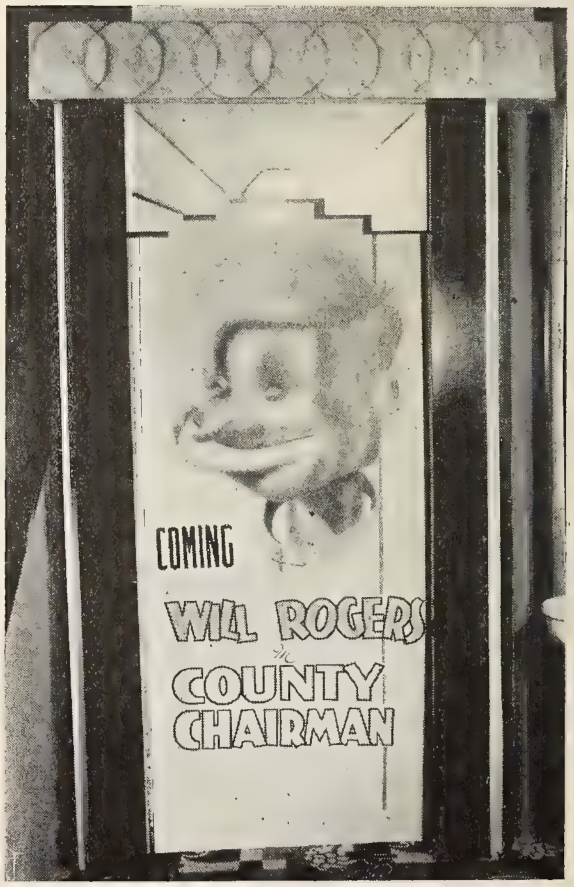
JAMES O'TOOLE
is holding down the fort at the Plaza, San Diego, Cal., replacing J. O. LAMONT, who has gone to the Palace, Long Beach.

▽

EDWARD I. SELLETTE
is in Albany, N. Y., at the Regent Theatre.

▽

EDDIE RIVERS
has been promoted to advertising manager of the Hamrick Theatres, Seattle, Wash.



Eddie Burgess, artist for the Rex Theatre, Rapid City, So. Dak., is responsible for this caricatured poster of Will Rogers in "County Chairman".

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Trooper, The	Kermit Maynard	Nov. 15		
Northern Frontier	Kermit Maynard	Jan. 15,'35		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard	July 26,'35		
Red Blood of Courage	Kermit Maynard	Apr. 17,'35		
Sandy of the Mounted	Kermit Maynard	Aug. 26,'35		
Timber War	Kermit Maynard	May 21,'35		
Trails of the Wild	Kermit Maynard	June 26,'35		
Wilderness Mail	Kermit Maynard	Mar. 13,'35		

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Curtain Falls, The (A)	Henrietta Crosman	Oct. 1	67	Oct. 6
Green Eyes (G)	Charles Starrett-Shirley Grey	June 15	67	Dec. 8
Sons of Steel	C. Starrett - Polly Ann Young	Dec. 15		
World Accusses, The	Dickie Moore - Russell Hopton-Cora Sue Collins	Nov. 12		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstancial Evidence				
Death From A Distance				
Happiness C.O.D.				
Shot in the Dark, A	Charles Starrett-Marion Shilling			

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Law (A)	John Mack Brown-Sally Blane	Oct. 25	61	Dec. 1
Behind the Evidence (G)	Norman Foster-Sheila Mannors	Jan. 20,'35	57	Feb. 2,'35
Beyond the Law (G)	Tim McCoy-Shirley Grey	July 20	58	Dec. 29
Best Man Wins, The (G)	J. Holt-Florence Rice-E. Lowe	Jan. 5,'35	68	Jan. 5,'35
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec. 27	*105	Nov. 10
Captain Hates the Sea (G)	Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert	Oct. 22	*103	Oct. 27
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb. 10,'35	75	Feb. 23,'35
Fugitive Lady (A)	Neil Hamilton-Florence Rice	Oct. 25	68	
(See "In the Cutting Room," Oct. 20.)				
Girl in Danger (A)	Ralph Bellamy-Shirley Grey	Aug. 29	61	Dec. 1
I'll Fix It	Jack Holt-Mona Barrie	Oct. 15	69	Nov. 17
Jealousy (G)	Nancy Carroll-Donald Cook	Nov. 20	60	Dec. 15
Lady by Choice (G)	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15	*85	Oct. 6
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58	
Man's Game, A (G)	Tim McCoy-Evelyn Knapp	June 21	58	Oct. 20
Men of the Night (G)	Bruce Cabot-Judith Allen	Nov. 26	58	Dec. 8
Mills of the Gods (G)	May Robson-Victor Jory-Fay Wray	Dec. 15	67	Jan. 19,'35
Prescott Kid	Tim McCoy-Sheila Mannors	Nov. 8	56	
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57	
(See "Quick Sand" "In the Cutting Room," Nov. 17.)				
That's Gratitude (A)	Frank Craven-Sheila Mannors-	Oct. 6	64	Nov. 17
Voice in the Night (G)	Tim McCoy-Billie Seward	Apr. 6	59	
Westerner, The (G)	Tim McCoy-Marian Shilling	Dec. 10		
White Lies (A)	Victor Jory-Fay Wray	Nov. 27	74	Jan. 5,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Room Mystery	Boris Karloff			
Call to Arms (G)	Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels			
(See "In the Cutting Room," Nov. 3.)				
China Roars				
Devil's Cargo	Marian Marsh-Wallace Ford	Mar. 8,'35		
(See "In the Cutting Room," Jan. 26,'35)				
Eight Bells	Ann Sothern-Ralph Bellamy			
(See "In the Cutting Room," Feb. 23,'35.)				
Feather In Her Hat, A				
Fighting Shadows	Tim McCoy-Geneva Mitchell			
Frisco Fury	Jack Holt			
Georgiana	Ann Sothern			
Gimpy	Jack Holt-Mona Barrie	Mar. 20,'35		
Girl Friend, The	Lupe Velez-Jack Haley			
Grand Exit				
Hot News	Richard Cromwell-Billie Seward			
If You Could Only Cook	Claudette Colbert			
I'll Love You Always	Nancy Carroll-George Murphy	Mar. 29,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
In Spite of Danger	Florence Rice-Conrad Nagel	Feb. 28,'35		
(See "Mistaken Identity" "In the Cutting Room," Jan. 19,'35)				
Lady Beware				
Let's Live Tonight	Lilian Harvey-Tullio Carminati	Mar. 1,'35		
(See "Once A Gentleman" "In the Cutting Room," Dec. 29.)				
Maid of Honor				
On Wings of Song	Grace Moore			
Party Wire	Jean Arthur-Victor Jory			
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18,'35		
(See "Alias John Law" "In the Cutting Room," Dec. 8.)				
Sure Fire	Gene Raymond-Ann Sothern			
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	*93	Jan. 26,'35

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Light (A) 5029	Leni Riefenstahl	Oct. 15	90	
Cranquebille 5038		Dec. 15		
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60	
Kocha, Lubi Szanuje 5041	(Polish)	Nov. 1	72	
L'Agonie des Aigles (A) 5032	Pierre Renoir	Dec. 1	80	Dec. 8
Man Who Changed His Name, The (A) 5036	Lyn Harding		65	Oct. 27
Marie 5043	Annabella	Jan. 1,'35	67	
Old Bill 5038	Anatole France story	Feb. 10,'35	70	
Viennese Love Song	Maria Jeritza	Feb. 15,'35	72	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of Camelias	Y. Printemps-Pierre Fresnay	Apr. 15,'35		
World in Revolt	Graham McNamee	Mar. 1,'35		

FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convention Girl	Rose Hobart		Oct. 31		
Flirtation	Jeannette Loff-Ben Alexander		Nov. 9		
Hei Tiki (G)	(All Native Cast)	Principal	Feb. 1,'35	86	Feb. 9,'35
Little Damozel	Anna Neagle		Dec. 1		
Return of Chandu	Maria Alba-Bela Lugosi	Principal	Oct. 4		
White Heat	Virginia Cherrill				Oct. 1

FIRST NATIONAL

Features

Title	Star	Rel. Date	Runing Time Minutes	Reviewed
Babbitt (G) 869	Aline MacMahon-Guy Kibbee	Dec. 8	*75	Nov. 17
British Agent (A) 751	Leslie Howard-Kay Francis	Sept. 15	81	Aug. 11
Flirtation Walk (G) 752	Dick Powell - Ruby Keeler-Pat O'Brien	Dec. 1	97	Nov. 10
Gentlemen Are Born (G) 872	Franchot Tone-Jean Muir	Nov. 17	*75	Oct. 20
Happiness Ahead (G) 867	Dick Powell-J. Hutchinson	Oct. 27	86	Sept. 22
I Sell Anything (G) 873	Pat O'Brien - Ann Dvorak - C. Dodd	Oct. 20	70	Oct. 20
Living On Velvet 856	Kay Francis - George Brent - Warren William	Mar. 2,'35	80	
(See "In the Cutting Room," Dec. 8.)				
Lost Lady, A (A) 862	Barbara Stanwyck-Lyle Talbot-	Sept. 29	61	Sept. 8
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan. 12,'35	62	Nov. 24
Murder in the Clouds (G) 877	Lyle Talbot-Ann Dvorak	Dec. 15	61	Jan. 5,'35
Red Hot Tires 878	Lyle Talbot-Mary Astor	Feb. 2,'35	61	
Six Day Bike Rider (G) 864	Joe E. Brown-Maxine Doyle	Oct. 20	69	Nov. 10
Woman in Red, The (A) 863	B. Stanwyck-Gene Raymond	Feb. 16,'35		
(See "Northshore" "In the Cutting Room," Dec. 8.)				

Coming Attractions

Title	Star	Rel. Date	Runing Time Minutes	Reviewed
Alibi Ike	Joe E. Brown			
Black Fury (A)	Paul Muni-Karen Morley			
(See "In the Cutting Room," Jan. 19,'35)				
Captain Blood	Robert Donat-Jean Muir			
Case of the Curious Bride	Warren William	Apr. 13,'35		
Go Into Your Dance 853	Al Jolson-Ruby Keeler	Apr. 20,'35		
(See "In the Cutting Room," Jan. 19,'35)				
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95	
In Caliente 856	Dolores Del Rio-Pat O'Brien			
(See "In the Cutting Room," Feb. 2, '35)				
Oil for the Lamps of China 867	J. Hutchison-Pat O'Brien			
Singer of Naples	Enrico Caruso, Jr.			
Traveling Salesldsy 870	Joan Blondell	Apr. 6,'35		
Wanderlust 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35		
While the Patient Slept 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	66	
(See "In the Cutting Room," Dec. 29.)				

FOX FILMS

Features

Title	Star	Rel. Date	Runing Time Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb. 8,'35	72	Jan. 26,'35
Bachelor of Arts (G) 520	Tom Brown-Anita Louise	Nov. 23	74	
(See "In the Cutting Room," Nov. 3.)				
Bright Eyes (G) 524	Shirley Temple-James Dunn	Dec. 28	83	Dec. 15
Caravan (A) 508	Charles Boyer-Loretta Young-Jean Parker Phillips Holmes	Oct. 5	101	Sept. 8
Charlie Chan in Paris (G) 526	Warner Oland	Feb. 1,'35	*70	Jan. 5,'35
County Chairman, The (G) 525	Will Rogers	Jan. 11,'35	78	Dec. 29
Dude Ranger, The (G) 507	George O'Brien	Sept. 21	65	Sept. 22
Elinor Norton (A) 510	Claire Trever - Norman Foster - Hugh Williams-G. Roland	Nov. 2	72	Oct. 27
First World War, The (A) 519		Nov. 23	78	Nov. 17
Gambling (A) 512	George M. Cohan	Nov. 3	80	Dec. 11
Great Hotel Murder (G) 522	Edmund Lowe-Victor McLaglen	Mar. 1,'35	*70	Feb. 23,'35
Helldorado (G) 522	Richard Arlen-Madge Evans	Dec. 21	74	Dec. 15
Hell in the Heavens (A) 517	Warner Baxter-C. Montenegro	Nov. 9	80	Nov. 3
Judge Priest (G) 509	Will Rogers	Sept. 28	79	Aug. 12
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	*80	Feb. 16,'35
Lottery Lover (G) 523	"Pat" Paterson-Lew Ayres	Jan. 4,'35	82	Feb. 9,'35
Love Time (G) 506	"Pat" Paterson-Nils Asther	Sept. 21	73	Nov. 24
Marie Galante (A) 511	Spencer Tracy-Ketti Gallian	Oct. 26	88	Nov. 24
Music in the Air (G) 513	Gloria Swanson - John Boles - Douglass Montgomery	Dec. 7	81	Dec. 22
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan. 18,'35	69	Jan. 26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	90	Feb. 9,'35
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	70	Sept. 8
Pursued (A) 502	Rosemary Ames-Victor Jory	Aug. 24	68	Nov. 24
365 Nights in Hollywood (G) 514	Alice Faye-James Dunn	Oct. 12	74	Nov. 17
Under Pressure 521	Edmund Lowe-Victor McLaglen	Jan. 25,'35	*65	Jan. 19,'35
(Reviewed under the title "Man Lock")				
When a Man's a Man 527	George O'Brien	Feb. 15,'35		
White Parade, The (G) 518	John Boles-Loretta Young	Nov. 16	83	Oct. 27

Coming Attractions

Title	Star	Rel. Date	Runing Time Minutes	Reviewed
Dante's Inferno	Claire Trevor-Alice Faye			
Doubting Thomas	Will Rogers			
George White's 1935 Scandals 534	Alice Faye-James Dunn	Mar. 8,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Heaven's Gate	Shirley Temple			
It's a Small World	Spencer Tracy-Wendy Barrie			
Life Begins at 40 533	Will Rogers	Mar. 22,'35		
(See "In the Cutting Room," Jan. 26,'35)				
Man Eating Tiger (tent.)	Lew Ayres-Claire Trever	Mar. 15,'35		
Redheads on Parade 536	J. Boles-Claire Trevor-Alice Fay			
Safe in Jail				
Secret Lives	Gilbert Roland-Mona Barrie			
$10 Raise	Edward Everett Horton			
Thunder in the Night 528	Warner Baxter-Ketti Gallian	June 7,'35		

(THE RELEASE CHART--CONT'D)

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chu Chin Chow (G) 3401	Anna May Wong-George Robey	Oct. 15	95	Sept 29
Dictator, The (A)	Clive Brook		95	Feb. 16,'35
Evensong (A) 3406	Evelyn Laye	Dec. 15	82	Nov. 3
Evergreen (A) 3405	Jessie Matthews-Sonnie Hale	Dec. 31	98	June 23
Iron Duke, The (G) 3407	George Arliss	Jan. '35	90	Dec. 22
Jack Ahoy (G) 3404	Jack Hulbert	Feb. 8,'35	70	Feb. 16,'35
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov. 18	88	Oct. [illegible]
Lover Divine	Marta Eggerth			Oct. 13
(Reviewed under the title "Unfinished Symphony")				
Man Who Knew Too Much, The (G)	Leslie Banks, Edna Best		80	Dec. 29
Man of Aran (A)	Robert Flaherty	Dec.	77	Oct. 27
My Heart is Calling (G)	Jan Kiepura		90	Feb. 2,'35
My Song for You	Jan Kiepura			Nov. 10
Power (A) 3402	Conrad Veidt-Benita Hume	Nov. 1	103	Oct. 13
Princess Charming (G) 3408	Evelyn Laye-Henry Wilcoxon	Jan. '35	81	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Walks, The	John Miljan-June Collyer	Dec. 1		
One in a Million (G)	Dorothy Wilson-C. Starrett	Sept. 15	66	Nov. 24
Port of Lost Dreams (G)	Wm. Boyd-Lola Lane	Oct. 15	68	Nov. 24
Symphony for Living	Evelyn Brent, Al Shean	Jan. 20,'35	75	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Public Opinion	Lois Wilson-Shirley Grey			
Room and Board				

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct. 6	70	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec. 14	72	May 10
Take the Stand (A) 1003	Jack LaRue-Thelma Todd	Sept. 7	78	Sept. 15
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct. 2	71	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dizzy Dames	M. Rambeau-Florine McKinney			
I'll Bet You				
Old Homestead, The	Mary Carlisle-Lawrence Gray			
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Mar. 22,'35		
Sweepstake Annie (G)	Marian Nixon-Tom Brown		81	Feb. 23,'35
Without Children (A) 1008	M. Churchill-Bruce Cabot			

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight	(New York) Dec. 18	65	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire		*63	Dec. 1
Scarlet Letter, The (A) 501	Colleen Moore-Hardie Albright-Henry B. Walthall	Sept. 14	70	July 14
She Had to Choose (G) 504	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane	Sept. 14	65	Aug. 11

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mutiny Ahead	Neil Hamilton-Kathleen Burke			
(See "In the Cutting Room," Jan. 26,'35)				

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct. 1	67	Oct. 6
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov. 15	63	Nov. 24
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec. 14	72	Dec. 22
Lost Jungle, The (G)	Clyde Beatty	June 13	68	
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov. 20	70	Dec. 15
Young and Beautiful (A)	William Haines-Judith Allen	Sept. 2	68	Sept. 8

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Green Lights	Norman Foster-Judith Allen			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babes in Toyland (G)	Laurel and Hardy-C. Henry	Nov 30	79	Nov. 24
Barretts of Wimpole Street (A)	Norma Shearer-Charles Laughton-Fredric March	Sept. 21	111	Aug. 4
Band Plays On, The (G)	Robt. Young-Betty Furness	Dec. 21	85	Dec. 29
Biography of a Bachelor Girl (A)	R. Montgomery-Ann Harding	Jan. 4,'35	84	Dec. 29
Chained (A)	Joan Crawford-Clark Gable	Aug. 31	*74	Sept. 1
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Jan. 18,'35	133	Jan. 19,'35
Death on the Diamond (G)	Robert Young-Madge Evans	Sept. 14	72	Sept. 29
Evelyn Prentice (A)	William Powell-Myrna Loy	Nov. 9	80	Nov. 3
Forsaking All Others (A)	Joan Crawford - Clark Gable -		74	July 21
	Robert Montgomery	Dec. 28	84	Dec. 8
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec. 14	82	Nov. 17
Have a Heart (G)	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	Oct. 27
Merry Widow, The (A)	Maurice Chevalier-J. MacDonald	Nov. 2	100	Sept. 8
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan. 11,'35	82	Dec. 29
Outcast Lady (A)	Constance Bennett - Herbert Marshall - Hugh Williams	Sept. 28	79	Sept. 8
Painted Veil, The (A)	Greta Garbo-Herbert Marshall-George Brent	Nov. 23	86	Nov. 10
Sequoia (G)	Jean Parker-Russell Hardie	Feb. 1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb. 15,'35	75	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan. 25, 35	68	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")				
Student Tour (G)	Charles Butterworth-J. Durante	Oct. 5	87	Nov. 10
Treasure Island (G)	Wallace Beery-Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug. 17	110	July 14
Vanessa, Her Love Story (A)	Helen Hayes-Robt. Montgomery	Mar. 1,'35	77	Feb. 23,'35
What Every Woman Knows (G)	Helen Hayes-Brian Aherne	Oct. 19	92	Oct. 13
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec. 7	74	Dec. 1
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb. 8,'35	70	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb. 22,'35	73	Feb. 16,'35
Casino Murder Case	Paul Lukas	Mar. 8,'35		
(See "In the Cutting Room," Feb. 16,'35.)				
China Seas	Wallace Beery-Clark Gable			
Mark of the Vampire	Lionel Barrymore	Mar. 22,'35		
Naughty Marietta	J. MacDonald-Nelson Eddy	Mar. 29,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Order Please	Franchot Tone-Una Merkel			
Public Enemy No. 2	Charles Butterworth	Apr. 19,'35		
Reckless	Jean Harlow-Wm. Powell	Apr. 5,'35		
(See "In the Cutting Room," Dec. 29.)				
Times Square Lady	Robert Taylor	Apr. 12,'35		
(See "In the Cutting Room," Feb. 16,'35.)				
Typee	Mala, Lotus Long			
Vagabond Lady	Robert Young-Evelyn Venable			
West Point of the Air	Wallace Beery-Robert Young	Mar. 15,'35		
(See "In the Cutting Room," Feb. 2, '35)				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flirting With Danger (G) 3023	Robert Armstrong-Marion Burns	Dec. 1	70	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov. 17	65	Nov. 10
Happy Landing (G) 3029	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov. 22	54	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov. 15	64	Oct. 27
Man from Utah, The (G) 2044	John Wayne	May 15	55	
Million Dollar Baby (G)	Arline Judge - Ray Walker - Jimmy Fay	Jan. 15,'35	*65	Dec. 29
Monte Carlo Nights (A) 2024	Mary Brian-John Darrow	May 20	62	
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan. 25,'35	68	Jan. 19,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec. 5	52	Dec. 15
Redhead (A) 3012	Bruce Cabot-Grace Bradley	Nov. 1	76	Sept. 22
Sing Sing Nights (A)	Conway Tearle-Mary Doran	Dec. 15	60	Feb. 2,'35
Star Packer, The (G) 2041	John Wayne-Verna Hillie	July 30	54	
Successful Failure, A (G) 3024	Wm. Collier, Sr. - Lucille Gleason	Oct. 15	62	Oct. 6
Texas Terror	John Wayne	Feb. 1,'35	51	
Tomorrow's Youth 3021	Dickie Moore - Martha Sleeper-John Miljan-Gloria Shea	Sept. 15	63	
Trail Beyond, The (G) 3031	John Wayne-Verna Hillie	Oct. 22	55	Sept. 22
Women Must Dress (G)	Minna Gombell-Gavin Gordon	Feb. 1,'35	77	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheese of the Crowd				
Dawn Rider, The	John Wayne			
Desert Trail	John Wayne-Mary Kornman	Apr. 22,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Great God Gold	Sidney Blackmer-Gloria Shea	Apr. 15,'35		
(See "In the Cutting Room," Dec. 15.)				
Healer, The				
Honeymoon Limited				
Hoosier Schoolmaster, The				
Keeper of the Bees, The				
Mystery Man (G)	Robert Armstrong	Apr. 25,'35	62	Feb. 16,'35
Nut Farm, The (G)	Wallace Ford	Mar. 25,'35	65	Feb. 9,'35
Rainbow Valley	John Wayne-Lucille Brown	Mar. 15,'35	52	
Reckless Romeos 3019	Robt. Armstrong-Wm. Cagney			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behold My Wife (A) 3419	Sylvia Sidney-Gene Raymond	Dec. 7	79	Feb. 23,'35
Belle of the Nineties (A) 3353	Mae West	Sept. 21	75	Aug. [illegible]
Cleopatra (A) 3410	Claudette Colbert-Henry Wilcoxon-Warren William	Oct. 5	101	Aug. 25
College Rhythm (G) 3417	Joe Penner-Lanny Ross	Nov. 23	*83	Nov. 10
Enter Madame (A) 3414	Elissa Landi-Cary Grant	Jan. 4,'35	83	Nov. 8
Father Brown, Detective (G) 3420	Walter Connolly-Paul Lukas-Gertrude Michael	Dec. 21	*65	Dec. 1
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan. 25,'35	*80	Jan. 5,'35
Here Is My Heart (G) 3423	Bing Crosby-Kitty Carlisle	Dec. 25	76	Dec. 8
Home on the Range (G) 3421	Jackie Coogan-Randolph Scott	Dec. 21	55	
(See "Code of the West," "In the Cutting Room," Oct. 27.)				
It's a Gift (G) 3418	W. C. Fields-Baby LeRoy	Nov. 30	68	Nov. 24
Limehouse Blues (A) 3415	George Raft-Jean Parker	Nov. 9	66	Dec. 22
Lives of a Bengal Lancer (G) 3427	Gary Cooper-Franchot Tone	Jan. 18,'35	89	Jan. 5,'35
Menace (A) 3413	Paul Cavanagh	Oct. 26	58	Oct. 13
Mrs. Wiggs of the Cabbage Patch (G) 3407	Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor - Evelyn Venable	Oct. 19	73	Aug. 25
One Hour Late (G) 3422	Joe Morrison-Helen Twelvetrees	Dec. 14	75	Dec. 8
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan. 11,'35	83	Nov. 24
Pursuit of Happiness, The (A) 3409	Francis Lederer-Joan Bennett	Nov. 16	72	Sept. 15
Ready for Love (G) 3412	Richard Arlen-Ida Lupino	Oct. 12	*65	Oct. 6
Rocky Mountain Mystery 3428	R. Scott-Chas. "Chic" Sale	Feb. 1,'35	63	
(See "Vanishing Pioneer" "In the Cutting Room," Nov. 10.)				
Rumba (A) 3429	George Raft-Carole Lombard	Feb. 8,'35	*70	Feb. 2,'35
Wings in the Dark (G) 3424	Cary Grant-Myrna Loy	Feb. 1,'35	75	Jan. 19,'35
You Belong to Me (G) 3405	Lee Tracy-Helen Mack	Sept. 8	66	Sept. 22

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All the King's Horses (G) 3430	Mary Ellis-Carl Brisson	Feb. 22,'35	*85	Feb. 23,'35
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar. 1,'35	*75	Feb. 16,'35
Crusades, The	Loretta Young-Henry Wilcoxon			
Devil Is a Woman, The (A)	Marlene Dietrich-Cesar Romero	Mar. 15,'35		
(See "Caprice Espagnole," "In the Cutting Room," Nov. 17.)				
Four Hours To Kill	Richard Barthelmess			
(See "In the Cutting Room," Feb. 23,'35.)				
Hold 'Em Yale	Patricia Ellis-Larry Crabbe			
(See "In the Cutting Room," Feb. 16,'35.)				
How Am I Doin'?	Mae West			
(See "In the Cutting Room," Feb. 23,'35.)				
Love in Bloom 3434	Joe Morrison-Dixie Lee	Mar. 15,'35		
(See "Win or Lose" "In the Cutting Room," Jan. 12,'35.)				
McFadden's Flats	Betty Furness-Richard Cromwell	Mar. 22,'35		
(See "In the Cutting Room," Jan. 26,'35)				
Milky Way, The	Jack Oakie-Adolphe Menjou			
Mississippi 3433	Bing Crosby-Joan Bennett	Mar. 8,'35		
(See "In the Cutting Room," Jan 12,'35.)				
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	Mar. 22,'35		
Paris in Spring	Tullio Carminati-Mary Ellis			
(See "In the Cutting Room," Feb. 23,'35.)				
People Will Talk	Chas. Ruggles-Mary Boland			
Private Worlds 3435	C. Colbert-J. Bennett-C. Boyer	Mar. 29,'35		
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary Boland-Charles Ruggles-Zazu Pitts	Mar. 22,'35	*90	Feb. 16,'35
Stolen Harmony	George Raft	Mar. 29,'35		
(See "In the Cutting Room," Feb. 2.)				

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June 11	59	
Peck's Bad Boy (G)	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	70	Sept. 8
Return of Chandu, The (G) 300-312	Bela Lugosi-Maria Alba	Oct. 1	65	

(THE RELEASE CHART--CONT'D)

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Girl (G) 4148	Joan Lowell	Aug. 17	76	Aug. 25
Age of Innocence, The (A) 503	Irene Dunne-John Boles	Sept. 14	82	Sept. 8
Anne of Green Gables (G) 507	Anne Shirley-Tom Brown	Nov. 23	79	Oct. 27
By Your Leave (A) 509	Genevieve Tobin-Frank Morgan	Nov. 9	*80	Oct. 6
Dangerous Corner (A) 506	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5	67	Jan. 19,'35
Gay Divorcee, The (G) 505	Fred Astaire-Ginger Rogers	Oct. 19	*107	Oct. 13
Gridiron Flash (G) 511	Eddie Quillan-Betty Furness	Oct. 26	64	Jan. 26,'35
Kentucky Kernels (G) 508	Wheeler & Woolsey	Nov. 2	75	Oct. 27
Lightning Strikes Twice (G) 517	Ben Lyon-Pert Kelton	Dec. 7	64	
(See "In the Cutting Room," Oct. 6.)				
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec. 28	110	Dec. 22
Red Morning (A) 515	Steffi Duna-Regis Toomey	Dec. 14	66	
(See "Girl of the Islands," "In the Cutting Room," Sept. 29.)				
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan. 11,'35	78	Dec. 1
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec. 21	72	Dec. 8
Wednesday's Child (G) 510	Karen Morley-Edward Arnold	Oct. 26	69	Sept. 29
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan. 4,'35	69	Jan. 5,'35
Woman in the Dark (G)	Fay Wray-Ralph Bellamy	Nov. 9	70	Dec. 8

Coming Attractions

Becky Sharp	Miriam Hopkins			
Break of Hearts	K. Hepburn-Charles Boyer			
Captain Hurricane (G)	James Barton-Helen Westley	Mar. 1,'35	*75	Feb. 16,'35
Dog of Flanders	Frankie Thomas-Helen Parrish	Mar. 22,'35		
(See "In the Cutting Room," Feb. 2, '35)				
Enchanted April, The (A)	Ann Harding-Frank Morgan	Feb. 1,35	*78	Dec. 15
Gigolette	Adrienne Ames-Ralph Bellamy	Feb. 15,'35		
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan. 18,'35	72	Jan. 12,'35
Laddie	John Beal-Gloria Stuart	Mar. 29,'35		
(See "In the Cutting Room," Feb. 2, '35)				
Informer, The	Victor McLaglen-Margot Graham			
Murder on a Honeymoon (G)	Edna May Oliver-J. Gleason	Feb. 22,'35	*72	Feb. 2,'35
Roberta (G)	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8,'35	*85	Feb. 23,'35
Star of Midnight	William Powell-Ginger Rogers			
(See "In the Cutting Room." Feb. 23,'35.)				
Strangers All	May Robson			
(See "In the Cutting Room," Feb. 23,'35.)				
Sylvestre Bennard	Anne Shirley			
Village Tale	Randolph Scott-Kay Johnson			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are You a Mason? (A)	Sonnie Hale	M. J. Kandel	Oct. 29	85	Nov. 3
Battle, The	Charles Boyer-Merle Oberon		Nov. 12	75	Dec. 1
Calling All Cars (G)	Jack LaRue	Empire Films	Jan. 25,'35	67	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan. 1,'35	57	Jan. 26,'35
Deserter, The (A)	Boris Livanov	Garrison Film	Oct. 12	105	Oct. 27
Dealers in Death (A)		Topical Films	Dec. 13	68	Dec. 22
Life in the Congo (G)		Kinematrade	Nov. 29	60	Dec. 29
Lost City, The	Wm. Boyd - Claudia Dell	Regal Pictures	Feb. 14,'35	74	
Loyalties	Basil Rathbone	Harold Auten	Oct. 24	74	Nov. 3
Man of Courage (G)		Eureka	Nov. 12	95	Nov. 24
Norah O'Neale	Lester Matthews		Oct. 24	66	Nov. 3
Maryjka	Ina Benita	Principal Film	Dec. 1	65	Dec. 15
Ticket To A Crime (G)	Ralph Graves	Syndicate	Dec. 15	67	Dec. 29
War Is A Racket (A)		Eureka Prod	Dec. 8	68	Dec. 29
Woman Condemned	Claudia Dell	Marcy Pictures	Apr. 4	66	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cellini, The (A)	Fredric March-Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
(Reviewed under the title "The Firebrand")				
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25,'35	*90	Jan. 26,'35
Count of Monte Cristo, The (G)	Robert Donat-Elissa Landi	Sept. 7	*113	Sept. 8
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec. 28	*92	Oct. 27
Last Gentleman, The (G)	George Arliss	Sept. 21	72	May 12
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec. 25	*105	Dec. 1
Our Daily Bread (G)	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18
Private Life of Don Juan, The	Douglas Fairbanks, Sr.-Merle Oberon	Nov. 30		Sept. 22
Runaway Queen	Anna Neagle-Fernand Graavey	Dec. 21		
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 15,'35	95	Jan. 26,'35
Transatlantic Merry-Go-Round (A)	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2	92	Nov. 17
We Live Again (A)	Anna Sten-Fredric March	Nov. 16	*83	Sept. 29

Coming Attractions

Brewster's Millions	Jack Buchanan-Lili Damita			
Call of the Wild, The	C. Gable-Loretta Young	May 6,'35		
Cardinal Richelieu	George Arliss	Apr. 21,'35		
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney			
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Mar. 8,'35	*85	Feb. 23,'35
Les Miserables	Fredric March-C. Laughton	Mar. 22,'35		
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	Apr. 5,'35	75	July 14
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8,'35	*90	Feb. 23,'35

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Cheaters (G) 8022	Cesar Romero-Fay Wray	Nov. 5	67	Dec. 29
Embarrassing Moments (G) 7023	Chester Morris-Marian Nixon	July 9	67	Oct. 6
Crimson Trail, The 8083	Buck Jones	Feb. 18,'35	58	
Gift of Gab (G) 8030	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	*71	Sept. 15
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18,'35	98	Feb. 9,'35
Great Expectations (G) 8029	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22	102	Oct. 20
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov. 26	111	Dec. 1
I've Been Around (A) 8025	Chester Morris	Dec. 31	*75	Dec. 29
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec. 24	*80	Dec. 8
Million Dollar Ransom (A) 8014	Mary Carlisle - Edward Arnold-Phillips Holmes	Sept. 17	67	Sept. 29
Mystery of Edwin Drood 8024	Claude Rains-Heather Angel	Feb. 4,'35	87	
(See "In the Cutting Room," Dec. 15.)				
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan. 21,'35	*75	Jan. 19,'35
One Exciting Adventure (G) 8027	Binnie Barnes-Neil Hamilton-	Oct. 15	*73	Oct. 6
Rendezvous at Midnight (A) 8031	Ralph Bellamy	Feb. 11,'35		
(See "In the Cutting Room," Nov. 17.)				
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec. 3	69	Sept. 15
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14,'35	*68	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec. 10	75	Dec. 8
Rocky Rhodes (G) 8001	Buck Jones-Sheila Terry	Sept. 24	60	Dec. 22
There's Always Tomorrow (A) 8035	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	Nov. 17
Wake Up and Dream (G) 8021	Russ Columbo - June Knight	Oct. 1	78	Oct. 20
When a Man Sees Red (G) 8082	Buck Jones	Nov. 12	60	Jan. 26,'35

Coming Attractions

Bride of Frankenstein 8009	Boris Karloff	Apr. 8,'35		
(See "In the Cutting Room," Feb. 16,'35.)				
Great Ziegfeld, The 8005	William Powell-Fanny Brice			
It Happened in New York 8023	Lyle Talbot-Heather Angel	Mar. 18,'35		
(See "In the Cutting Room," Jan. 26,'35)				
Life Returns (G)	Onslow Stevens-Lois Wilson		*60	Jan. 12,'35
Mister Dynamite 8012	Edmund Lowe-Esther Ralston	Apr. 15,'35		
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11,'35	*75	Jan. 12,'35
Princess O'Hara 8013	Jean Parker-Chester Morris	Mar. 25,'35		
(See "In the Cutting Room." Jan. 26,'35)				
Stone of Silver Creek	Buck Jones-Noel Francis			
Sing Me A Love Song 8026				
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 4,'35	*72	Feb. 23,'35
Werewolf of London, The 8015	Henry Hull	Apr. 29,'35		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big-Hearted Herbert (G) 830	Guy Kibbee-Aline MacMahon	Oct. 6	*60	Aug. 25
Bordertown (A) 806	Paul Muni-Bette Davis	Jan. 5,'35	90	Feb. 2,'35
Case of the Howling Dog, The				
Church Mouse 881	Warren William-Mary Astor	Sept. 22	75	Sept. 1
Church Mouse	Laura La Plante	Dec. 15		
Dames (G) [illegible]	Ruby Keeler - Dick Powell - Joan Blondell	Sept. 1	90	Aug. 25
Desirable (A) 821	Jean Muir-George Brent	Sept. 8	68	Aug. 25
Devil Dogs of the Air (G) 816	James Cagney-Pat O'Brien	Feb. 9,'35	86	Feb. 9,'35
Firebird, The (A) 825	Verree Teasdale-Ricardo Cortez	Nov. 3	*75	Oct. 13
Housewife (A) 478	George Brent-Bette Davis	Aug. 11	69	July 28
I Am a Thief (G) 826	Mary Astor-Ricardo Cortez	Nov. 24	64	Nov. 17
Kansas City Princess (G) 819	Joan Blondell-Glenda Farrell	Oct. 13	64	Aug. 18
Madame Du Barry (A) 452	Dolores Del Rio-Victor Jory	Oct. 13	77	Aug. 18
Right to Live (A) 828	George Brent-J. Hutchinson	Jan. 26,'35	68	Feb. 23,'35
St. Louis Kid, The (G) 817	James Cagney	Nov. 10	67	Oct. 20
(Reviewed under the title, "A Perfect Week-End")				
Secret Bride, The (G) 811	B. Stanwyck - Warren William	Dec. 22	64	Feb. 9,'35
Sweet Adeline (G) 802	Irene Dunne-Donald Woods	Dec. 29	*82	Dec. 15
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23,'35	95	
(See "In the Cutting Room," Nov. 24.)				
White Cockatoo (G) 827	Jean Muir-Ricardo Cortez	Jan. 19,'35	70	Jan. 26,'35

Coming Attractions

Dinky	Jackie Cooper-Mary Astor			
Florentine Dagger, The 829	Donald Woods-Margaret Lindsay	Mar. 30,'35		
(See "In the Cutting Room," Jan. 26,'35)				
Goose and the Gander	Kay Francis-George Brent			
Green Cat	Bette Davis			
Haircut	George Brent-Jean Muir			
Irish in Us, The	James Cagney-Pat O'Brien			
Midsummer Night's Dream	All Star			
Money Man	Edw. G. Robinson-Bette Davis			
Night at the Ritz, A 823	William Gargan-Patricia Ellis	Mar. 23,'35		
(See "King of the Ritz" "In the Cutting Room," Jan. 26,'35)				
Present from Margate, A	Kay Francis-Ian Hunter			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Bella Donna (A)	Mary Ellis	Gaumont-British		85	Jan. 5,'35
Broken Melody, The	John Garrick-Merle Oberon		Oct. 30	68	Dec. 1
Chapayev (A)		Amkino	Jan. 12,'35	95	Jan. 26,'35
Cornflower (Hungarian Dialogue)	Irene Agai	Danubia Pictures	Jan. 11,'35	80	
Czar Wants to Sleep (A)	M. Yanshin	Amkino	Dec. 8	88	Dec. 22
Death at Broadcasting House	Ian Hunter	ABFD British		90	Jan. 12,'35
Dirty Work (G)	Ralph Lynn	Gaumont-British		80	Jan. 26,'35
Forbidden Territory, The	Gregory Ratoff	Gaumont-British		87	Nov. 24
Doctor's Orders	Leslie Fuller	British Int'l		75	Jan. 5,'35
Everything for the Woman (Hungarian Dialogue)	Tiber Von Halmay	Danubia Pictures	Oct. 10	84	
Fathers Knows Best (Hungarian Dialogue)	Szoke Szakall	Danubia Pictures	Jan. 18,'35	80	
Green Pack	John Stuart	British Lion			Nov. 3
House of Greed	V. Gardin	Amkino	Aug. 11	74	
Lady in Danger (A)	Tom Walls	Gaumont-British		63	Dec. 29
Lorna Doone (G)	John Loder	ABFD British		80	Feb. 2,'35
Madame Bovary (A)	Pierre Renoir	John Tapernoux	Nov. 17	100	Dec. [illegible]
Marionettes	L. Leonidoff	Amkino	May 5	83	
Miracles	V. Gardin	Amkino	Oct. 19	68	
Mister Cinders	Clifford Mollison	British Int'l			Nov. 10
My Wife the Miss (Hungarian Dialogue)	Irene Agai-Paul Javor	Danubia Pictures	Aug. 28	79	
My Song Goes Round the World (G)	John Loder				Oct. 20
Old Curiosity Shop,	Elaine Benson	Assoc. British		85	Feb. 2,'35
One Night	Ingert Bjuggren	Scandinavian		80	Feb. 9,'35
Petersburg Nights (A)	B. Dobron Ravov	Amkino	Sept. 8	97	Sept. 22
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9,'35
Radio Parade of 1935	Will Hay-Helen Chandler	Assoc. British		85	Jan. 12,'35
Rakoczi March (Hungarian Dialogue)	Paul Javor	Danubia Pictures	Nov. 12	89	
Roadhouse (G)	Violet Loraine	Gaumont-British		75	Dec. 29
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17,'35	118	
Stella Biolanti	(Greek Feature)	Frank Norton	Oct. 15	115	
Such Is Life	(Greek Feature)	Frank Norton	Jan. 19,'35	119	
Ta Galazia Keria	(Greek Feature)	Frank Norton	Oct. 15	85	
Ten Minute Alibi (A)	Phillips Holmes	British Lion		80	Feb. 9,'35
Three Songs About Lenin		Amkino	Nov. 6	64	Nov. 17
They Are Looking Up (G)	Cicely Courtneidge	Gaumont-British		100	Feb. 9,'35
Thunderstorm (A)	A. K. Tarasova	Amkino	Sept. 28	80	Oct. 6
Waltz Time in Vienna	Renate Mueller	Ufa			Dec 1
Victor and Victoria (G)	Renate Mueller	Ufa	Jan. 26,'35	84	Feb. 2,'35
Wandering Jew, The (A)	Conrad Veidt	Olympic Pictures		83	Jan. 19,'35

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Jan. 2	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queens of Hearts	June 25	7
Aladdin	Aug. 10	7
The Headless Horsemen	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 26	8
Jack Frost	Dec. 24	8
Little Black Sambo	Jan. 21,'35	1 rl.
Bremen Town Musicians	Feb. 17,'35	1 rl.
Old Mother Hubbard	Mar. 17,'35	1 rl.
Mary's Little Lamb	Apr. 14,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Counsel on De Fence	Oct. 25	20
Harry Langdon		
His Old Flame	Jan. 25,'35	20
Charlie Murray		
Horse Collars	Jan. 10,'35	20
(3 Stooges)		
I'm A Father	Feb. 7,'35	20
Andy Clyde		
In the Dog House	Dec. 1	20
Andy Clyde		
It's the Cat's	Oct. 11	20
Andy Clyde		
Men in Black	Sept. 28	20
(3 Stooges)		
One Too Many	Dec. 28	20
Leon Errol		
Perfectly Mismated	Nov. 20	20
Leon Errol		
Restless Knights	Feb. 20,'35	16½
(3 Stooges)		
Shivers	Dec. 24	20
Harry Langdon		
Three Little Pigskins	Dec. 8	20
(Stooge Comedy)		
COLOR RHAPSODIES 1934-35		
A Cat, A Bell and Mouse		
Babes at Sea	Dec. 12	7
Holiday Land	Nov. 9	7
Make Believe Revue, The	Mar. 22,'35	7
Shoemaker and the Elves	Jan. 20,'35	7
KRAZY KAT KARTOONS 1934-35		
1. The Trapeze Artist	Sept. 1	7
2. Katnips of 1940	Oct. 12	7
3. Krazy's Waterloo	Nov. 16	7
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. Goofy Gondolas	Dec. 21	7
LAUGHING WITH MEDBURY		
8—Among the Latins	Aug. 3	1 rl.
1934-35		
Laughing With Medbury in the Arctics	Sept. 15	10
In Maylasia	Oct. 20	10
Among the Cocoons	Nov. 9	10
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Feb. 28,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 1—	Sept. 15	10
No. 2—	Oct. 12	10
No. 3—	Nov. 9	10
No. 4—	Dec. 12	10
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
MUSICALS		
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTOONS		
Gloom Chasers, The	Jan. 18,'35	7
Happy Butterfly	Dec. 20	7
Scrappy's Experiment		8
Scrappy's Ghost		
1934-35		
Concert Kid	Nov. 2	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises		
SCREEN SNAPSHOTS		
No. 1—	Sept. 29	10½
No. 2—	Oct. 26	10½
No. 3—	Nov. 23	10½
No. 4—	Dec. 21	10½
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
SPICE OF LIFE 1934-35		
No. 1—	Sept. 10	10
No. 2—	Sept. 29	10
No. 3—	Dec. 13	10
No. 4—	Dec. 31	10
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
WORLD OF SPORT		
Anything for a Thrill		1 rl.
Decks Awash	Aug. 10	1 rl.
Heigh-Ho the Fox	June 28	1 rl.
1934-35		
Air Thrills	Mar. 1,'35	10
Good Golfers Start Young	Sept. 20	10
Pardon My Grip	Feb. 1,'35	10
Polo Thrills	Oct. 12	10
Thrill Flashes	Dec. 12	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	28
Chump	Nov. 1	15
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Mire Unga	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear For Music	Mar. 8,'35	2 rls.
Easy Money	Feb. 8,'35	18
Hello, Sailors	Aug. 17	20
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Domestic Bliss-Ters	Oct. 12	19
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Good Luck—Best Wishes	Aug. 24	21
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
SONG HIT STORIES		
Blue and the Gray, The	Mar. 15,'35	1 rl.
Bounding Main, The	Nov. 16	10
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
I Smell Smoke	Apr. 12,'35	1 rl.
Mountain Melody	Aug. 31	10
Song Plugger	Jan. 18,'35	9
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	11
STAR COMEDY SPECIALS		
Dog-Gone Babies	July 6	20
STAR PERSONALITY COMEDIES		
Gentlemen of the Bar	Dec. 28	18
Hayseed Romance	Mar. 15,'35	2 rls.
His Lucky Day	Sept. 21	20
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	2 rls.
One-Run Elmer	Feb. 22,'35	19
Palooka From Paducah	Jan. 11,'35	20
TERRY-TOONS		
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	1 rl.
Rusted Blossoms	Aug. 10	6
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	1 rl.
First Snow, The	Jan. 11,'35	6
Five Puplets	May 17,'35	1 rl.
Flying Oil	Apr. 5,'35	1 rl.
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
Jail Birds	Sept. 21	6
Magic Fish, The	Oct. 19	6
Mice in Council	Aug. 24	6
Modern Red Riding Hood, A	May 3,'35	1 rl.
Moth and the Spider, The	Mar. 8,'35	1 rl.
My Lady's Garden	July 13	6
Old Dog Tray	Mar. 21'35	1rl.
Peg Leg Pete, the Pirate	Apr. 19,'35	1 rl.
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What A Night	Jan. 25,'35	6
Why Mules Leave Home	Sept. 7	6
TOM HOWARD COMEDIES		
Wrong Bottle, The	July 13	16
TREASURE CHEST		
Chums	Mar. 1,'35	1 rl.
Harlem Harmony	Dec. 21	10
Hollywood Gad-About	Oct. 5	9
Hollywood Movie Parade, The	Nov. 2	9
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 19	11
YOUNG ROMANCE		
It Never Rains	Mar. 29,'35	1 rl.
Moon Over Manhattan	Feb. 15,'35	17
Three Cheers for Love	Dec. 14	19

FIRST DIVISION

Title	Rel. Date	Min.
(Technicolor)		
1. In a Monastery Garden	Oct. 2	7
2. Mexican Idyl	Oct. 16	
3. Fingal's Cave	Nov. 13	
4. Lieberstraum	Nov. 3	
5. Dance of the Hours	Dec. 15	
6. Ava Maria	Jan. 1,'35	
Barcarolle		8
Irish Melody		8
Italian Caprice		8
Old Faithful Speaks		8
Mediterranean Songs		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Man's Mania for Speed		10
Marching With Science		9
On Foreign Service		9
Casting for Luck		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Picturesque Portugal		9
Crossroads of the World		9
Geneva-By The-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please		
Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	18
Movie Daze		18
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple	Sept. 8	18
You Said A Hatful	Oct. 13	19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Bring the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Holland in Tulip Time	Sept. 15	9
Ireland, The Emerald Isle	Dec. 8	8
Rainbow Canyon	Feb. 2,'35	8
Switzerland, The Beautiful	Oct. 13	9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10		10
HAPPY HARMONIES (Harman-Ising)		
1—The Discontented Canary	Sept. 1	9
2—Old Pioneer	Sept. 29	8
3—A Tale of the Vienna Woods	Oct. 27	9
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
LAUREL & HARDY		
Fixer-Uppers		
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Grandfather's Clock	Oct. 27	17
Spectacle Maker, The	Sept. 22	20
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days	Nov. 17	11
Donkey Baseball		8
Motorcycle Cossacks	Jan. 12,'35	9
Little Feller	May 26	8
Old Shep	June 23	9
Pichianni Troupe	Sept. 22	9
Pro Football		9
Rugby	Dec. 15	10
Strikes and Spares	Oct. 20	9
Taking Care of Baby	Aug. 25	9
Trick Golf	Mar. 24	8
Vital Victuals	Mar. 8	10
(Color)		
Windy		11
OUR GANG		
Mama's Little Pirate	Nov. 3	18
Shrimps for a Day		21
Mike Fright	Aug. 25	18
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister Sing!		21
Three Chumps Ahead		2 rls.
Tin Man, The		15
Treasure Blues		19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		7
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr.	Mar. 10	8
(Color)		
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 18,'35	7
Betty Boop's Life Guard	July 13	7
Betty Boop's Life Pal	Sept. 21	7
Betty Boop's Prize Show	Oct. 19	7
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Stop That Noise	Mar. 15,'35	
Taking the Blame	Feb. 15,'35	1 rl.
Keep in Style	Nov. 16	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
An Elephant Never Forgets	Dec. 28	7
Little Dutch Mill	Oct. 26	7
Poor Cinderella	Aug. 3	7
Song of the Birds	Mar. 1,'35	
HEADLINERS		
Cab Calloway's Hi-De-Ho	Aug. 24	11
Feminine Rhythm	Feb. 8,'35	1 rl.
Ina Ray Hutton and Her Melodears		
Club Continental	Oct. 5	10
Leon Belasco & Orchestra - Geo. Givot - Vivian Janis-Grace Barry		
Hollywood Rhythm	Nov. 16	10
Gordon and Revel - Lyda Roberti - Jack Oakie - Norman Taurog - LeRoy Prinz - Edith and Bill Wilshire		
Ladies That Play	Dec. 7	10
Phil Spitalny and His Musical Ladies		
Melody Magic	Mar. 22,'35	
Million Dollar Notes	Feb. 8,'35	
Red Nichols and his World Famous Pennies		
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof	Oct. 26	11
Anson Weeks & Orchestra		
Society Notes	Aug. 3	10
Song Writers of the Gay Nineties	Mar. 1,'35	
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 1 — Song Makers of the Nation—Chas. Tobias —Flowery Kingdom of America — The Windjammer	Aug. 17	10
No. 2—The Big Harvest—Geared Rhythm — Denys Wortman	Sept. 14	10
No. 3—Bear Facts — The Valley of Silence—Irving Mills	Oct. 12	10
No. 4—Tub Boat Ahoy—Hot Dog—Mabel Wayne	Nov. 9	10
No. 5—Rose of Bulgaria—O. Soglow—Coney Island	Dec. 7	10
No. 6—Twilight Melody — Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Baby Blues	Oct. 5	10
(Technicolor)		
Coo-Coo News	Jan. 25,'35	
Jungle Antics	Feb. 22,'35	1 rl.
Laugh These Off	Mar. 22,'35	
Madhouse Movies No. 1	Aug. 24	9
Manhattan Rhythm	Mar. 8,'35	
Monkey Shines	Nov. 16	1 rl.
Movie Sideshow	Jan. 11,'35	11
Nerve of Some Women, The	Nov. 2	10
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	
Superstition of the Black Cat	Aug. 10	10
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Axe Me Another	Aug. 24	7
Be Kind to Animals	Feb. 22,'35	1 rl.
Beware of Barnacle Bill	Jan. 25,'35	7
Dance Contest	Nov. 23	
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
SCREEN SONGS		
Love Thy Neighbor	July 29	7
Mary Small		
SCREEN SOUVENIRS		
No. 1		1 rl.
No. 2		1 rl.
No. 3		1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	10
No. 4—Keeping Time	Oct. 26	11
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	1 rl.
TWO-REEL COMEDIES		
Making the Rounds	July 6	21
Pallette-Catlett		
New Dealers, The	Apr. 6	20
Pallette-Catlett		
News Hounds	June 1	20
Pallette-Catlett		
No More Bridge	Mar. 16	21
Leon Errol		
Oil's Well	May 4	22
Chic Sale		
Old Bugler, The	Jan. 5	20
Chic Sale		
Petting Preferred	Apr. 27	10
Pleased to Meet Cha!	Mar. 22,'35	
Sporting Sounds	Mar. 22,'35	
Up and Down	Mar. 2	21
Franklyn Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Contented Calves	Aug. 9	20½
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Ocean Swells	Oct. 12	21
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-issues)		
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In A Pig's Eye	Dec. 28	20½
In the Devil Dog House	Feb. 2	21
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
DUMBBELL LETTERS		
No. 3	Aug. 17	4
No. 4	Sept. 28	4½
No. 5	Oct. 26	5
No. 6	Nov. 23	4½
No. 7	Dec. 21	5
No. 8	Jan. 4,'35	5½
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
EASY ACES		
Pharaohland	Feb. 22,'35	9
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
How To Break 90 at Croquet	Jan. 4,'35	15
HEADLINER SERIES		
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
EDGAR KENNEDY COMEDIES		
Blasted Event	June 29	18
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr		
If This Isn't Love	Sept. 28	21½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES		
(Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Southern Style	Sept. 14	20
Ticket Or Leave It	May 26,'35	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-34)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RAINBOW PARADE CARTOONS		
Parrotville Fire Dept.	Sept. 14	7
Parrotville Old Folks	Jan. 25,'35	7
Pastrytown Wedding	July 27	8
Sunshine Makers, The	Jan. 11,'35	8
SOGLOW'S "THE KING" CARTOONS		
Cactus King	June 8	1 rl.
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstakes Race, 1934	Apr. 2	10
La Cucaracha	Aug. 31	20½
Steffi Duna-Don Alvarado		
(Technicolor)		
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
Along Came A Duck	Aug. 10	8½
Grandfather's Clock	June 29	8½
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Red Republic	Sept. 21	10

STATE RIGHTS

Title	Rel. Date	Min.
CENTRAL		
Child of Mother India		30
Hindu Holiday		9
GENERAL FILMS		
It's a Bird		14
MARY WARNER		
Olympic Winter Sports Capital		8
METROPOLITAN LIFE		
Once Upon a Time		10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
8. Mickey Plays Papa	Sept. 29	
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert	Feb. 23,'35	
SILLY SYMPHONIES		
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	7
8. Peculiar Penguins	Sept. 6	8
9. Goddess of Spring	Nov. 1	
10. The Golden Touch		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1	9
No. 2—Toyland Premiere	Dec. 10	9
GOING PLACES with LOWELL THOMAS		
No. 1	Sept. 10	9
No. 2	Oct. 8	1 rl.
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
No. 6	Jan. 14,'35	9
No. 7		9
No. 8	Mar. 25,'35	
GOOFYTONE NEWS		
No. 7	Apr. 30	9
OSWALD CARTOONS		
Happy Pilgrims	Sept. 3	7
Hill Billys	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Sky Larks	Oct. 22	8
Spring in the Park	Nov. 12	7
Two Little Lambs	Mar. 11,'35	1 rl.
Wax Works, The	June 25	9
William Tell	July 9	8
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	10
No. 3—Novelty	Oct. 22	9
No. 4—Novelty	Nov. 26	9
No. 5—Novelty	Dec. 17	8
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	1 rl.
No. 8—Novelty	Apr. 1,'35	1 rl.
UNIVERSAL COMEDIES		
At the Mike	Oct. 10	20
(Mentone No. 3-A)		
Demi Tasse	Oct. 3	2 rls.
(Doane Musical No. 1)		
Doin' the Town	Jan. 30,'35	18
(Mentone No. 9-A)		
Fads and Fancies	Aug. 22	20
(Mentone No. 13)		
Father Knows Best	Feb. 20,'35	2 rls.
Sterling Holloway		
Gus Van and His Neighbors	Sept. 19	18
(Mentone No. 2-A)		
Henry's Social Splash	Dec. 19	21
Henry Armetta		
Hits of Today	Aug. 15	2 rls.
(Mentone No. 12)		
Hollywood Trouble	Jan. 9,'35	20
Just We Two	Aug. 8	19
Knickerbocker Knights	Dec. 12	20
Mentone		
Meet the Professor	Feb. 13,'35	19
(Mentone No. 10-A)		
Night in a Night Club, A	Sept. 2	18
(Mentone No. 1-A)		
Oh What a Business	Nov. 28	2 rls.
(Mentone No. 5-A)		
Picnic Perils	July 18	21
Sterling Holloway		
Revue A la Carte	Jan. 16,'35	17
Tom Patricola		
(Mentone No. 8)		
Soup for Nuts	June 27	2 rls.
(Mentone No. 11)		
Sterling's Rival Romeo	Nov. 14	2 rls.
Sterling Holloway		
Tid Bits	Oct. 24	2 rls.
(Doane Musical No. 2)		
Well, By George	Oct. 31	20
(Mentone No. 4-A)		
Georgie Price		
Whole Show, The	Dec. 26	20
(Mentone No. 7-A)		
James Barton		
World's Fair and Warmer	Oct. 17	22

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 20—Daredevil O'Dare	Aug. 11	19
Ben Blue		
1934-35		
All Sealed Up	Sept. 15	19
Ben Blue		
Get Rich Quick	Apr. 20,'35	2 rls.
Allen Jenkins		
His First Flame	Mar. 9,'35	
Shemp Howard-Daphne Pollard		
Oh Sailor Behave	Sept. 29	17
El Brendel		
Old Gray Mayor, The	Apr. 6,'35	2 rls.
Bob Hope		
Smoked Hams	Oct. 20	18
Shemp Howard-Daphne Pollard		
So You Won't T-T-T-Talk	Nov. 3	20
Roscoe Ates		
Out of Order	Nov. 17	19
Ben Blue		
Vacation Daze		2 rls.
Jenkins & Donnelly		
Dizzy and Daffy	Dec. 15	19
Dizzy and Daffy Dean		
Once Over Lightly	Jan. 12,'35	2 rls.
Roscoe Ates		
Radio Scout	Jan 26,'35	19
El Brendel		
High, Wide and Hansom	Feb. 9,'35	2 rls.
Herb Williams		
BROADWAY BREVITIES		
No. 32—The Policy Girl	Aug. 11	20
Mitzi Mayfair-Roscoe Ails		
1934-1935		
Syncopated City	Sept. 1	20
Hal LeRoy-Dorothy Dare		
Paree, Paree	Sept. 8	21
Dorothy Stone-Bob Hope		
Good Morning Eve	Sept. 22	19
Leon Errol		
(Technicolor)		
No Contest	Oct. 6	21
Ruth Etting		
Off the Beat	Oct. 18	20
Morton Downey		
The Flame Song	Oct. 27	19
Bernice Claire-J. Harold Murray		
Gem of the Ocean	Nov. 19	20
Jeanne Aubert		
Gypsy Sweetheart	Mar. 30,'35	2 rls.
Winifred Shaw-Phil Regan		
Hear Ye! Hear Ye!	Dec. 22	2 rls.
Vera Van and the Yacht Club Boys		
See, See, Senorita	Jan. 12,'35	2 rls.
Tito Guizar-Armida		
What, No Men?	Jan. 5,'35	21
El Brendel-Phil Regan		
(Tehnicolor)		
Soft Drinks & Sweet Music	Dec. 8	20
George Price-Sylvia Froos		
Show Kids	Jan. 5,'35	20
Meglin Kiddies		
Tad Alexander		
Radio Silly	Jan. 9,'35	2 rls.
Cross & Dunn		
Cherchez La Femme	Feb. 2,'35	2 rls.
Jeanne Aubert		
In the Spotlight	Feb. 22,'35	2 rls.
Hal LeRoy & Dorothy Lee		
Mr. & Mrs. Melody	Mar. 16,'35	
Ilomay Bailey—Lee Seems		
Shoestring Follies	Feb. 16,'35	2 rls.
Eddie Peabody		
Singing Silhouette, The	Mar. 16,'35	2 rls.
Ogla Baclanova		
Castle of Dreams, The	Apr. 6,'35	2 rls.
Morton Downey		
Cure It With Music	Apr. 13,'35	2 rls.
Fifi D'Orsay		
Minstrels	Apr. 27,'35	2 rls.
Pick & Pat		
LOONEY TUNES		
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy		1 rl.
1934-1935)		
No. 1—Buddy's Adventures		1 rl.
No. 2—Buddy the Dentist		1 rl.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		1 rl.
No. 5—Buddy's Pony Express		1 rl.
MELODY MASTERS		
1934-1935		
Mirrors	Sept. 8	11
Freddy Rich & Orchestra		
Phil Spitalny and his Musical Queens	Oct. 6	10
Richard Himber & His Orchestra	Nov. 3	10
Don Redman & His Band	Dec. 29	10
Will Osborne & His Orchestra	Dec. 1	10
A & P Gypsies	Jan. 26,'35	10
Harry Horlick		
Charlie Davis & Band	Feb. 16,'35	1 rl.
Rimac's Rhumba Orchestra	Mar. 2,'35	1 rl.
Barney Rapp and His Orchestra	Mar. 16,'35	1 rl.
MERRIE MELODIES		
1934-35 (In Color)		
No. 1—Those Beautiful Dames		7
No. 2—Pop Goes My Heart		7
No. 3—Mr. & Mrs. Is the Name		7
No. 4—Country Boy		1 rl.
No. 5—I Haven't Got a Hat		1 rl.
SEE AMERICA FIRST		
E. M. NEWMAN		
No. 1—Pilgrim Days	Oct. 27	11
No. 2—Boston Tea Party	Nov. 17	11
No. 3—Hail Columbia	Dec. 8	10
No. 4—Remember the Alamo	Dec. 29	10
No. 5—Trail of the 49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue & the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	
No. 9—Westward Bound	Apr. 13,'35	1 rl.
No. 10—Remember the Maine	May 4,'35	1 rl.
PEPPER POT		
No. 24—At the Races	July 21	10
Edgar Bergen		
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9
1934-35		
Little Jack Little	Sept. 1	9
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live	Nov. 10	9
Gus Edwards		
Two Boobs In a Balloon		
Edgar Bergen		
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	De. 15	9
Listening In	Dec. 8	10
Radio Reel No. 2		
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru A Hollywood Studio	Feb. 2,'35	8
We Do Our Part	Feb. 9,'35	1 rl.
Radio Reel No. 3		
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars	Mar. 22,'35	10
Radio Ramblers		
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot	Mar. 30,'35	
Radio Reel No 4		
Some Bridge Work	Apr. 13,'35	1 rl.
Easy Aces		
Vaudeville Reel	Apr. 27,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles	July 1	2 rls.
Boy Scouts		(each)

MASCOT

Title	Rel. Date	Min.
Burn 'Em Up Barnes	June 16	2 rls.
Jack Mulhall-Lola Lane-Frankie Darro		(each)
Lost Jungle, The	June 13	2 rls.
Clyde Beatty		(each)
Law of the Wild	Sept. 5	2 rls.
Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer		(each)
Mystery Mountain	Dec. 3	2 rls.
Ken Maynard-Verna Hillie		(each)
Phantom Empire	Feb. 23,'35	2 rls.
Gene Autry-Frankie Darro		(each)

PRINCIPAL

Title	Rel. Date	Min.
Chandu on the Magic Island		
Bela Lugosi, Maria Alba		
Return of Chandu, The	Oct. 1	
Bela Lugosi-Maria Alba	(Seven reel feature followed by eight two reel episodes)	

UNIVERSAL

Title	Rel. Date	Min.
Red Rider, The	July 16	20
Buck Jones		(each)
(15 episodes)		
Rustler's of Red Dog	Jan. 21,'35	20
John Mack Brown		(each)
(12 episodes)		
Tailspin Tommy	Oct. 29	20
Maurice Murphy-Noah Berry, Jr.		(each)
Vanishing Shadow, The	Apr. 23	20
Onslow Stevens-Ada Ince		(each)

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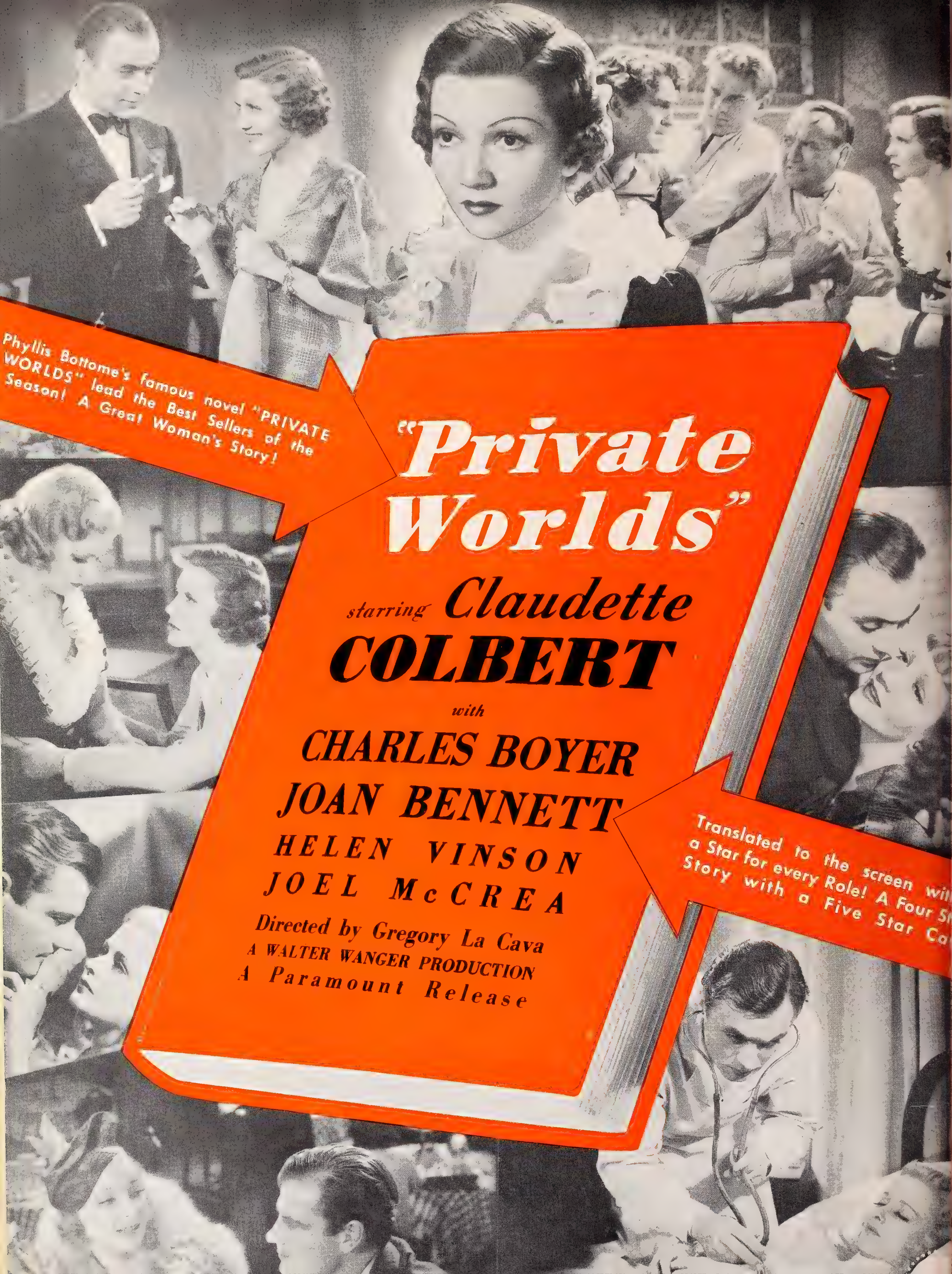

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MOTION PICTURE HERALD

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TRI-ERGON RULING BUSTS FOX DREAM OF ROYALTIES

Decisions by U. S. Supreme Court Invalidate William Fox's Claims under Flywheel and Double Printing Patents; Full Text of Rulings » » »

WEBB PLAN APPROVAL ASSURES CONTINUED PATHE OPERATION

Company Program Does Not Include Making Pictures but Concentrates on Development of Film Printing and Financing of Production » »

Two Sections — Section One

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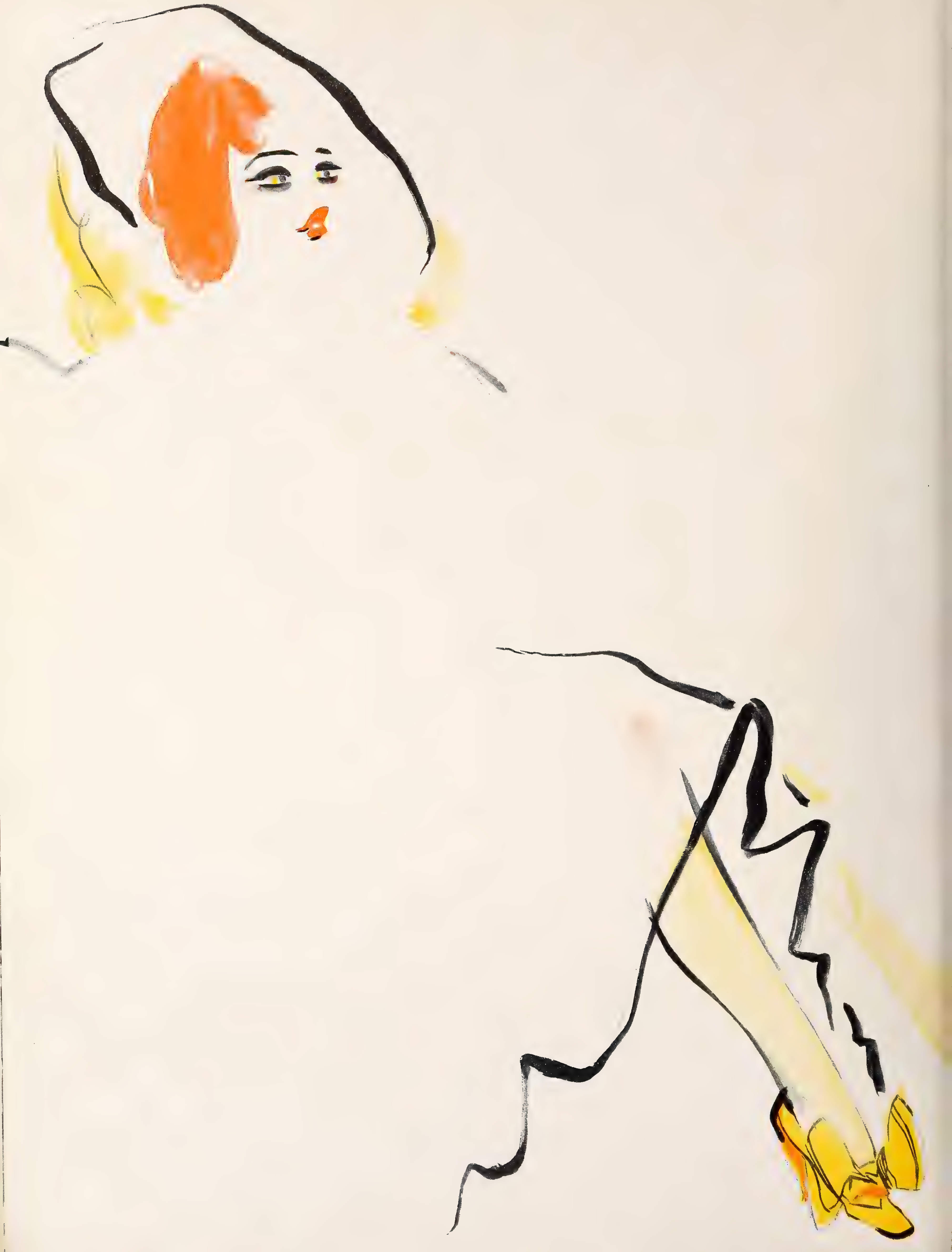
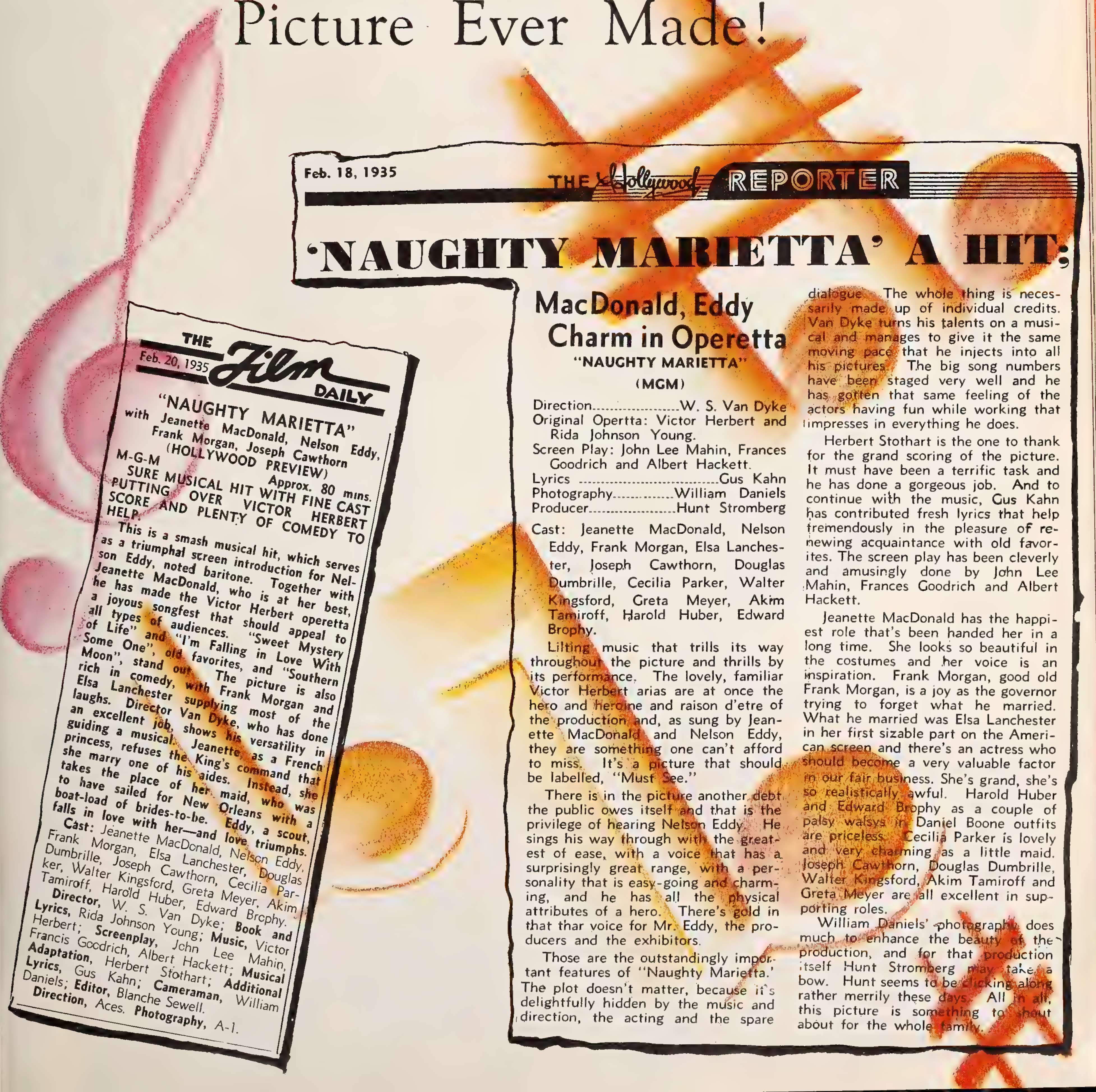


NAUGHTY MARIETTA

The Greatest Singing Picture Ever Made!



Feb. 18, 1935

THE Hollywood REPORTER

'NAUGHTY MARIETTA' A HIT;

MacDonald, Eddy Charm in Operetta

"NAUGHTY MARIETTA"

(MGM)

Direction......................W. S. Van Dyke
Original Opertta: Victor Herbert and Rida Johnson Young.
Screen Play: John Lee Mahin, Frances Goodrich and Albert Hackett.
Lyrics ....Gus Kahn
Photography..............William Daniels
Producer.....................Hunt Stromberg

Cast: Jeanette MacDonald, Nelson Eddy, Frank Morgan, Elsa Lanchester, Joseph Cawthorn, Douglas Dumbrille, Cecilia Parker, Walter Kingsford, Greta Meyer, Akim Tamiroff, Harold Huber, Edward Brophy.

Lilting music that trills its way throughout the picture and thrills by its performance. The lovely, familiar Victor Herbert arias are at once the hero and heroine and raison d'etre of the production and, as sung by Jeanette MacDonald and Nelson Eddy, they are something one can't afford to miss. It's a picture that should be labelled, "Must See."

There is in the picture another debt the public owes itself and that is the privilege of hearing Nelson Eddy. He sings his way through with the greatest of ease, with a voice that has a surprisingly great range, with a personality that is easy-going and charming, and he has all the physical attributes of a hero. There's gold in that thar voice for Mr. Eddy, the producers and the exhibitors.

Those are the outstandingly important features of "Naughty Marietta.' The plot doesn't matter, because it's delightfully hidden by the music and direction, the acting and the spare dialogue. The whole thing is necessarily made up of individual credits. Van Dyke turns his talents on a musical and manages to give it the same moving pace that he injects into all his pictures. The big song numbers have been staged very well and he has gotten that same feeling of the actors having fun while working that impresses in everything he does.

Herbert Stothart is the one to thank for the grand scoring of the picture. It must have been a terrific task and he has done a gorgeous job. And to continue with the music, Gus Kahn has contributed fresh lyrics that help tremendously in the pleasure of renewing acquaintance with old favorites. The screen play has been cleverly and amusingly done by John Lee Mahin, Frances Goodrich and Albert Hackett.

Jeanette MacDonald has the happiest role that's been handed her in a long time. She looks so beautiful in the costumes and her voice is an inspiration. Frank Morgan, good old Frank Morgan, is a joy as the governor trying to forget what he married. What he married was Elsa Lanchester in her first sizable part on the American screen and there's an actress who should become a very valuable factor in our fair business. She's grand, she's so realistically awful. Harold Huber and Edward Brophy as a couple of palsy walsys in Daniel Boone outfits are priceless. Cecilia Parker is lovely and very charming as a little maid. Joseph Cawthorn, Douglas Dumbrille, Walter Kingsford, Akim Tamiroff and Greta Meyer are all excellent in supporting roles.

William Daniels' photography does much to enhance the beauty of the production, and for that production itself Hunt Stromberg may take a bow. Hunt seems to be clicking along rather merrily these days. All in all, this picture is something to shout about for the whole family.

Feb. 20, 1935

THE Film DAILY

"NAUGHTY MARIETTA"

with Jeanette MacDonald, Nelson Eddy, Frank Morgan, Joseph Cawthorn
(HOLLYWOOD PREVIEW)
M-G-M
Approx. 80 mins.

SURE MUSICAL HIT WITH FINE CAST PUTTING OVER VICTOR HERBERT SCORE AND PLENTY OF COMEDY TO HELP.

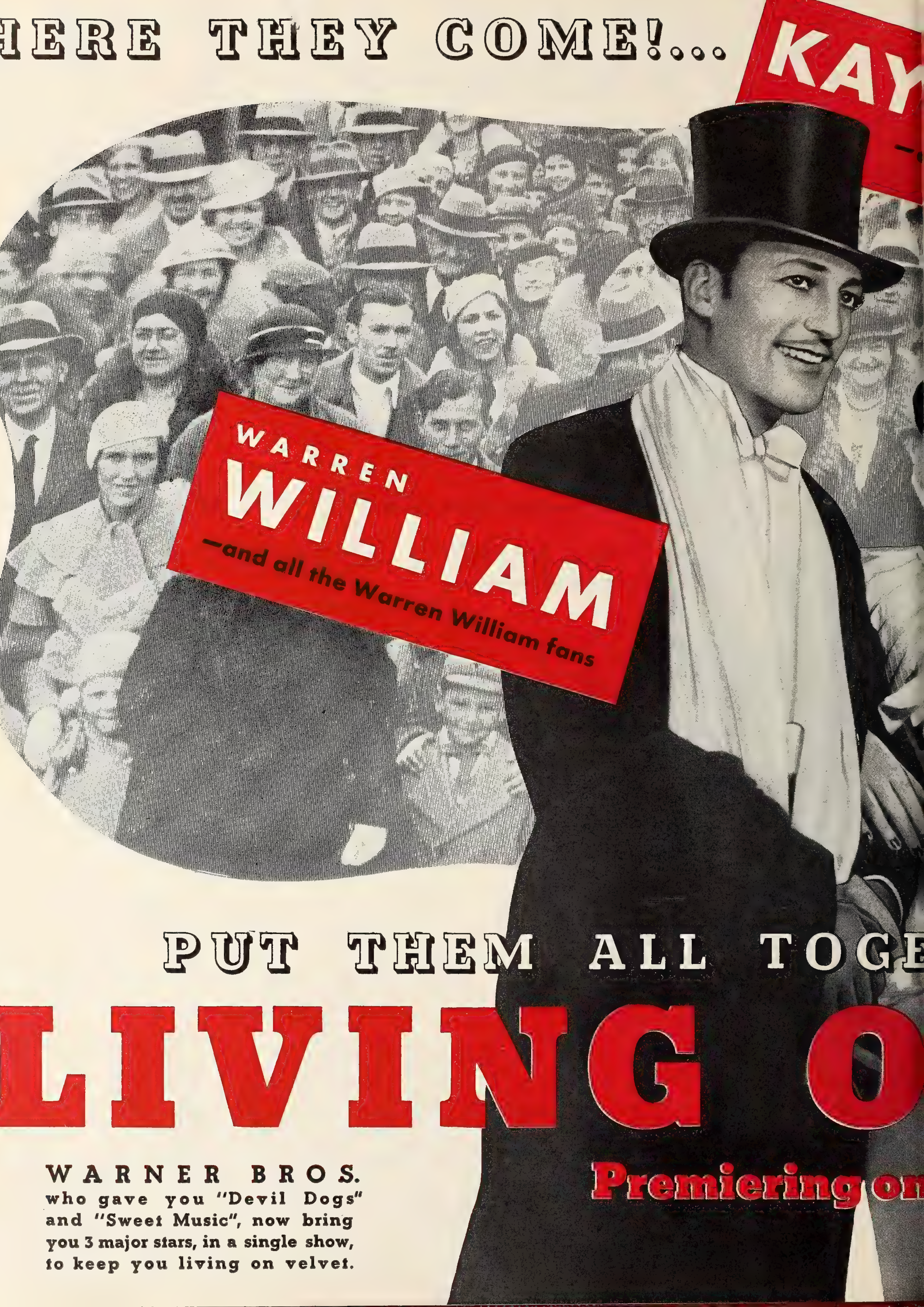
This is a smash musical hit, which serves as a triumphal screen introduction for Nelson Eddy, noted baritone. Together with Jeanette MacDonald, who is at her best, he has made the Victor Herbert operetta a joyous songfest that should appeal to all types of audiences. "Sweet Mystery of Life" and "I'm Falling in Love With Some One", old favorites, and "Southern Moon", stand out. The picture is also rich in comedy, with Frank Morgan and Elsa Lanchester supplying most of the laughs. Director Van Dyke, who has done an excellent job, shows his versatility in guiding a musical. Jeanette, as a French princess, refuses the King's command that she marry one of his aides. Instead, she takes the place of her maid, who was to have sailed for New Orleans with a boat-load of brides-to-be. Eddy, a scout, falls in love with her—and love triumphs.

Cast: Jeanette MacDonald, Nelson Eddy, Frank Morgan, Elsa Lanchester, Douglas Dumbrille, Joseph Cawthorn, Cecilia Parker, Walter Kingsford, Greta Meyer, Akim Tamiroff, Harold Huber, Edward Brophy.

Director, W. S. Van Dyke; **Book and Lyrics,** Rida Johnson Young; **Music,** Victor Herbert; **Screenplay,** John Lee Mahin, Francis Goodrich, Albert Hackett; **Musical Adaptation,** Herbert Stothart; **Additional Lyrics,** Gus Kahn; **Cameraman,** William Daniels; **Editor,** Blanche Sewell.

Direction, Aces. **Photography,** A-1.

HERE THEY COME!...


KAY
WARREN
WILLIAM
—and all the Warren William fans

PUT THEM ALL TOGE

'LIVING O

Premiering on

WARNER BROS.
who gave you "Devil Dogs"
and "Sweet Music", now bring
you 3 major stars, in a single show,
to keep you living on velvet.

FRANCIS
all the Kay Francis fans
GEO. BRENT
—and all the George Brent fans

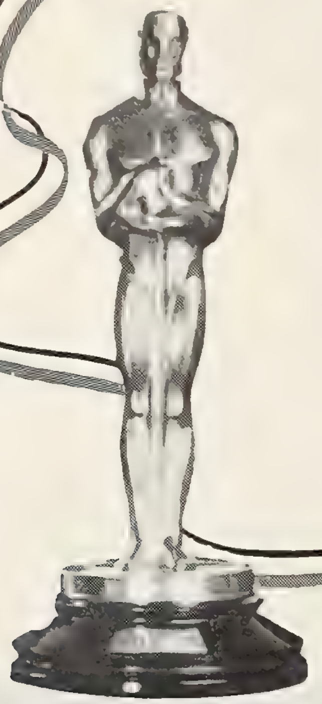
THER AND IT MEANS

N VELVET"

Broadway This Week

FRANK BORZAGE who helped make "Flirtation Walk" one of the box-office champions of 1934, turns in another swell directorial job in this First National Picture.

Special Academy Award to
SHIRLEY TEMPLE
for the greatest 1934 contribution to pictures



Said Irvin S. Cobb in making the presentation: "When Santa Claus brought you down creation's chimney, he brought the loveliest Christmas present that was ever given to the world. Shirley, honey, you cannot realize the full importance of this occasion, but you will in later years. You have given the world one of its greatest gifts. I am told you have made more people happy and made more children laugh than any child your age in the history of the world. So, on behalf of the Academy, I give you this statuette with all love and admiration."

You deserve it for 1935, too,
Shirley. "The Little Colonel"
is a hold-over all over!

FOX

MOTION PICTURE HERALD

Vol. 118, No. 10 March 9, 1935

IT CAN BE DONE

THE attention of the motion picture industry may well be directed to the significance of the procedure by which Universal Pictures Corporation has enforced retraction from the "press of the air" in connection with a chatter broadcaster's erroneous report of the sale of the company.

The motion picture has long been subject to the destructive and sensation seeking air gossip of the radio columnists.

The motion picture has been taking it from the radio, with much of the same unreasonable meekness with which it accepts irresponsible and destructive journalism of the fan press and sectors of the alleged trade press.

There is perhaps not much that is to be done about mere incompetent journalism and editorship either on the air or on printed page, but there are remedies against gross irresponsibility and the recklessness which is so closely akin to malice. Freedom of speech and freedom of the press do not imply that printer's ink and the microphone can be made the plaything of ignorant, conscienceless adventures in the jungles of gossipland.

The best that is done in radio-journalism is decidedly excellent. The worst that is done on the air is the worst in the world—and that is the part the motion picture has been getting.

△ △ △

FILM BIOLOGY

THE news of the week concerning the rehabilitation of Pathe Exchange, Inc., is interesting evidence of the vast vitality of the motion picture. Here is a corporation which was cut precisely in two by a half-accomplished liquidation, and thereupon proceeds to grow a new head and complete organism from the unliquidated tail end. What a rooster!

△ △ △

AS YOU WERE

THE great Tri-Ergon specter has vanished, slipping off into history along with that long array of tremendous things that never were.

The audit continues to show that in the world of the motion picture there is more probability of profit on the screen than in the courts.

There is to be sure no final certainty of opinion justified in unfinished patent controversies of any sort, the courts being technologically handicapped as they are, but the publicity given to the ambitions of Mr. William Fox, as based on Tri-Ergon, loomed much larger than the facts warranted at any time. It is pleasant to recall at the moment that *Motion Picture Herald's* presentations on the subject refused to view with alarm. In our issue of October 20, 1934, in an article entitled "Inside of the Patents," the editor of *Motion Picture Herald* said:

> **"We shall, if we survive years enough to see the end of the sound picture patents litigations, pending and impending, find once again that something did not happen. . . ."**

With respect to patent excitements of the sort it is a safe general assumption that the known history of an industry always includes the complete line of significant elements of development, and that surprises from ambush outside the regular pattern of growth are seldom well founded. A great many patent claims are merely good stories for the Sunday supplements.

△ △ △

IF indeed, as seems possible, Mr. Phillips Lord, radio entertainer aboard his schooner, the Seth Parker, in the South Seas, was looking for publicity, he seems to have got it—of a sort, that sort that confers little on American status the world around. The "perils" which menaced the Seth Parker appear to have been almost as desperate as the dangers of Commander Byrd's sojourn in the insulated bungalows of Little America. The path of the publicity bungler is beset with punctures and blow-outs.

△ △ △

MOVIES—WHEN HE GOES OUT

A SURVEY by the National Recreation Association sets forth that the average citizen makes the motion picture third of his amusements, the first and second being reading newspapers and listening to the radio, respectively. It is pleasant to know that when he is sufficiently stirred to get up and go somewhere, the first place he thinks of is the picture theatre. The report also tends to give support to our frequent assertion that the newspaper of today tends to be mostly penny vaudeville—an amusement enterprise.

△ △ △

March 13 is announced by the Brewers' Board of Trade as the official release date for the bock beer of 1935. Then before long there will be the May wine, brewed with herbs. Things could be worse.

△ △ △

THIS being early March, they are making maple sugar in New England, the jonquils are peeping through, the first robins have been reported in Bronx Park, and Mr. Samuel Goldwyn has arrived from Hollywood, on his way to London, with his annual spring headline making interviews. Looks like a good season.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK---

FILMS ABROAD

"Hollywood is the one place where good pictures are made consistently, although notable strides are being made abroad," says Actor Victor Varconi, in Europe three years, now back in RKO Radio's "Roberta." He calls the film industry dead in Germany, points to some interesting activity in Vienna, and little of importance elsewhere except in England, although he sees British production no threat to Hollywood. . . .

LOTTERY FINE

Imposed on Harry Wade, operating at Talladega, Ala., was a $100 fine by Judge Grubb in Birmingham federal court for running an advertisement that a "live baby" would be given away in a lottery. The charge was using the mails in connection with a lottery, to which Mr. Wade pleaded guilty. . . .

TRAGEDY

Crashing tragedy last week ended what was to have been a novel stunt advertising Warner's "Devil Dogs of the Air" at the Plaza, in Lamar, Mo. Rex Thomas, *Lamar Democrat* reporter, went aloft to "bombard" the town with ad material, with him going Maurice Bassett, local sheriff's son, and pilot Ward Millard. As hundreds watched, the plane spun, dived to the street from 350 feet up. Thomas, Bassett were killed. . . .

IMPROVEMENT

Generally improved conditions, theatre business uptrend, a new note of optimism, were the encouraging discoveries of Norman Moray, Vitaphone sales manager, on his tour of numerous situations in the country. He restates a perennial truth, "Good pictures are doing excellent business.". . .

COLUMBIA EXPANDS

Expanding, Columbia's studio has purchased a 40-acre tract near Burbank, Cal., to be used for permanent outdoor sets, since the company has long found it necessary to lease exterior locations from other studios having their own ranches. . . .

BERMUDA MERGER

Bermuda General Theatres has been formed to operate the combined properties of Bermuda Moving Picture Company, Ltd., with nine houses, and Reid Hall, Ltd., with six. Three theatres will be closed. The deal was arranged by E. S. C. Coppock, with Paramount for many years and noted as a circuit "doctor." A business committee of two directors from each company will be actively in charge. . . .

COSTLIEST TOY

The world's costliest toy, Colleen Moore's famed doll's house, containing 20 rooms, inlaid with gold and jewels, beautifully furnished, fully equipped in miniature, even to tiny books by famous authors, a usable radio, a working organ, the whole taking nine years, employing 700 workmen, and costing $435,000, will be on display at Macy's in New York April 8, first stop on a world tour to raise funds for crippled American children. . . .

FILMED HISTORY

At the California Pacific International Exposition, opening May 29 on the Coast, will be shown a film recounting the history of the building of the West, sponsored by F. J. Hansen Company, Ltd., real estate developers of San Diego. From the arrival of Juan Rodriguez Cabrillo to the exposition itself, the film will span the years of California development. . . .

BOARD DECISION

The Los Angeles code grievance board recently refused to accede to the demand of the ITO of Southern California that Harry Hicks be dropped from the board for alleged violation of the code through the use of script. Mr. Hicks is said to have agreed to stop the practice. . . .

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GRACE MOORE

Recognizing the screen as an art "vitally affecting our national culture at the present stage of our evolving civilization," the Society of Arts and Sciences has awarded its annual fellowship gold medal for distinguished service to Grace Moore, opera star, for her work in Columbia's "One Night of Love." Miss Moore thus joins a distinguished company of 52 previous recipients, only one of whom was a woman, the stage's Eva LeGallienne. . . .

ITALIAN VERSION

Last weekend opened at the Venice (formerly Jolson) theatre on Broadway, "Il Martirio Dei Cristiani," which is an Italian dialogue-dubbed version of the Paramount-DeMille spectacle, "The Sign of the Cross." Clemente Giglio presents the film as his first under a Paramount contract for exclusive American exhibition of Italian versions of Paramount product. . . .

MEXICAN TAX

Under an amendment to the Mexican income tax act, distributors must pay a 6 per cent import in fiscal stamps on money received in rentals from exhibitors, who must request receipts from distributors bearing the stamps before paying rentals. In January of each year distributors must report to the finance department their total income for the previous calendar year. . . .

SMPE MEDAL

Created by the Society of Motion Picture Engineers is a new award, the Progress Medal, to be presented to an individual for outstanding work resulting in significant advance of motion picture technology. The award will be made at the fall convention of the Society. A committee, headed by Dr. Alfred N. Goldsmith, has been named to select the recipient. . . .

JOE WEBER, EXHIBITOR

From stage to screen, in a sense, has gone Joe Weber, of the famous old vaudeville team of Weber and Fields, having taken over operation of the DeLuxe, film house on New York's 125th street, where he will exhibit under a double feature policy. Screen, stage stars have promised to attend his opening performance. . . .

OVERSEATING

Milwaukee members of the MPTO of Wisconsin and Upper Michigan have petitioned the mayor to regulate new theatre construction in the city. Members point to 75 theatres, with more than 82,000 seats, a ratio of seven persons for each seat. . . .

SUPREME COURT SMASHES FOX HOPE OF NEW EMPIRE

Highest Tribunal Finds the Tri-Ergon Sound Patents Are Based on "Ancient Devices" and They "Lack Invention"

Decisions Dispose of 30 Suits and Automatically Prevent William Fox from Pressing for Many Millions in Royalties

Complete text of the decisions handed down on Monday by the United States Supreme Court at Washington denying William Fox's "flywheel" and "double printing" Tri-Ergon claims starts on page 57.

The United States Supreme Court this week blasted with dramatic swiftness the visions of William Fox of a new empire of the motion picture with himself on the throne when it declared that the Tri-Ergon sound patents, upon which he hoped to collect millions in royalties, were based on "ancient mechanical devices" and "lacked invention."

Reversing the lower courts, in expressions considerably more definite than marked their recent "gold clause" ruling, the judges of the high court, without a dissenting vote, held invalid claims of infringement which Mr. Fox had advanced against virtually the entire industry during a four-year court battle in behalf of Tri-Ergon's "double printing" patent for recording, and "flywheel" mechanism in reproduction.

The decisions finally and effectively dispose of some 30 suits filed in a wholesale court attack against producers, distributors, exhibitors and film laboratories, thereby relieving the industry of any worries of threatening interruptions in motion picture sound procedure, and preventing Mr. Fox from pressing his demands for royalties amounting to millions.

Asserting that Tri-Ergon was not entitled to patent protection of the discoveries, and that "the record fails to show that there was any long-felt or generally recognized want in the motion picture industry for the devices" defined by the claims, the Supreme Court at once kept the sound industry in status quo and shattered any hopes William Fox may have had for a "comeback" through Tri-Ergon.

Word from Washington on Monday indicating the Supreme Court had found that the technical methods involved in the litigation "required only the exercise of ordinary good judgment and not the inventive faculty," stimulated industry management, for while the final decision has been awaited with optimism there was a realization that Mr. Fox had already been sustained by all of the lower courts.

Developments in lower courts in recent years had established somewhat the nature of Mr. Fox's scheme by which he hoped, some day, to lay tribute on practically every company in the industry, collecting large royalties on the rights to the two sound mechanisms developed by three unknown German inventors and purchased by him seven years ago for $66,000.

This much has been known: William Fox, the historic "independent" foe of the onetime great Motion Picture Patents Company, has for a half-dozen years envisioned himself as a motion picture patents company with purposes and plans as broad in scope as those of the "trust" against which he fought with force, finesse and injunction all the way from a nickelodeon on the East Side of New York's crowded Fourteenth Street to the White House in the bitter, violent days of 1910-14.

While it is impossible to estimate the actual amount involved, claims by Mr. Fox and his American Tri-Ergon Corporation have been variously placed, in newspaper headlines, at between $25,000,000 and $100,000,000. Presumably much of this would have devolved upon the two large "electrics" since they would probably have been obliged to protect their licensees from damage suits.

To his enormous holdings, variously reported worth between $50,000,000 and $200,000,000—a considerable part of which was gained in an extensive short-selling movement in stocks, resulting in a summons to appear before a United States Senate investigating committee—Mr. Fox would have added tribute from each motion picture producer, theatre owner and manufacturer of sound equipment, if the courts had upheld the patents.

In two opinions, totaling some 9,000 words, handed down Monday morning by Associate Justice Stone, the court specifically disposed of three "test" cases brought by Tri-Ergon, one against Altoona Publix Theatres, Inc., one heard jointly against Wilmer and Vincent Corporation and Locust Street Real Estate Company, both involving the "flywheel" in theatre reproducers; and a third against Paramount Publix Corporation, involving the double printing system in sound recording. Justice Brandeis did not participate in either the consideration of the cases or the decisions, but with that exception the opinions were unanimous.

The suit against the theatre operators was defended by the Radio Corporation of America on behalf of its subsidiary, RCA Photophone, Inc., licensor of reproducers installed in theatres of the defendants. The case against Paramount was defended by Electrical Research Products, Inc., a subsidiary of Western Electric, affiliated with American Telephone and Telegraph Company.

Seven of 19 claims in a patent held by Tri-Ergon covering projection were involved in the case against the theatre companies, five of them relating to the "flywheel" device for securing uniformity of speed in reproducers. Two other claims were sought to be incorporated in the case by a disclaimer filed shortly before the hearing, but disallowed in the decision.

"While both courts below have found invention and sustained the patent, the Court of Appeals did not pass on the separate claims in issue, but found invention in a combination of elements not embraced in any single claim," the Supreme Court pointed out. "In consequence, the case presents no question of concurrent findings by the courts below that the claims in issue severally involve invention."

The suits concerning the validity of the patents had been sustained by Federal Circuit Courts in New York and Pennsylvania. Five months ago the Supreme Court in a formal order refused to review an appeal by Paramount and the others. But a month later the court reversed its position and consented to reopen the litigation.

Doubly Significant for Paramount

The Supreme Court by its original refusal to review had not automatically declared that the patents were valid, nor that they had been infringed. By its formal action the court merely refused to review the lower courts because it felt there was not sufficient legal reason for a review.

The decision this week has double significance for Paramount Publix, in view of the large claim that had been standing against it as filed by Tri-Ergon in connection with the reorganization of the company.

The quality of Tri-Ergon's patent claims has for months been the subject of much argument in the technical field. While exhibitors and producers labored pretty much in the dark as to the legalities and technicalities of the claims, sound and patent experts were somewhat divided in their opinions. To them the court's conclusions carried as much interest as the opinion itself.

Electrical Research Products, through John E. Otterson, its president, made the following statement:

"The so-called Tri-Ergon patents in question, originally taken out by German inventors, have been used as the basis for numerous infringement suits brought against American manufacturers, motion picture producers, and exhibitors, in connection with which extravagant claims for damages were made. The decisions of the Supreme Court declaring these patents to be invalid finally and effectively dispose of all of these suits and the claims incident thereto."

The office of David Sarnoff, president of Radio Corporation, was trying to make up its mind whether it would voice any comment.

William Fox was silent.

In the Courts Since 1930

William Fox and his American Tri-Ergon interests had been fighting the defendants since 1930. The cases had been steered independently through the lower courts to the door of the United States Supreme Court, which, on October 8th, 1934, threw a bombshell into the industry when it refused to review the lower court's decisions favoring Mr. Fox.

Immediately, Broadway's executive offices and Main Street's theatre owners began to indulge in wild speculation of the potential import that the decision might have on the users of motion picture sound equipment. Daniel Rosenblatt, a Fox attorney, said the Supreme Court's action would pave the way for royalty suits on the wholesale. He intimated that the "big guns" of the industry would be the first to be "talked to." The socalled "small" exhibitors, he assumed, would immediately "fall in line."

Regardless, the business proceeded normally.

(Continued on following page)

AIMED AT BILLION IN ROYALTIES

(*Continued from preceding page*)

even when Mr. Fox, in mid-October, deluged the United States District Courts with suits against seven motion picture laboratories, six independent producer-distributors and virtually all of the large corporations. He charged infringement of Tri-Ergon patents against the following.

AmerAnglo Corporation.
Cinelab Laboratories, Inc.
Columbia Pictures Corporation.
Consolidated Film Industries, Inc.
Du-Art Film Laboratories, Inc.
Filmlab, Inc.
First Division Pictures, Inc.
H. E. R. Laboratories, Inc.
Loew's, Inc.
Malcolm Laboratories Corporation.
Metro-Goldwyn-Mayer Distributing Corporation.
Metro-Goldwyn-Mayer Corporation.
Metro-Goldwyn Pictures Corporation.
Monogram Pictures Corporation.
Producers' Laboratories, Inc.
Reliance Picture Corporation.
Talking Picture Epics, Inc.
Twentieth Century Pictures, Inc.
Universal Pictures Corporation.
Warner Pictures, Inc.

The following week a federal district court in Pennsylvania awarded actual damages to Tri-Ergon in the "flywheel" claim against Altoona Publix, Wilmer and Vincent and Locust Street Realty. It was the first decision granting damages to Mr. Fox in his court attack.

At the same time American Tri-Ergon was reported to be preparing the establishment of a nationwide collection agency, managed by Jack G. Leo, a Fox brother-in-law, to gather any damages that might be awarded it by the courts in the various states, and to establish a fixed schedule of periodical payments by theatres according to size and gross.

Mr. Fox was obviously anticipating victory in the various intricate legal entanglements with which he believed he had entwined the whole industry when, on November 10th, the United States Supreme Court figuratively administered to him a stinging slap after it had been informed that he was using his position in the matter to "coerce substantially the entire motion picture industry."

Reconsidering its refusal of October 8th to review the lower courts, the Supreme Court granted the industry, through petitions filed in the cases of Paramount Publix and the three theatre companies, a rehearing for a review of the claims, thus bringing to an abrupt halt Mr. Fox's widely publicized legal onslaught, and, thereby, considerably weakening his so-called "dominant" position through which he hoped to collect millions.

The petitions pointed out to the Supreme Court that Mr. Fox's attack had the immediate effect of threatening to interfere with the entire business in its normal pursuits of producing and exhibiting motion picture entertainment for the public. Fox would claim tribute from everyone, it was said.

The basis of the industry's defense was that the patents covered methods well known in the industry that do not constitute patentable inventions. The decisions of the Supreme Court this week upheld this, and now Mr. Fox is right back where he started from.

"SAVES ME MANY DOLLARS"

" 'What the Picture Did for Me' is a great help in the selecting of the pictures I run in my theatre." — *This from B. L. Smith of the Liberty Theatre at Quinton, Okla., who adds:*

"I read the reports each week and save many dollars by taking the advice I obtain from this department. I am sending you two reports on pictures."

Under the terms of the licensing agreements existing between Electrical Research Products and RCA Photophone and their producer and exhibitor licensees, the two sound manufacturers agree to defend the licensees to the extent of their investment in the equipment, in any cases involving patent infringement.

When the Tri-Ergon matter reached the Supreme Court last October there was much speculation over eventualities in the case of a complete victory for Mr. Fox. It appeared later that the electrics had one of three courses open: effect a complete settlement with Tri-Ergon, arrange to pay him moderate royalties for further use of the patents, or evade the patents in sound systems and let the courts decide whether their owner is entitled to any payments for previous use.

Besides the three theatre defendants and Paramount Publix which were involved in the litigation, and the 20 laboratory and producer-distributor defendants named in October, both Erpi and RCA, and Radio-Keith-Orpheum, were named defendants in actions filed in Delaware in November, 1931. These are still pending.

Claimed "Great Losses"

Although Tri-Ergon's various complaints specified no definite amount as being involved in damages, they charged that, as a result of alleged infringements, Tri-Ergon had suffered "great and irreparable loss, damage and injury" and is deprived of great gains and profits. Further, Mr. Fox modestly asked in the lower courts that the defendants be required to "pay over to the plaintiff all gains, profits and advantages earned or received."

The Tri-Ergon patents played an important part in Upton Sinclair's book about the life of William Fox, published in 1933. In the narrative, which was supposed to have been related by Fox to Sinclair, Fox charged the bankers and the electrics with "wresting" from him control of his motion picture companies. (Mr. Fox received $21,000,000 for these corporations).

Mr. Fox and Mr. Sinclair appeared in the book to be having a merry time figuring out the possible royalties that would be collected through Tri-Ergon, which they both "roughly" estimated at that time as approximately some $1,300,000,000, or, as Mr. Fox so aptly described it in the book, a sum of money "equal to the wealth of a nation."

Mr. Fox's American Tri-Ergon Corporation is a patent-holding company organized by him as a personal venture for the express purpose of exploiting commercially in the United States the inventions of three Germans: Hans Vogt, Joseph Massolle and Joseph Engl, who had worked on the systems in a Berlin attic since 1900. The devices brought to them nothing more than a bare existence during their development, and virtually nothing afterward. So pronounced was the failure of these three young German inventors to realize commercially on their labors that their disappointment caused them to dissolve a long friendship and association. And today they work alone.

The five principal patents held by Tri-Ergon on applications granted originally to Vogt, Massolle and Engl by the Deutsches Reichs-Patent Offices, Berlin, are:

Deutsches Reichs-Patent No. 368,367, filed June 3rd, 1919, on a recording glow lamp invented by Hans Vogt in collaboration with Joseph Massolle and Dr. Jo Engl.

Deutsches Reichs-Patent No. 368,383, filed April 15th, 1921, on a double printing process invented by Hans Vogt in collaboration with Joseph Massolle and Dr. Jo Engl.

Deutsches Reichs-Patent No. 387,058, filed May 23rd, 1920, on a fly-wheel device invented by Hans Vogt in collaboration with Joseph Massolle and Dr. Jo. Engl.

Deutsches Reichs-Patent No. 387,059, filed July 26th, 1919, on a resistance amplifier invented by Joseph Massolle in collaboration with Hans Vogt and Dr. Jo Engl.

Deutsches Reichs-Patent No. 389,598, filed June 6th, 1922, on a gamma ray process invented by Dr. Jo Engl in collaboration with Hans Vogt and Joseph Massolle.

Deutsches Reichs-Patent No. 417,967, filed March 4th, 1919, on a photoelectric cell invented by Hans Vogt in collaboration with Joseph Massolle and Dr. Jo Engl.

The two patents specifically involved in the litigation ended by the Supreme Court this week are:

(1) U. S. Patent No. 1,713,726, Vogt, et al, granted May 21, 1929, popularly known as the "flywheel patent," relating to certain methods and apparatus for uniformly moving the sound record film under the control of inertia, either in record or reproducing machines and utilizing sound controlled light in translating the sound to or from the film; this patent also relates to the photoelectric cell when used with such reproducing apparatus as is generally supposed to be the present practice; and,

(2) U. S. Patent No. 1,825,598, Vogt, et al, granted September 29, 1931, relating to the process for producing combined sound and picture film by photographing the sound and pictures on separate films so that they may be developed separately, and then printing both records side by side on a single film.

In 1924 the inventors and some others in Europe who had obtained an interest in the developments, assigned their rights to Tri-Ergon, Ltd., of St. Gall, Switzerland, which in turn sold to Mr. Fox 90 per cent of the American rights in 1928. Mr. Fox then vested these rights with the American Tri-Ergon Corporation, of which he is president. It has been pointed out that Mr. Fox was still the president of Fox Film Corporation when he turned the rights over to his Tri-Ergon company, and that he took these rights with him when he sold Fox Film to the bankers.

Of equal importance with any action that Mr.

(*Continued on following page*)

'NOT RESULT OF INVENTION,' IS RULING

(*Continued from preceding page*)

Fox might have taken to recover royalties from the industry was a threatening interruption of the proceedings by the Swiss Tri-Ergon interests, which, last October, was reported to be considering a suit against Mr. Fox to retrieve the rights in the patents on the grounds that Fox was no longer entitled to them because he had failed to commercially exploit the devices.

Too, Fox Film Corporation has had pending in the courts a suit against William Fox in which the film corporation asked for a sum ranging between $10,000,000 and $15,000,000, charging irregularity, and for the return of the Tri-Ergon patents.

Court Belittles Tri-Ergon's Claims

Discussing the technical points of the claims involved, the Supreme Court this week found that "there is no serious contention, nor could there well be, that the combination apparatus, for moving the linear record past the translation point at which the sound is recorded or reproduced, involves invention without the flywheel. Mechanisms for moving linear strips, or ribbons, by passing the strip over a revolving drum or cylinder, are a familiar type in the arts. They have long been used in the motion picture industry, when it was desired to employ the linear strips at an intermediate point for sound and picture reproduction, and the like. The gist of respondent's contention is that by the addition of the flywheel to this familiar mechanism the patentees have succeeded in producing a new type of machine for recording and reproducing sound by the photographic film method. It is insisted that the new device, because of its greater accuracy and precision of film movement, is so useful and constitutes such an advance in the sound motion picture art as to entitle it to the rank of a patentable invention."

Cites Rejection of Edison Application

The court, in this connection, pointed out that an application by Thomas A. Edison in 1879 in connection with his phonographic work was rejected "as covering the 'use of a fly wheel as ordinarily used with machinery for the purpose of securing uniformity of motion.' Upon reconsideration the claim was again rejected on the ground that the adaptation of the flywheel required only the exercise of 'ordinary good judgment' and not the inventive faculty.

"An improvement to an apparatus or method, to be patentable, must be the result of invention, and not the mere exercise of the skill of the calling or an advance plainly indicated by the prior art.

"The patentees brought together old elements, in a mechanism involving no new principle, to produce an old result, greater uniformity of motion. However skilfully this was done, and even though there was produced a machine of greater precision and a higher degree of motion-constancy, and hence one more useful in the art, it was still the product of skill, not of invention.

"Moreover, the record fails to show that there was any long-felt or generally recognized want in the motion picture industry for the device defined by the flywheel claims, or that the use of sound motion pictures was delayed by the inability of those skiled in the art to add a flywheel to the apparatus in order to give the desired uniformity of motion to linear phonograms."

With respect to the disclaimers filed by Tri-Ergon seeking to add the flywheel to two other claims, the court held that the statutes did not permit the addition of a new element to a combination previously claimed, whereby the patent originally for one combination is transferred into a new and different one for the new combination.

THEIR QUARTERS PAID HIS WAY TO COAST

Floods of job applications, buoyed on a current of curiously identical willingness of each writer "to go to Central or South America and become one of your employees in whatever district you see fit to place me", mystified the Universal studio, to which the letters were addressed, and the company's foreign department, to which they were referred. Inquiries finally brought the following explanation from one of the applicants:

"It happened that I was looking for work and a man neatly dressed stepped up to me and asked me if I would be interested in foreign service. I replied that I would, and he said that for twenty-five cents he would give me a model form of application and a concern I could write to, so he gave me yours. You know that anyone out of work would be willing to gamble a quarter if he thought he could get a job, and I being in that position paid him a quarter."

The trail of the "man neatly dressed" was traced by postmarks of the application letters from Utica, N. Y., to Culver City itself.

Involved in the Paramount case was a claimed patent for a method of producing a single photographic film by printing upon it a dual picture record and a sound record from separately exposed and developed negatives.

Pointing to the need of synchronization of sound and picture records for successful operation of the talking picture, the court explained that this has been accomplished by the manner in which the two records are printed upon a single film.

"It is important to indicate the more significant features of the sound reproduction procedure and mechanisms which are not embraced in the claims," the court continued. "The patent does not claim either a method or a device for recording or for reproducing sound, or a method of synchronizing the two records, or the use of a single film in the reproduction of combined sound and picture records, or any method or device for printing the positive record from the two separate negatives.

"An examination of the prior art can leave no doubt that the method, as thus described and clearly restricted by the patent, lacks novelty and invention," the court found.

"This use of an old method to produce an old result was not invention," the court declared. "To claim the merit of invention the patented process must itself possess novelty. The application of an old process to a new and closely analogous subject matter, plainly indicated by the prior art as an appropriate subject of the process, is not invention. However wide the difference between the procedures and results of sound reproduction from film on the one hand, and picture reproduction on the other, the method of producing photographic sound and picture records and uniting them on the positive film are identical, for both sound and picture records, from the time of exposure of the negatives until the single film is completed. With knowledge of the well understood advantages of the union of the two records on a single film, it required no more than the expected skill of the art of photography to use an old method of printing photographically the two negatives upon a single positive.

"Against this conclusion respondents throw the weight of voluminous evidence, showing the practical utility and widespread use of the patented process, which prevailed with the court below as sufficient to establish invention," it continued. "It is said that, however simple and obvious the method may appear to be now that it is in successful use, no one before the patentees had used it for producing the union of a sound and picture record.

"But the state of the motion picture art, as it is disclosed by the present record, indicates that there was no generally recognized demand for any type of film record, for the reproduction of sound to accompany motion pictures, until after the present patent was applied for.

"The bare fact that several inventors, in the early stages of sound reproduction, working independently, of whose knowledge and skill in the photographic art we know little or nothing, failed to resort to a method, well known to that art for printing a combination film for which there was then no generally recognized need, does not give rise to the inference of invention."

Meanwhile, the Department of Commerce at Washington received from Trade Commissioner George R. Canty, at Berlin, the following report pertaining to the double-printing patent in Germany:

"Action by the Reichs Patent Office, in Berlin, on January 31, 1935, in declaring void Tobis' double-print patent is a point of great interest both to the German and American film industries.

"On December 22, 1934, the German Supreme Court, at Leipzig, sustained decisions of two lower courts in the case of Ufa-Afifa and Hubert Schenger versus the Tobis, which read that the double-print methods of these companies contravened the patent held by the Tobis, which the latter secured from the Tri-Ergon group in 1928.

"In August, 1934, Friess A. G., a manufacturer of sound film recording sets, petitioned the Reichs Patent Office to declare void the Tobis patent in question on the ground that there was a prior publication of it in 1913, filed by one Friedrich Reimer. The Patent Office upheld this contention, and also found fault, because of prior publication, with another section of the patent specification which 'restricts the joint shooting of sound and picture on one negative film, with the contention that this negative is cut longitudinally in two before developing in order to enable an independent developing of the two parts.'

"It is expected that the Tobis will appeal this decision before the German Supreme Court, at Leipzig, but trade opinion in Germany veers toward the viewpoint that the Patent Office's decision will be upheld, thus throwing the entire question wide open again."

WEED OUT "BUMS," GOLDWYN DEMANDS

How Can Writers Write If They Don't Know What's Going On? Asks Producer

There has got to be a revolution in Hollywood. Samuel Goldwyn said so this week. The revolution—mentioned casually during Mr. Goldwyn's annual spring statement to the New York trade press—will involve a complete cleaning up of the writer situation in the production colony, with special emphasis on a general weeding out of persons whom Mr. Goldwyn referred to as "bums." Good writers will be placed on a royalty basis, "like in the theatre." The "bums" will get nothing.

"At the present time Hollywood is merely a stop-over place for good writers," he said. "They come to work for ten weeks, between periods of writing their own plays and just to make enough money to carry them over until their next play or book comes out. They do not realize the possibilities of the screen, or, if they do, the present system does not hold sufficient rewards for them."

Mr. Goldwyn, having been confined by a cold to his spacious apartments on the 33rd floor of the Waldorf-Astoria for several days, reclined at ease in a pair of baby-blue pyjamas and a multi-colored bath gown, and considered the situation.

Extended Contracts "Silly"

"I feel very strongly that the writer situation is wrong," he said. "The entire business is in the hands of the writer. If it weren't for the writer there wouldn't be any picture business. This idea of signing up writers for three or nine years is silly. You cannot expect them to work to order and they cannot be limited as to time."

Mr. Goldwyn said that no writer should stay in Hollywood for more than six months at a time, that, under the present "system," they lose their perspective of world affairs.

"How can they write if they don't know what's going on in the world?" he asked.

What Hollywood must do, Mr. Goldwyn insisted, is to give writers a definite incentive to create big stories and an opportunity to make as much money as producers.

"This business of making a writer punch a time clock is ridiculous. Hollywood must show writers that they can make as much money out of a fine picture as they would from a successful play. That can be done only by letting the writer participate in the profits, getting royalties. That will encourage him to do an enthusiastic, creative job and follow his story through rehearsals and filming until it is completed."

Under what Mr. Goldwyn continually referred to as the present "system," a writer sells an idea to the studio for a picture, but he is not paid to develop that idea, to follow it through until the picture is completed.

"That business of taking a story and leaving it on the doorstep of a studio for some other writer to develop is like leaving a child on the doorstep of an orphan asylum. The result is the same—it grows up to be an orphan."

As proof that he intends to be the father of the forthcoming revolution in Hollywood, Mr. Goldwyn pointed to the fact that he has signed Miss Rachel Crothers to do an original on a royalty basis.

Production costs, too, came in for a lambasting at the tongue of the producer. They are far too high, he said, higher than at any time in the industry's history.

"They are getting to the point of being ridiculous. There are too many incompetent people in this business being paid excessive salaries. Production costs are going up and box office prices are going down. Someone is going to get hurt."

Mr. Goldwyn declined to quote any figures. There are, he said, too many figures on the industry being bandied about.

Plans "Goldwyn Follies"

Mr. Goldwyn said he will make six features for release on United Artists' 1935-36 schedule. The first of these is to be "The Dark Angel," which Ronald Colman and Vilma Banky made as a silent for Mr. Goldwyn several years ago. He said definitely Miss Banky will not be re-engaged for the part, but he would neither confirm nor deny reports that Mr. Colman will play in it.

"Nothing has been set as yet," he said. "I don't believe players should appear twice in the same part." Sidney Franklin will direct the first on the new season schedule, he said.

The second picture will be "Barbary Coast," with Miriam Hopkins, and Howard Hawks directing. The third will be an untitled Eddie Cantor picture and the fourth Miss Crothers' original. The fifth production will be a revue entitled "The Goldwyn Follies" and the sixth an Anna Sten production.

Mr. Goldwyn was very mysterious about "The Goldwyn Follies." He said he has engaged three outstanding personalities of the musical comedy stage and films, but he would not reveal their identities.

Of the Legion of Decency Mr. Goldwyn had high praise.

"Personally, I think it has been a good thing and Joe Breen (of the Production Code Administration) has done a wonderful job. Of course," he added modestly, "the Legion has been no liability to me. I've never had any trouble with censors and I don't expect to. I haven't changed my methods one bit."

Mr. Goldwyn advanced the theory that one reason for the existence of the Legion is that there have always been "weak sisters" at the box-office and that the industry attempts to make too many pictures.

"The industry is not capable of making more than 50 features annually," he said. In the next breath he said:

"There are too many theatres, not too many pictures."

Mr. Goldwyn, in line with his admonition that creative workers should not remain in Hollywood more than six months at a time lest they lose their perspective on world affairs, plans to sail for Europe soon.

Studios Set For Florida—Schenck

Joseph M. Schenck this week in Miami proposed that Florida raise $10,000,000 by popular subscription to build motion picture studios to be rented to the industry for a stipulated $250,000 annually, according to Associated Press dispatches from Miami on Wednesday. Mr. Schenck is quoted as saying the film industry is apprehensive of California's tendencies toward "soaking the rich," as exemplified in the bill providing a 35 per cent tax on industrial incomes, and is ready to move from Califormia to Florida.

The first demand of the industry, if it migrated, he is reported as saying, would be for guarantees against future "gouging" by tax authorities. For this reason, he explains, it would ask that the people's money be invested in the physical plants at a specified interest rate not exceeding 2½ per cent.

Mr. Schenck planned to confer this week with Sidney R. Kent, president of Fox Film Corporation, at Boca Raton. Fox, he said, as well as the other major companies, would be forced to join an exodus from California if the proposed income tax was levied.

Assemblyman Morgan, before the California legislature, called Mr. Schenck's statement "propaganda."

Exhibitors Meet Feist On Chicago "Invasion"

Indicating that plans by Loew to invade Chicago with a number of its own theatres are more than threats by the circuit to bring into line exhibitors who refuse to do business with Metro-Goldwyn-Mayer in that city because of MGM's percentage demands, exhibitor leaders at the MPTOA convention in New Orleans last week conferred with Felix F. Feist, MGM general sales manager, in an effort to stay the Chicago program. Loew's reported plans to build from eight to 10 theatres in the Illinois metropolis are in answer to refusal by Essaness and Schoenadt circuit to accept MGM's percentage terms. These circuits buy through booking combines maintained by Aaron Saperstein.

Mr. Feist is understood to have said that the matter is out of his hands and a decision rests with the theatre department.

One hundred Chicago theatres have turned down MGM because of the percentage and preferred playing time demands, it is stated, costing it from $6,000 to $7,000 weekly.

Tom Pettey Named Assistant to Hays

Tom Pettey, of the *New York Herald-Tribune* reportorial staff, has joined the Motion Picture Producers and Distributors of America as assistant to Will H. Hays in the public relations department.

Mexican Union Calls Strike in Capital Houses

A strike in all Mexico City theatres employing its members was called for Friday of this week by the National Cinematographic Workers as a sympathy move in support of a local strike at Monterey on the border.

RADIO BOWS TO NEWSREEL'S POWER, APOLOGIZES FOR GOSSIP BROADCAST

Universal's Protest at News Commentator's Statement Brings Public Retraction Over the Air by James Fidler

At last the chattering radio has said too much about the movies and has had to take it back—on the air.

Through Universal Pictures Corporation, the motion picture industry, so long subject to the gossip mongering of the broadcasting columnists, this week hit back, demanded retraction, and for the first time on record had the courage to point out to its younger competitor in entertainment the power of the screen through the newsreel.

The controversy started Wednesday evening, February 27, when James Fidler, self-styled "Hollywood news commentator," made the unequivocal statement on the "Tangee Hour" over the National Broadcasting system that a sale of Universal Pictures to Warner Brothers had been consummated, that papers had actually been signed, and that Carl Laemmle had thereby sold the company "down the river."

To Mr. Fidler the remark merely added another to his long list of inaccuracies in the name of gossip columning. By Universal it was viewed as an immediate jeopardization of its goodwill in business, and its production and sales morale. Some 12,600,000 listeners of the 24 NBC "Blue Network" stations, acording to radio estimates, had heard the statement.

Robert H. Cochrane, vice-president of Universal and general manager in New York, complained to all parties concerned, including M. H. Aylesworth, president of National Broadcasting Company, and the Tangee sponsors, the cosmetic makers.

Fidler Instructed to Apologize

It is said that for the first time the significance of the newsreels' capacity for reaching the public was suggested as an instrument of defense of the motion picture. It was made clear, so the report goes, that failing redress on the air Universal would find it necessary to go to its public on the screen through its newsreel.

Shortly Mr. Fidler was instructed to apologize on the following broadcast, Wednesday of this week, as follows:

"Last week I broadcast a statement that Universal Pictures had been sold. I based my announcement on what I considered good authority. At the same time I spoke of how much I would regret the passing of Carl Laemmle, Sr., from the field of producers because he is a man loved by all Hollywood. Well, my information was wrong. 'Uncle Carl' definitely informs me that his company has not been sold. For 25 years, various persons have tried to buy Universal and for 25 years Uncle Carl has held on to his baby.

"Even though it has meant this retraction, I am happy that my information was incorrect and that Laemmle has not sold his company. I don't think Hollywood could ever be the same without him and I wish another 25 years of success to the 'grand old man of Hollywood—Uncle Carl.'"

Hollywood has known Mr. Fidler for a long time in many roles.

James M. Fidler was first heard of on Hollywood Boulevard in 1925, an ambitious youngster of 25 who had come out of the Midwest, his heart set on Hollywood conquest. Immediately he became engaged in that form of motion picture star exploitation known as "freelance" publicity, obtaining as his clients, among others, Ben Lyon, Bebe Daniels, Lina Basquette and Sue Carol.

He soon provoked discussion in studio circles by "plugging" and selling some dozen varieties of perfumes to housewives and younger unsophisticates in the hinterlands who had sent "fan" letters of adoration and approbation to players.

Mr. Fidler then wrote, always as a freelance, for the fan magazines, and after several years crystalized his ambitions, in 1933, by getting appointment as western editor of *Screenland,* in charge of studio coverage for this monthly fan journal published in New York by V. G. Hainbucker, under the editorship of Delight Evans.

Mr. Fidler assured Editor Evans by telephone from Hollywood Wednesday that in the future his radio announcements will be "more constructive." He promised that there will not be a recurrence of the present incident.

Turned to Broadcasting

Mr. Fidler still holds the title of *Screenland's* western editor, although apparently he has devoted in recent months much of his time to other pursuits, principally in connection with broadcasts over NBC networks.

Screenland's publishers have hastened to point out that the publication has no responsibility for their Hollywood editor's air escapades.

Mr. Fidler's first appearance on the air came last year when John Swallow in Los Angeles engaged him for NBC's weekly "Hollywood on the Air" program as master of ceremonies. "Jimmy's" glib tongue stood him well, until some months later Mr. Swallow was succeeded by Eddie Eckels, pioneer publicist who has spent much of his press agentry days in the RKO theatre and studio divisions.

Fidler received at the hands of Mr. Eckels his first setback in radio when he was demoted from the exalted position of master of ceremonies to that of plain "news commentator"—or, in this case, Hollywood Broadcasting columnist. Subsequently Mr. Eckels discontinued the relation for "non cooperation." It was charged that Mr. Fidler "could not take orders from a superior," and, besides, insisted upon "hogging" the show. Jack Grant, now the editor of "Hollywood Magazine," succeeded him on the air.

Mr. Fidler then organized 31 "Fidler Fan Clubs" on his own and succeeded in enticing 10,000 fans to his membership roster. The organization proceeded along its merry way until Mr. Fidler started to advise his followers to stay away from certain pictures for reasons unrevealed. There were loud repercussions from the studios and elsewhere.

Broadcaster Who Sold Perfumes to Writers of "Fan" Letters Was Dropped From Two Previous Engagements

In September of 1934 he returned to the air on the Sunday morning national broadcast sponsored by Maybelline, a mascara liquid for eyelash makeup. After three programs this engagement ended. The reasons, Hollywood had heard, were that the commentator had demanded more money from his sponsors. It was said his costs included fees to socalled "guest" stars who he supposedly had induced to appear without charge on the strength of his position. Regardless, Maybelline appealed to his chief, Miss Evans, in New York, and succeeded in having him relinquish his contract for other broadcasts—at a price. Ironically, Jack Grant again succeeded him.

His third broadcasting engagement is the present one, with the Tangee cosmetics national hookup Wednesday evenings over the 24 "Blue Network" stations. The sponsors of Tangee, trade name for the facial products manufactured by George W. Luft Company, of New York, could not help but hear some of the vigorous condemnations against the type of material broadcast by their "Hollywood news commentator."

M.P.P.D.A. Demanded Ouster

Recently he told the same 12,600,000 NBC listeners on the Tangee Hour that the principal stars of Paramount Publix in Hollywood had deserted the company because Adolph Zukor had discharged Emanuel Cohen as production executive.

The Motion Picture Producers and Distributors of America, Inc., appealed to Mr. Aylesworth to force an apology and demanded that Fidler be immediately removed from the air. Mr. Aylesworth was understood to have promised attention.

George Brent, a Warner Brothers star, and Fred Astaire, Radio Pictures dancer and comedian, are among the Hollywood players who have made complaint about the nature of the remarks broadcast by Fidler concerning their private and public lives. The fact that Mr. Astaire is now being built-up for theatre box offices by RKO, which is in the same RCA family with NBC, apparently has no bearing on the matter.

Mr. Fidler has often been in controversy with the Hollywood Hays organization because of the nature of fan magazine articles which he has submitted to them for approval before publication.

The general impression in Hollywood is that Mr. Fidler is also the Hollywood correspondent of a well known New York gossip columnist.

Mr. Fidler, in biographical information apppearing in MOTION PICTURE ALMANAC, admits to five hobbies: "golf, bridge, swimming, tennis and gossip!"

DISTRIBUTORS FIGHT STATE SALES TAX BILLS

Substitution of Manufacturers' Tax for Admission Levy Would Have Films Pay

Anti-motion picture legislation in a half dozen states this week was reaching a climax while in Washington, Congressman Pettengill of Indiana introduced a bill to outlaw block booking and blind selling of film to exhibitors.

Distributors are opposing general state sales tax bills with the argument that films are leased, not sold, to theatres and therefore are not subject to such taxation. This plan was decided last week after a meeting of attorneys of the Motion Picture Producers and Distributors of America. The distributors already have won what are considered important rulings of the Colorado and Iowa legislatures that advertising sales accessories are not within the scope of general sales taxes.

Manufacturers' Tax Proposed

At Washington, repeal of the nuisance taxes, including that on admissions, and substitution of a general manufacturers' excise sales tax of 3 per cent was proposed in a bill prepared by Representative Clarence J. McLeod of Michigan. The proposed tax would apply to films.

In California the legislature had 12 of Governor Merriam's tax proposals and a score of independent measures up for consideration.

In Connecticut, exhibitors were fighting a 5 per cent gross tax pending, also a censorship bill. Exhibitors in that state already are paying 11 different kinds of taxes.

10 Per Cent More on Shows Asked

In Iowa a bill has been introduced to assess an additional 10 per cent on shows, films and all athletic events staged for profit.

In Maryland, Senator John G. Callan, who had fought for Sunday showings, introduced a bill to double the license fees for theatres. All houses charging over five cents admission would be affected.

Missouri exhibitors were rallying to fight the Shea state censorship bill. The ways and means committee of the Missouri legislature killed a bill calling for a 10 per cent amusement tax and another providing for a 5 per cent sales tax.

In New York Assembly Bernard J. Moran introduced a bill calling for a graduated footage tax running from one cent a foot on theatres of more than 5,000 seats in a community of more than 1,000,000 population down to two-tenths of a mill per foot on theatres of less than 2,000 seats in communities of less than 10,000 population.

Fight Ohio Measure

Distributors in Ohio announced their intention of a fight to the finish against the Waldvogel bill, passed by the Senate, prohibiting designated play dates from being specified in contracts, a measure sponsored by the Independent Theatre Owners of Ohio. The Ohio House judiciary committee reported out a bill to increase the state's censorship fees to $3 for the first reel and $2 for each subsequent reel. Present rate is $1 per reel.

In Oregon, under a 10 per cent amusement tax bill, theatres would be required to purchase their supply of admission tickets from the state treasurer.

A steering committee has been appointed in Pennsylvania to direct the fight of exhibitors against a 10 per cent state tax on amusements.

In Utah, increase in the amusement tax to 10 per cent is included in a proposal for expanding the scope of the state sales tax to provide funds for the benefit of teachers.

A Senate bill to legalize Sunday shows in Kansas was killed in committee.

Exhibitors Rally Against New Tax

A great rally of exhibitors and others opposed to the proposed Pennsylvania 10 per cent tax on gross receipts of theatrical and other amusement enterprises was held in Harrisburg Tuesday. The theatre men, from every section of the state, first met in the Penn-Harris hotel, where they mapped out a plan of campaign, and then adjourned to the hall of the House of Representatives where a hearing on the $203,000,000 bill was held before the ways and means committee. The bill is sponsored by Governor Earle.

In the all-afternoon session speakers against the bill brought out the fact that the tax would have to be passed on to the public, as theatres could not possibly absorb it. This, it was declared, would mean a great reduction in attendance, as the greater mass of motion picture patrons are relatively poor persons, and would drive many theatres to the wall.

Confesses Attempt on Operator's Life for Job

Clarence Rusk of Connersville, Ind., confessed last week to an attempt on the life of Leroy Burns, by placing a bomb in Burns' car, and admitted he hoped to get the job as projectionist at the Auditorium theatre, held by his intended victim. Rusk had been working as Burns' assistant at the theatre for six months without pay, having been promised a regular job as soon as a vacancy occurred. Mac McCain, regular assistant to Burns, was also to have been a victim.

When he went to the police with a holdup story, Rusk was questioned and finally confessed that he had made the bomb, which was so connected as to explode when the ignition of the car was turned on, from materials stolen from a sporting goods store near the theatre.

Pryor Contract Dropped

The seven-year contract of Roger Pryor, player, with Universal, has been terminated by mutual consent. He will act as a free-lance player in the future.

Court Postpones St. Louis Action

Postponement from March 4 to March 15 of the date for arraignment of major distributors and their officers under indictment for violating the Sherman anti-trust law and Clayton Act in St. Louis was ordered last week by Federal Judge Charles B. Davis. Defendants are understood to have asked additional time for preparation of their pleadings. Date of trial will be set by the judge after the arraignment.

The defendants in the important action are the three Warner Brothers units, Warner Bros. Pictures, Inc., Vitaphone Corporation, and Warner Bros. Circuit Management Corporation; General Theatrical Enterprises, Inc.; Paramount Pictures Distributing Company, Paramount Pictures Distributing Corporation, and Harry M. Warner, Abel Cary Thomas, Herman Starr, Gradwell Sears, George J. Schaefer and Ned E. Depinet.

In Chicago, Judge Woodward of the United States district court this week set April 8 for calling witnesses and the giving of testimony in the Roder-Rubin case, marking an initial victory for the plaintiffs over the defendants' motion for dismissal. The setting of a trial date upsets the contention of defense counsel that the case belongs before code boards. The case is the result of a suit filed by James Roder, owner of the Astor theatre and Jack Rubin of the Public theatre, both against major distributors. The primary defendants in both suits are circuit officials who, it is charged, conspired with distributors to bring about the elimination of double features and the establishment of a 15-cent minimum admission scale.

In Sioux Falls, S. D., this week, Federal Judge Lucius J. Wall dismissed the $7,500 damage suit brought against Paramount Distributing Corporation and Albert R. Anderson, local Paramount Exchange manager, by Richard H. Wagner, operator of the Capitol theatre, who charged that Paramount had conspired with other major companies not to supply him with pictures.

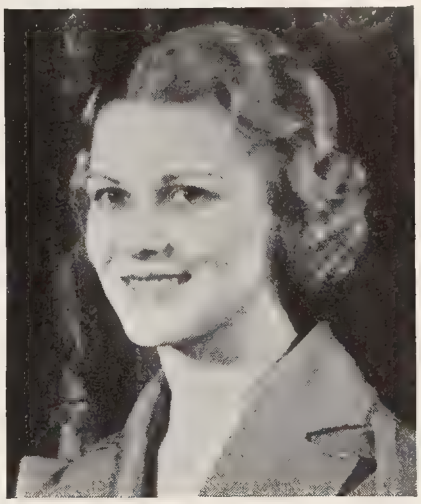
U. S. Justice Agents May Advise on Anti-Crime Films

Agents of the United States Department of Justice will assist, in an advisory capacity, in the production of anti-crime pictures planned by several Coast producers, it was determined at a series of conferences last week among Will H. Hays, president of the Motion Picture Producers and Distributors of America, Attorney General Homer S. Cummings and J. Edgar Hoover, chief of the Bureau of Investigation, at Washington. The attorney general had previously declared he did not favor production of films with justice agents pictured as heroes.

Carl Milliken, secretary of the MPPDA, addressed the New Jersey crime conference last week under the auspices of Governor Harold G. Hoffman. Mr. Milliken said in part: "The motion picture industry, through Mr. Hays, offers to cooperate with any national or state program which may be adopted to arouse public opinion to the needs of law enforcement and crime prevention."

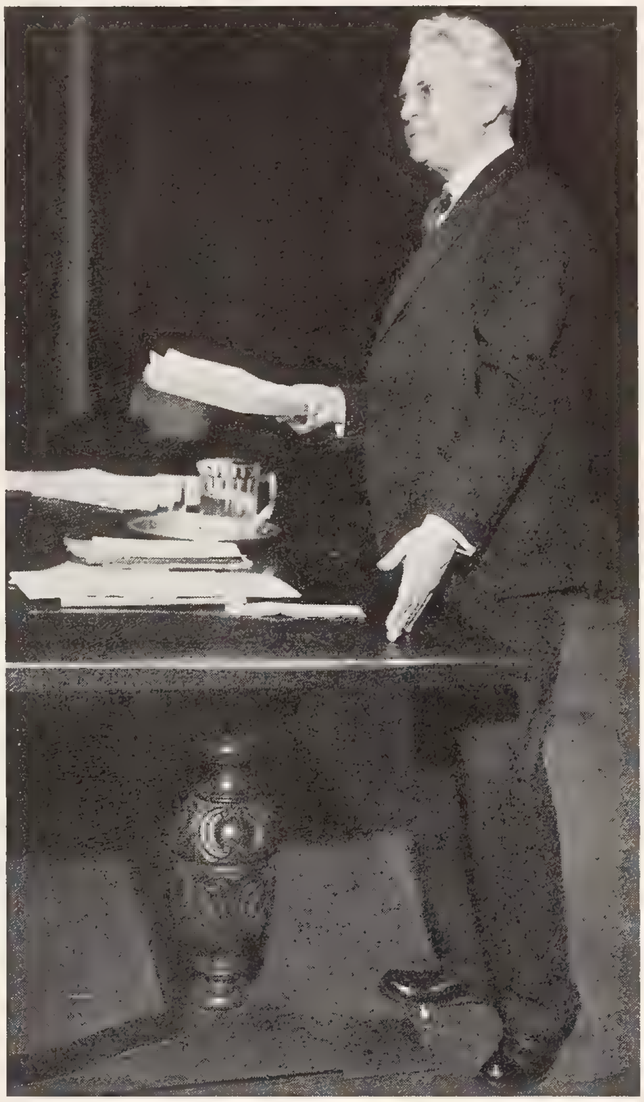
THE CAMERA REPORTS

PRETTIEST USHERETTE. (Below) Is Allene Fransen, of the Omaha theatre, Omaha, winner of a Universal-sponsored contest for "The Good Fairy."



FROM ENGLAND. (Left) Arrive Michael E. Balcon, GB production head, and Mrs. Balcon, he in search of American film talent, and now on the Coast.

LIBRETTIST. (Right) Otto Harbach, famed musical show book and lyric writer, as for the original of Radio's "Roberta," addressing a teachers' group in New York.



MME. VERSATILITY. Might well be the second name of Mme. Suzanne Silvercruys, internationally known actress, author, playwright and sculptor, soon to appear in a Broadway production before she goes on to the Coast and the motion picture.

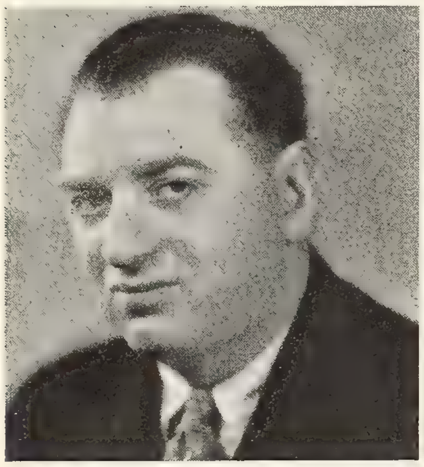
HOMEWARD BOUND. To Hollywood from New York is this group of Fox executives, and their wives. From the left in the front row: Mr. and Mrs. Eugene Ford, Mrs. John Blystone, Mrs. John Stone; rear: John Blystone (left) and John Stone.

ACADEMY AWARD WINNERS FOR 1934

DIRECTOR. Frank Capra, for "It Happened One Night."

THREE BESTS. Actor, Clark Gable; Actress, Claudette Colbert, in Best Picture, Columbia's "It Happened One Night."

ADAPTATION. Robert Riskin, for "It Happened One Night."



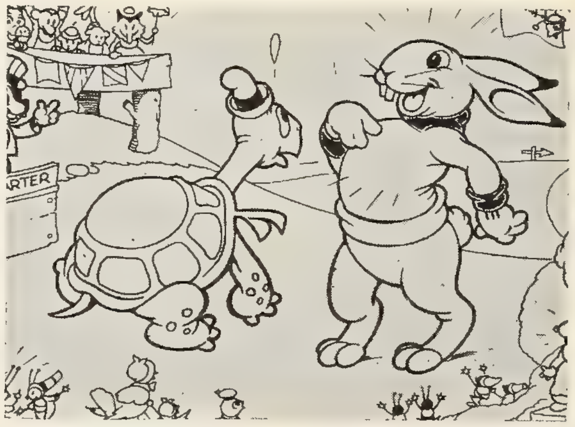
ORIGINAL. Arthur Caesar, Manhattan Melodrama, Metro.

ART. Cedric Gibbons, for M-G-M's "Merry Widow."

CAMERAMAN. Victor Milner, for Paramount's "Cleopatra."

SOUND. John Livadary, Columbia's "One Night of Love."

COMEDY SHORT. "La Cucaracha," Pioneer-Radio subject in color.



CARTOON SHORT. "The Tortoise and the Hare," Walt Disney - United Artists.

NOVELTY SHORT. "City of Wax," Woodard-Educational-Fox.

SCORING. Lou Silvers, Columbia's "One Night of Love."

ASSISTANT DIRECTOR. John Waters for Metro-Goldwyn-Mayer's production, "Viva Villa."

BEST SONG. Con Conrad and Herb Magigson, for "The Continental," in Radio's "The Gay Divorcee."

SCIENTIFIC. Class II. Electrical Research Products, Inc., for development of Vertical Cut Disc Method of Recording.

SCIENTIFIC. Class III. Columbia Pictures for application of Vertical Cut Disc Recording in production "One Night of Love"; and to Bell & Howell Company for development of Fully Automatic Sound and Picture Printer.

SPECIAL AWARD. Shirley Temple, Fox, greatest contribution.

WEBB PLAN APPROVAL ASSURES CONTINUED OPERATION OF PATHE

Program Does Not Include Production, Aims at Development of Its 49 Per Cent of Dupont Stock Holdings

Will Enlarge Activities of Bound Brook Laboratories and Continue Financing Production; New $2,000,000 Issue

The Webb plan of reorganization of Pathe Exchange, Inc., pending many months, was approved by an extraordinary session of the stockholders this week in New York.

This move assures the continued operation of Pathe, one of the oldest concerns in the industry, surviving and emerging from a period of ordeal involving the sale of its production assets to RKO in 1930 and a subsequent period of internal strife between a policy of liquidation and a policy of rehabilitation.

Despite the endless rumors current, Pathe will not engage in production, under the present policy. Production activity by Pathe would be lawful under the terms of the RKO contract after the end of the five year period beginning at the date of sale.

The program of the company as announced appears definitely aimed at support and development of the value of its largest single asset, 49 per cent of the stock of the Dupont Film Manufacturing Company, makers of raw stock. Pathe continues and enlarges the activities of its big laboratories at Bound Brook, New Jersey, and will continue financing production on terms calculated to keep the printing plant busy consuming Dupont film.

Other activities of the concern are likely to find expressions through such channels of affiliation as indicated by the chairmanship of the board of First Division Exchanges held by Stuart W. Webb, president of Pathe.

The Pathe meeting, held Monday in New York, was pursuant to an amendment to the state's stock corporation law, which permits a supreme court justice to authorize an extraordinary meeting of shareholders if the statutory quorum of two-thirds of the outstanding stock cannot be obtained because of indifference rather than opposition.

Mr. Webb announced that the new company, proposed under the reorganization, will be incorporated as soon as the Securities Exchange Commission has approved a new $2,000,000 issue of Pathe securities. Approval will be sought soon.

Following this approval, the Pathe board must ratify the plan and then dissolve the old company. A new board and new officers will then be elected. Few changes are expected, Mr. Webb said.

Security holders of the old company will be offered an exchange on the following basis:

1. Each share of the present 8 per cent preferred stock will receive one share of new $7 convertible preferred and five shares of common stock in the new company. The exchange will erase accumulated dividends of approximately $56 a share on the old issue.

2. Holders of Class A preference stock, on which there are accumulated dividends of about $28 a share, will be offered two shares of common stock in the new company.

STUART W. WEBB

3. Each share of old common stock will receive one-twentieth of a share of new common.

The new company in addition will be authorized to issue collateral-secured notes convertible into common stock in an amount not to exceed $4,000,000, issuance and rate to be left to the discretion of the directors.

The existing issue of $1,987,500 of 7 per cent sinking fund debentures of the old company, which otherwise would have matured on May 1, 1937, has been called in for redemption May 1 of this year at the call price of 103 plus accrued interest.

Giving effect to a complete exchange of securities in the new company for those of the old organization, there would be outstanding 8,000 shares of the new $7 preferred and 573,000 shares of new common. Mr. Webb said application has been made for permanent listing of the new common stock on the New York Stock Exchange.

Three stockholders at the Monday meeting voiced opposition to the plan, describing it as placing a penalty on holders of the common stock to the advantage of holders of the 8 per cent and Class A stock. Mr. Webb, who presided, answered the criticism with the statement that there was an accumulation of unpaid dividends of more than $8,000,000 on the preference stock and that without the reorganization common stockholders would have little chance of receiving dividends until that deficiency had been adjusted.

Mr. Webb also told the meeting that Pathe definitely will not engage in active production.

In reply to a query from a stockholder, Mr. Webb said Pathe expects to realize a substantial amount on the $1,690,549 of Radio-Keith-Orpheum notes which it holds, when RKO is reorganized.

Directors of Pathe Exchange include, in addition to Mr. Webb, Theodore C. Streibert, Charles A. Stone, Arthur Sewall, 2nd, Arthur B. Poole, Robert W. Atkins, Paul Fuller, Jr., Henry J. Guild, Charles B. Wiggin and George S. Montgomery, Jr.

Officers are: Stuart W. Webb, president; Arthur B. Poole, vice-president; T. P. Loach, secretary, and Ellen U. Keough, assistant secretary.

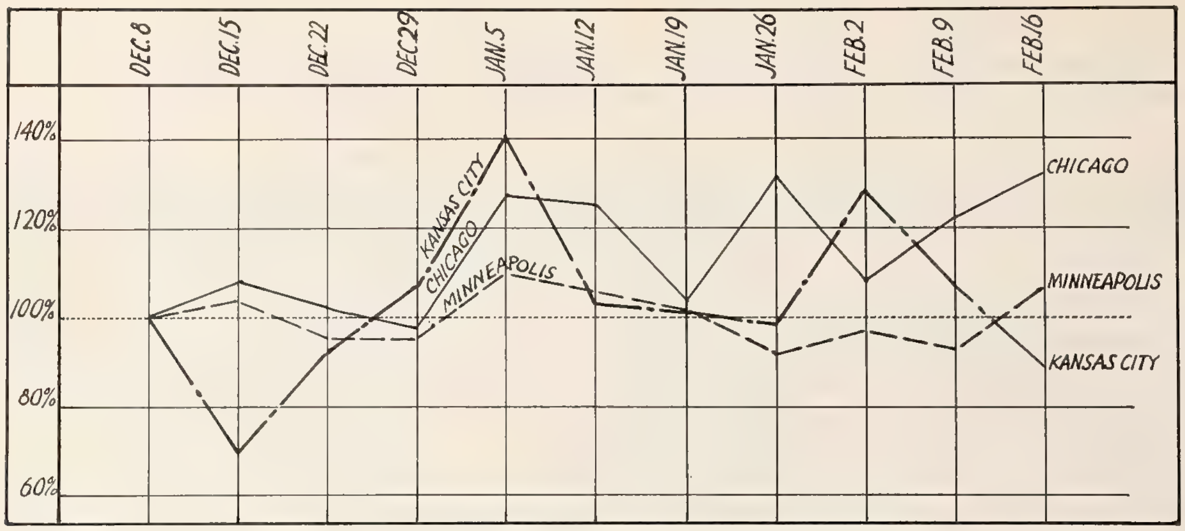
Mr. Webb came into the motion picture industry in 1928 with FBO in the period when that concern was under the control of Joseph P. Kennedy and the late Guy C. Currier of Boston. Coincident with the taking over of Pathe management by Mr. Kennedy, Mr. Webb transferred his attentions to that concern. Subsequent to the sale of Pathe's studio and production assets to RKO, and Mr. Kennedy's gradual withdrawal from active participation in the company's affairs, management passed to Mr. Webb who became president April 26, 1932, supported by a voting trust organized among stockholders opposed to the prior policy of liquidation.

The new Pathe issue now comes before the Securities Exchange Commission for formal approval—and Joseph P. Kennedy is chairman of the Commission, an appointee of President Roosevelt.

Mr. Webb was born in Worcester, Mass., in 1883. He was educated at Brookline High School and Harvard University. He first worked for City Trust Company in Boston, and in 1909 was made assistant secretary of that bank. Later he was assistant secretary of Old Colony Trust Company and was treasurer of Eastern Manufacturing Company. In 1914 he was made vice-president of the Old Colony and chairman of the board of Eastern in 1916. In 1919 he became a partner in Bon and Goodwin and in 1922 was elected president of Eastern Manufacturing Company.

A spectacular but unpublished chapter of Mr. Webb's career was his series of financial exploits in the purchase of the outstanding stock of the Ford Motor Company in behalf of Henry Ford. This operation occupied some six months of negotiations and involved the expenditure of $28,000,000 of Mr. Ford's money.

Mr. Webb is a director of Dupont Film Manufacturing Corp., in which Pathe holds 49 per cent of the stock. In addition he is a director of Trans-Lux Daylight Screen Corporation, president and director of Brightwater Paper Company, and chairman of the board of First Division Exchanges. Mr. Webb, with John Curtis, vice-president of First Division Productions, was instrumental in acquiring for First Division the distribution of The March of Time reel, produced by the publishers of *Time* Magazine.



The chart, based on Motion Picture Herald's tabulation of box office grosses, shows the business done in each of three midwestern key cities during the eleven weeks from Dec. 8, 1934 to Feb. 16, 1935. In each city, the receipts for the first week of the period are taken as 100 per cent for that city.

Louisville Film Council Praised for Year's Work

The Better Films Council of Louisville held a two-day conference at the Brown Hotel recently, at which Dr. Edgar Dale, director of educational research at Ohio State University, said that appreciation of good films is being taught admirably in Louisville.

Mrs. Lawrence F. Speckman, vice-chairman of the Better Films Council, outlined a plan of cooperation which can be worked out by parents in overseeing the films their children are to see. The Council is publishing lists of recommended films from time to time. Mrs. E. F. Horine, chairman, presided at the conference.

Music Publishers' Code Gets Federal Approval

The National Industrial Recovery Board this week announced its approval of a code of fair competition for the music publishing industry, effective March 18.

The code provides a basic maximum work week of 38 hours and a basic minimum weekly wage of $15. It sets up separate code authorities for the standard and popular music divisions, with a coordinating committee.

$5,314,145 in Claims On Saenger Allowed

Claims against Saenger Theatres totaling $4,038,425 and of $1,275,720 against Saenger Realty, Inc., were allowed by the federal court at New Orleans this week for the purposes of participating in the plan of reorganization of both companies.

Final determination of several other claims has been reserved pending further court consideration.

Belgium Trade Deal Cuts Raw Stock Duty

Reduction of the duty on raw stock from four-tenths of a cent to two-tenths of a cent per foot is provided in the reciprocal trade agreement concluded with Belgium, it was indicated in Washington last week. The new duty will apply to film of standard width of one and three-eighths inches, or more subject to duty in equal proportion thereto.

Adelaide Fitz-Allen, Stage, Radio Star, Dies

Adelaide Fitz-Allen, veteran actress of years ago, and more recently a popular radio personality, died last week in the Sherman Square Hotel, New York, after an attack of pneumonia, at the age of 79. As the old witch, Nancy, in the WOR air series, "The Witch's Tale," which she has portrayed vocally for four years, Miss Fitz-Allen was known to thousands of listeners.

Her stage career was long and successful and studded with the starring names of the greatest of yesterday's stage personalities. She toured America and Europe, and notably, starred with Alexander Savini. She appeared in several film short subjects.

Warner Shifts Five New England Managers

Five Warner New England managers have been transferred. They are George Hoover, from the State, South Manchester, to the Capitol, Springfield, Mass.; Jack Sanson, from the Colonial, Hartford, to the State; David Sugarman, from the Embassy, New Britain, to the Colonial; John Hesse, from the Capitol to the Roger Sherman, New Haven; John Grace, from the Strand, New Britain, to the Embassy.

Dwight Van Meter, manager of the first run Aldine, Wilmington, Del., has been transferred to the Astor, first run with vaudeville, at Reading, Pa.

Balcon, Lee of GB To Confer on Coast

Michael E. Balcon, production head of GB Productions, and Arthur A. Lee, vice-president, left New York this week for the Coast, where they plan to arrange for an interchange of stars.

A. P. Waxman, advertising counsel for GB, has appointed Estelle Schrott as editor of the GB weekly sales drive publication, "The Big Push," in addition to handling fan magazine publicity.

Cuba Asks Ban on "Rumba"

The Cuban Government this week notified Paramount that unless its picture, "Rumba," is destroyed and an apology rendered to Cuba, all films of the company will be barred from the island, according to a wireless dispatch to the New York *Times*.

A.T.&T. Net for '34 $121,748,729

The American Telephone and Telegraph Company reports net income of $121,748,729 for the year 1934, equal to $6.52 a share earned on 18,662,275 capital shares, which compares with net income of $137,456,776, or $7.37 per share in 1933. Dividends of $9 per share were paid each year, resulting in a charge to surplus of $46 211,746 last year, against $30,503,699 in 1933.

Operating revenues in 1934 were $39,447,908, comparing with $86,695,109 in 1933, and net operating revenues after all expenses and depreciation were $19,874,069, comparing with $18,605,400 in 1933. Operating earnings after taxes totaled $14,509,906, against $13,653,460 during the previous year.

Total income, including miscellaneous non-operating revenues, was $145,912,471, compared with $162,169,771 in 1933. No dividends were received from the subsidiary Western Electric Company, in either 1933 or 1934, the company having a consolidated net deficit of $7,751,548 for 1934, against a deficit of $13,772,504 for 1933.

Urges Birthday Ball Cooperation

Lee W. Moffitt, president of the Seville Amusement Company, and leading theatre operator of Owensboro, Ky., who, as chairman of the local Birthday Ball and Banquets for the President, turned over to the Warm Springs fund one of the largest per capita totals in the country, urges all theatre managers to cooperate in the national affair next year, as a valuable good will measure for the motion picture industry.

Noting that such cooperation would "create friends for the theatres," Mr. Moffitt said, "I believe that anything we can do to strengthen our position with the public in the way of aiding causes so human as this one . . . helps the industry in general."

Mr. Moffitt, as chairman, forwarded to Keith Morgan, treasurer of the Birthday Ball, in New York, a check for $1,665.91, representing the contribution of Owensboro, which with its population of 22,000, achieved a per capita record for the country.

Rejects Plan to Turn Church into Film House

Judge John C. Knox in New York federal court last week rejected a proposal to transform the Manhattan Conregational Church, on Broadway and 76th street, into a motion picture theatre, with an adjoining cafe containing a bar. The plan was submitted by the bondholders committee of the Manhattan Towers Hotel, in which the church is located, in showing cause why the property should not be taken over by the court under Section 77B of the federal bankruptcy act.

Moley to Address Forum

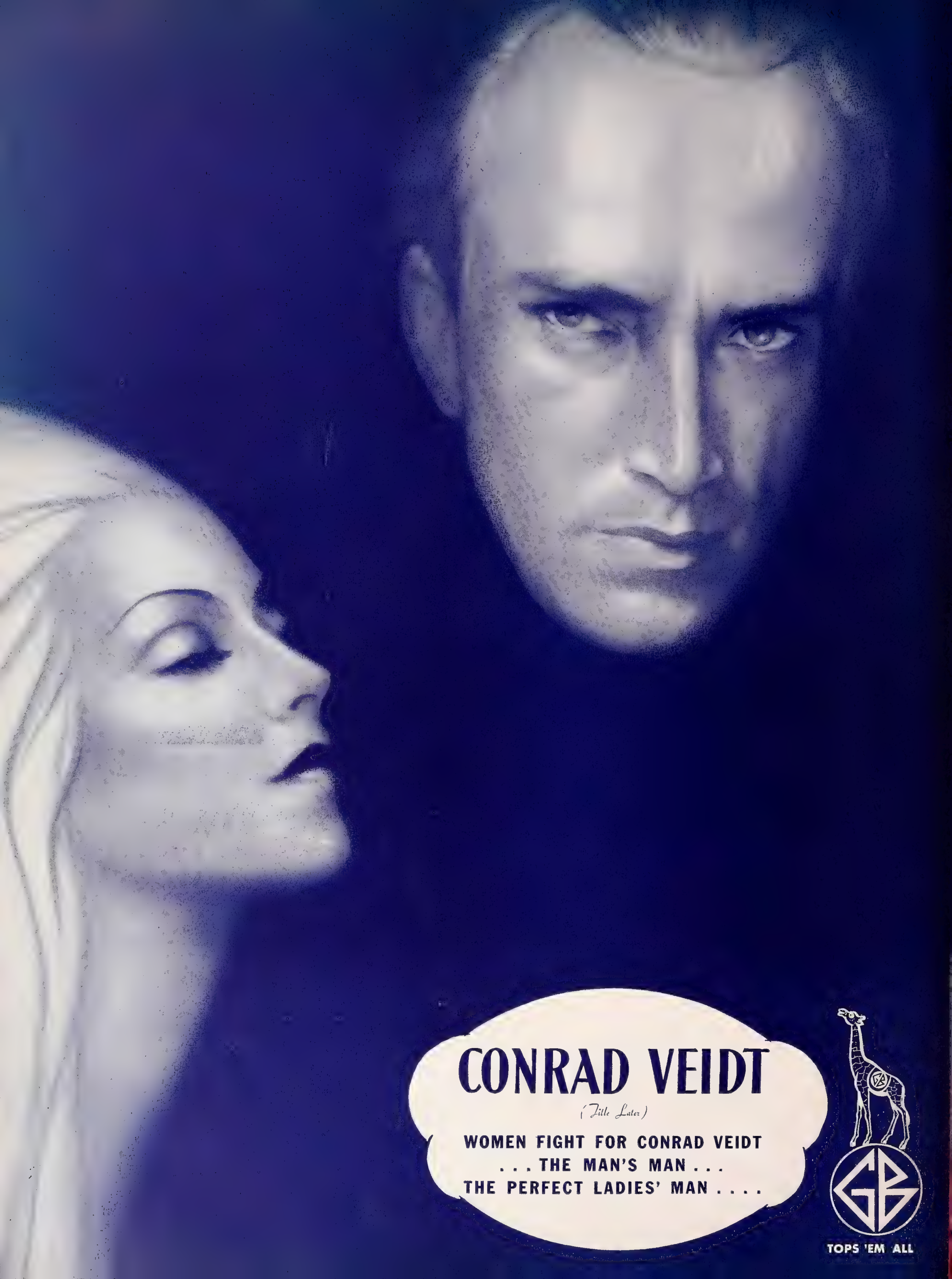
Raymond Moley, former assistant secretary of state and now editor of *Today*, will address the Monday meeting of the New York Motion Picture Club Forum, on the New Deal and the motion picture industry.

JAN KIEPURA

THE GREATEST SINGER IN THE WORLD . . . IN
THE TWO BEST MUSICALS EVER PRODUCED . . .

MY HEART IS CALLING
MY SONG FOR YOU

TOPS 'EM ALL



CONRAD VEIDT

(Title Later)

WOMEN FIGHT FOR CONRAD VEIDT
. . . THE MAN'S MAN . . .
THE PERFECT LADIES' MAN . . . .

GB

TOPS 'EM ALL

PUBLIC ENEMY No. 1 . . .
OF ALL THE WORLD

"The MAN WHO KNEW TOO MUCH"

NOVA PILBEAM · PETER LORRE · EDNA BEST · LESLIE BANKS

THE ARCH CRIMINAL . . . OF
ALL CRIME . . . OF ALL TIME

TOPS 'EM ALL

THE GREATEST COMEDY FIND SINCE CHAPLIN.

Jack HULBERT

IN

THE CAMELS ARE COMING

EVEN THE SPHINX WINKS AT THE HIGH JINKS
. . . A HAREM-SCARE'EM AVIATOR DETECTIVE
IN SAHARA HAREMS . . . HOT CHA CHA . . .

GB

TOPS 'EM ALL

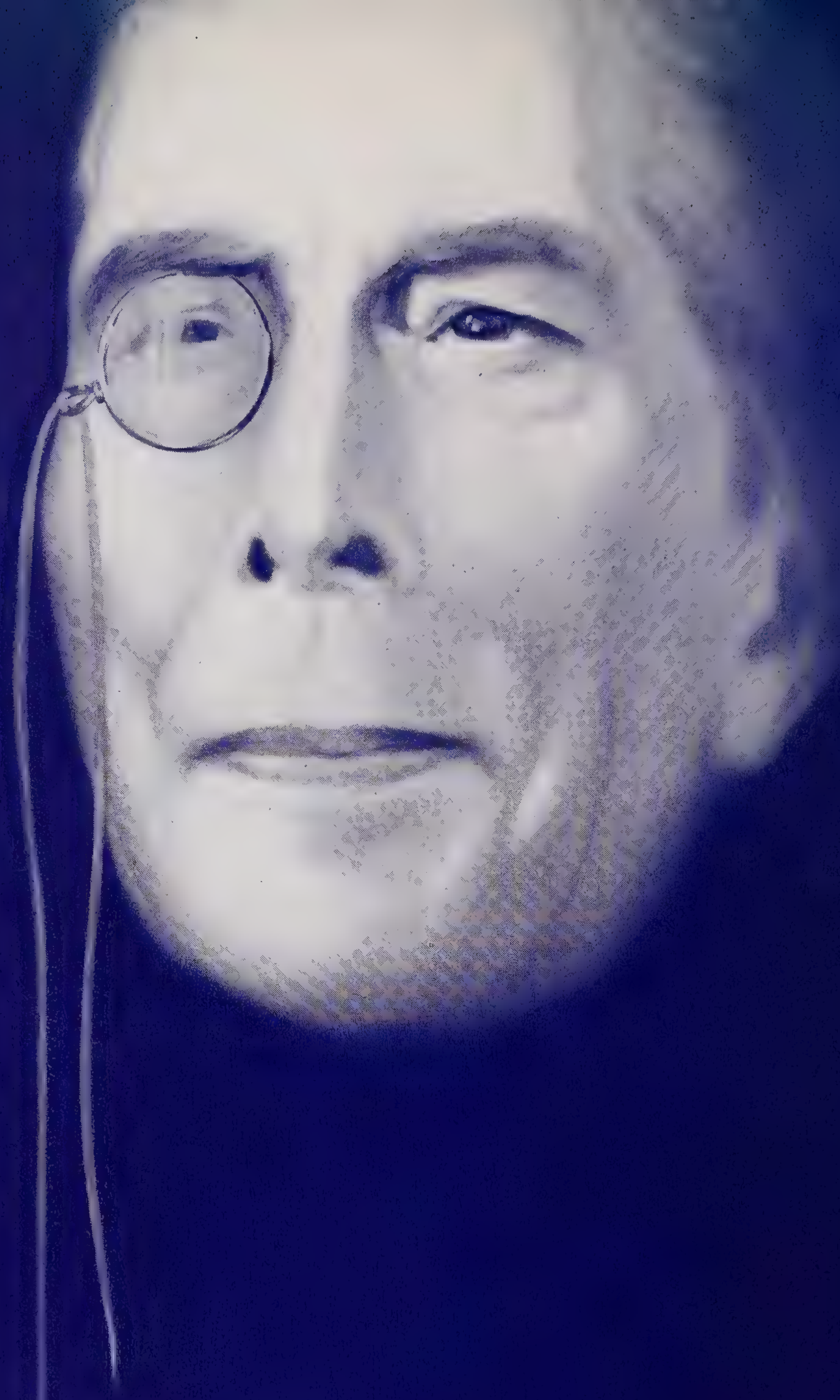
"LOVER DIVINE"

MARTA EGGERTH • HANS JARAY • HELEN CHANDLER

LIKE THE ENORMOUSLY SUCCESSFUL "BLOSSOM TIME"... IT DRAMATIZES THE LOVES OF FRANZ SCHUBERT... WHOSE MUSIC KINDLED ROMANCE IN THE HEARTS OF ALL WOMEN

GB

TOPS 'EM ALL



GEORGE ARLISS

(Title Later)

MODERN . . . GRIPPING . . . BOX-OFFICE
WRITTEN, DIRECTED AND PRODUCED
BY GENIUSES TO MATCH THE
GENIUS OF GEORGE ARLI$$

TOPS 'EM ALL

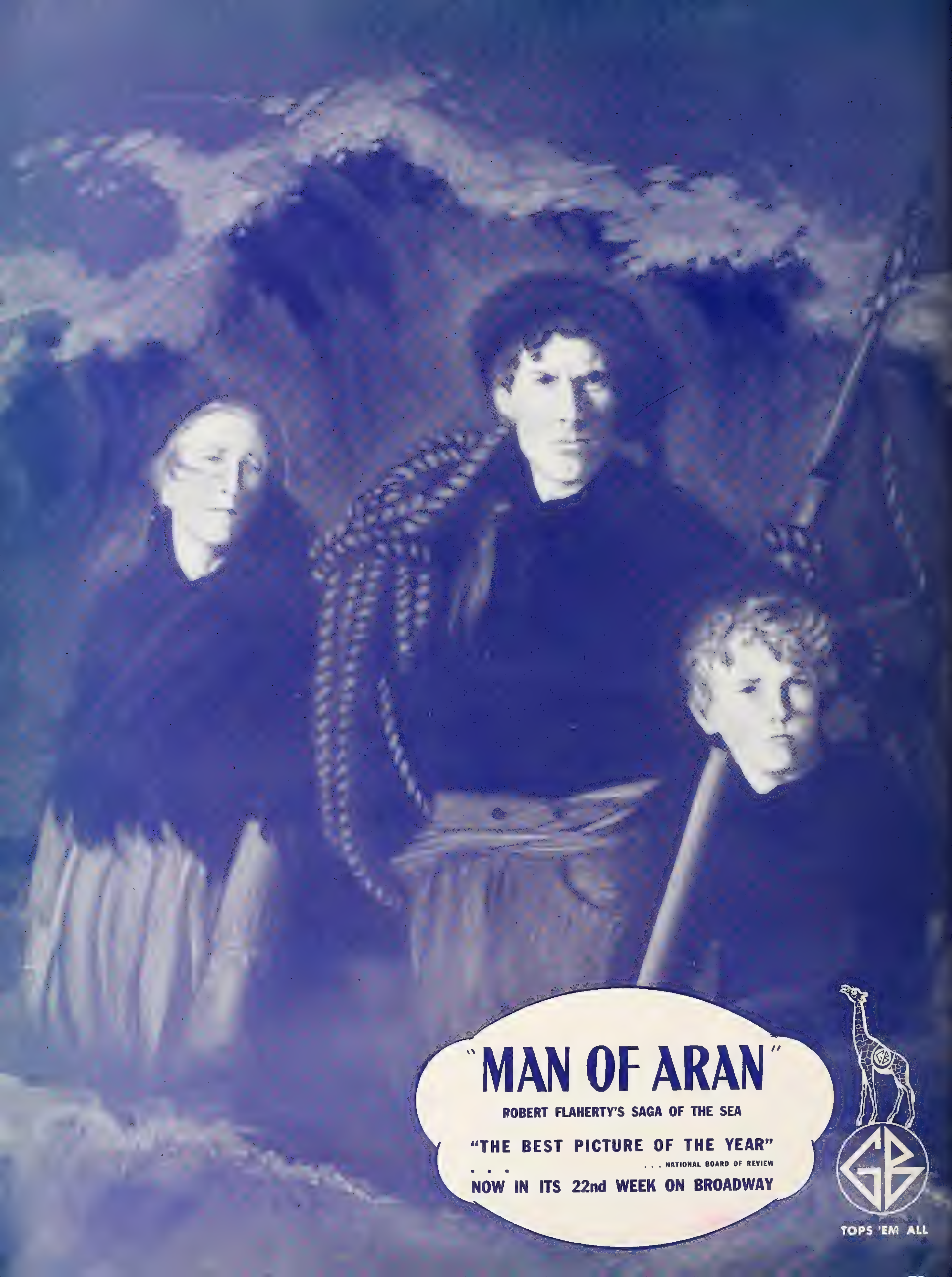
CLIVE BROOK
MADELEINE CARROLL
IN

"The DICTATOR"

WOMEN MADE HIM . . . WOMEN UNMADE HIM . . .

A TOEPLITZ
PRODUCTION

TOPS 'EM ALL



"MAN OF ARAN"

ROBERT FLAHERTY'S SAGA OF THE SEA

"THE BEST PICTURE OF THE YEAR"
. . . NATIONAL BOARD OF REVIEW

. . . NOW IN ITS 22nd WEEK ON BROADWAY

GB

TOPS 'EM ALL

EXHIBITORS USING TRANSCRIPTIONS OVER RADIO TO BOOST ATTENDANCE

Evergreen Circuit in Far Northwest and Paramount Make Available Scenes from Features, with Broadcast Chain

Exhibitors and the radio broadcasters are patching up their differences. Theatres, which frequently have condemned certain practices of the broadcasters as unfair competition, are now utilizing radio facilities to help sell their wares, in the same manner as do national advertisers.

Leaders in this reconciliation movement are Frank L. Newman, Sr., president of Evergreen State Amusement Corportion, in the Far Northwest, and Paramount Publix. Both Evergreen and Paramount have made available to exhibitors, with the cooperation of World Broadcasting System, electrical transcriptions of scenes from Paramount feature product as a medium of selling motion picture entertainment to the public.

Campbell Directs Transcribing

The transcriptions of these pictures, known as "The Hollywood Movie Parade," are made in the Hollywood studios of WBS under the direction of P. W. Campbell, resident manager. Mr. Campbell formerly was connected with Pathe and Metro-Goldwyn-Mayer. The program goes on the air in advance of the opening of Paramount pictures in local playhouses, and stations commercializing these programs report appreciable increases in theatre attendance.

Electrical transcription appears to be coming rapidly into an important spot in broadcasting. For years the radio public resented "canned" programs, largely because in the early days stations tried to mislead the listening public into believing the programs of ordinary phonograph records were made up of "live" talent. Today, however, with new and improved reproducing equipment designed by Western Electric and Radio Corporation of America, and with special electrical recordings of full length programs, it is recognized that by transcription the finest talent can be offered at comparatively low cost. Transcription has been perfected. Finally, there is no attempt to "fool the public." The Federal Communications Commission, under a ruling made by its predecessor, the Radio Commission, requires that all electrical transcription programs be specified as such.

According to C. Roy Hunt, general manager of station KOIN at Portland, Ore., the Paramount transcription plan has proved to be that company's greatest merchandising asset in that territory.

"The excellent quality of the World Broadcasting transcriptions for Paramount has helped us tremendously in selling the theatres, as naturally the theatres are most critical and wish to sponsor only a very high quality entertaining program," Mr. Hunt said.

"We believe much credit is due Paramount for building a transcription of such high quality, also for the fine cooperation they are giving theatres playing their pictures. These transcriptions will not only help theatres, but, I believe, will be a great asset to Paramount for merchandising their pictures."

Last summer in Seattle, during the week of August 30, every theatre sponsored 15-minute transcription programs, with Paramount, Warner and Twentieth Century represented, the two last-named with Warner and RCA transcription and Paramount with World. At present no film companies beside Paramount are regularly sponsoring transcription programs.

"Our renewal agreements embody a plan which will make it possible for all concerned (broadcasters, station representatives and program producers) to work together to accomplish the desired objective," said Percy L. Deutsch, president of World Broadcasting.

Warner to Launch Use

Warner Bros.' Hollywood radio station, KFWB, is shortly to launch transcription independently of other affiliations as a regular feature. This station also is looking ahead to the time when it can sponsor a transcription syndicating plan on a nationwide basis. At present the station's plans call for an hour-daily program service of transcriptions and continuities to local stations. KFWB makes its own transcriptions and utilizes a Western Electric double 33 1/3 R.P.M. turntable and double 78 R.P.M. turntable.

Small local radio stations see a boon in electrical transcription. Many have exhausted local talent or lack high caliber talent. Furthermore, the transcription cost is lower than talent salaries.

However, there looms one serious drawback: the Federal Communications Commission is considering prohibition of electrical transcription used as sustaining programs. In other words, all such programs would have to be sponsored, and many stations have been chary of using transcription on sustaining time because of the public's earlier antipathy.

Circuit Sees Plan Work

In a letter to Mr. Campbell at World's Los Angeles office, Frank L. Newman, Sr., commended electrical transcription as an aid to the theatre man in selling his shows.

"We are very much interested in the electrical transcriptions we are using in this territory," Mr. Newman said. "As you undoubtedly know, we operate 26 theatres in Washington and Oregon in 12 towns, including Portland, Seattle and Spokane. We believe the right kind of transcriptions will not only sell our show for us in Seattle, but at the same time do us some good out in the territory.

"We have had some excellent electrical transcriptions from you. I believe you are on the right track in making these transcriptions and I believe they should be used all over the country.

" . . . we are only too glad to pay the station time when they are good, as we know they mean something to us at the box office."

Exhibitor Unit Is Subject of Tour

Furtherance of a plan to organize a third national exhibitor unit will get under way in New York by the end of this month when Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, and Harry Brandt, president of the New York Independent Theatre Owners' Association, leave on a cross-country tour to sound out exhibitor associations.

For many years, Mr. O'Reilly has wanted to divide the country into Congressional districts with exhibitor representation from an independent national organization in each. Headquarters of the new association will be in New York.

In New Orleans last week, the Gulf States Theatre Owners' Association, convening immediatly after the close of the MPTAO meeting, appointed a committee to call upon Compliance Director Sol A. Rosenblatt with complaints to the effect that present code operations are unfair to independents.

Other exhibitor organization activities included unanimous nomination of Harry Brandt in New York for the presidency of the ITOA. Four other members who had been proposed as nominees had withdrawn in favor of Mr. Brandt. General elections will be held March 27.

St. Louis Council Reviews Success

In brief review of its work during the four years since its establishment, the Better Films Council of Greater St. Louis, of which Mrs. A. F. Burt is president, points to the notably successful efforts put forward to improve the tone of pictures and to insure greater public appreciation for worthwhile films, and says, " We appreciate the need for adult pictures and realize that the versatility in motion picture tastes cannot be satisfied by the sole production of 'family' type pictures."

Mrs. Burt completed the organization of the Council, which was chartered as a corporation last year, in December, 1930, after it was found that the exhibitors of St. Louis were showing only 40 per cent of the pictures approved by national reviewing groups, that the city ranked last in selective programs for children and that theatre advertising in the city was the most suggestive of any city in the country.

Mrs. Burt, state chairman of motion pictures of the Missouri Federation of Women's Clubs, consolidated, during the four years, the work of various units, until today the Council reports 20 groups, consisting of 551 units, cooperating in the work of the Council.

ASKS "NEW BLOOD" ON PARAMOUNT'S BOARD

Attorney for Vanderlip Committee Demands Board Better Versed in Film Matters

Asserting that the proposed board of directors for reorganized Paramount Publix Corporation is barren of creative knowledge and motion picture experience, Morris L. Ernst, attorney and member of the Frank A. Vanderlip debenture committee, which has been one of the most important factors in the reorganization proceedings, this week caused further delay. The plan has received court approval, but formal notice of approval also must be obtained from the various reorganization and bondholder groups.

In a letter to Paramount bondholders Mr. Ernst said he had no faith in the proposed board's worthiness of "the magnitude of the task and the exciting possibilities of the enterprise." Mr. Ernst approved of the reorganization plan, his sole objection being to the makeup of the board.

"No one can deny that the motion picture industry is suffering from the distrust and arm's length dealings of all those who transact business with it at present," his letter stated. "In my opinion the first company that establishes real confidence in the market of talent will run away with the show.

Mr. Ernst said "new blood" and representation for production talent on the board must be obtained if the company's future business is to grow. The only "new blood" on the proposed board, he said, is Henry R. Luce, editor and publisher of *Time* and *Fortune* magazines, whom Mr. Ernst himself proposed. The attorney suggested that the screen branches elect panels from which one or more representatives might be selected.

"They could elect Clark Gable, Robert Montgomery, Groucho Marx, Alexander Woollcott or anyone they want to represent them," his letter stated. Harpo and Groucho Marx had been suggested as possible candidates by someone who, Mr. Ernst intimated, had intended to "spoof" his plan.

"Both of them are shrewd business men and I'd prefer them to Samuel Insull or Charles Mitchell," he said.

While Mr. Ernst recommended to bondholders that they accept the Paramount plan in its present form, he urged them to communicate objections as to board personnel to Federal Judge Alfred C. Coxe, and will voice his own objections at the next scheduled court hearing, April 4th. He is known to be particularly opposed to the proposed directorship of John D. Hertz, a member of Lehman Brothers.

The Vanderlip committee, of which Mr. Ernst is a member, represents $13,000,000 of the $25,000,000 of old Paramount debentures outstanding.

Mr. Ernst said that Paramount's foreign interests require a board member familiar with international trade, and that none had been named. He declared the board also needed a member familiar with radio and television and an educator for film possibilities in schools. He suggested someone like Dr. James Bryant Conant, president of Harvard University.

Suggestion had been made that Mr. Vanderlip in all probability would be made chairman, with Adolph Zukor remaining as president. Creditor groups also were said to favor election of George J. Schaefer as vice-president and general manager; Charles E. Richardson, former trustee in bankruptcy, as treasurer; Austin Keough as secretary, and H. A. Fortington, representative of British insurance companies holding Paramount securities, as chairman of the finance committee.

Mr. Fortington's interests, which are principally the Royal group of British insurance companies, made a tentative offer to underwrite the new stock issue of approximately $6,500,000. The offer is being held in abeyance pending further progress.

Approval of the plan, which includes reorganization of Paramount Broadway Corporation, was adopted by the protective committees of the two corporations, according to advices to shareholders and bondholders.

Recommendations of the company's trustees for provisional allowance of 17 claims for the purpose of voting on the reorganization plan, made known this week, include: Electrical Research Products, Inc., $1,280,250; Sidney R. Kent, $70,406; Samuel and Nathan Goldstein, $127,000; Prudence Co., Inc., relating to Jacksonville, Fla., property, $784,452; Prudence Co., Inc., relating to property at St. Petersburg, Fla., $602,083; Prudence Co., Inc., relating to property at Astoria, Long Island, $886,222; Joseph H. Cooper, $64,726; Circle Theatre Co., Indianapolis, $370,170; Cravath, de Gersdorff, Swaine and Wood, $26,660; Chase National Bank, $29,954; Lawrence Berenson, $15,000; D. W. Chamberlain, $59,299.

While Adolph Zukor was in Hollywood conferring with B. P. Schulberg, Special Master John E. Joyce in New York took under advisement a hearing to permit Paramount Properties, Inc., holding company for the west coast studio and Paramount Theatre Bldg., Los Angeles, to file a plan of reorganization in federal court for Southern California and authorization for the Paramount trustees to participate.

Judge Coxe approved a settlement of a $443,390 claim against Paramount by the 1432 Broadway Corporation.

Paramount Plans Astoria Revival

Paramount is considering a revival of short subject production at its old studios in Astoria, Long Island, it was learned this week. The studio, formerly operated by Paramount, is now operated by Electrical Research Products, Inc.

Although no decision was announced as to when the company will begin production, discussions are underway between Austin Keough, Paramount legal head, and studio authorities,, as to leasing arrangements.

It is understood that if present negotiations and plans are consummated Paramount will concentrate on short musical pictures.

CANTOR PROPOSED FOR BANK OF ENGLAND POST

When a rival comedian, Harpo Marx, was suggested as a director of the reorganized Paramount Publix, Eddie Cantor's press agent this week leaped to the fore with London clippings showing that Cantor had been recommended to the board of the Bank of England.

Sir Herbert Morgan, taking Lloyd George's hint that the bank's board was not representative of Great Britain's commercial interests, proposed Eddie Cantor to reinforce the board from the amusement industries.

Russia Is Unable To Forget Ideals In Making Awards

At the Soviet World Film Festival, just completed in Moscow, and the first of its kind undertaken by Russia, all the films chosen for awards had at least a thematic tendency in the direction of the difficulties encountered in capitalist countries, or told outright of Revolution and the mass struggle.

First award went to product of Russia's own state-controlled studios, the winners being "Chapayev," now playing in New York; "Peasants" and "Youth of Maxim." Second award went to a French film, "Last Millionaire," the title of which alone somehow implies a distribution of wealth. Third prize went to America's own Walt Disney, for his Mickey Mouse subject, "The Orphans' Benefit," distributed by United Artists.

Awarded honorable mention were "Our Daily Bread," produced by King Vidor and released by United Artists, Warner's "Gentlemen Are Born," and Metro-Goldwyn-Mayer's "Viva Villa," which received its certificate although it actually was not eligible for the competition.

"Viva Villa" recounts glamorously the daring and occasionally touching exploits of that rebel of all rebels against organized government, Pancho Villa, the Mexican guerrilla warfare chieftain, who, hiding in the mountains with his bandit army, defied alike the Mexican government troops and the Marines of the United States for some little time.

"Gentlemen Are Born" tells with tragic accent the discouraging experiences of several young men, newly graduated from college, and suddenly brought face to face, with shocking force, with the American depression and its consequent scarcity of jobs for earnest and ambitious young men. Sweethearts come to them, and their difficulties multiply, until tragedy in the form of hospital death and police bullets makes the survivors bitter and hostile.

"Our Daily Bread" concerns itself also with the depression and the tragic and difficult complications it throws into the lives of those involved in the story.

Columbia Doubles Six Months Net Made Last Year

Columbia Pictures Corporation announced Tuesday that its net profits for the six months ended Dec. 29, 1934, amounted to $919,185, which, after all charges and provisions for federal income tax, is equal to approximately $5.15 per share on 173,593 shares of common stock outstanding after deducting preferred dividend. This compares with net profits of $404,563, or $2.25 for the corresponding period of 1933, with 169,359 shares outstanding.

The company has declared a quarterly dividend of 25 cents per share on the common stock and voting trust certificates for common stock, payable April 1, 1935, to stockholders of record March 13, 1935.

The consolidated balance sheet as of Dec. 29, 1934, shows current assets of $7,137,715 and total current liabilities of $1,418,973, or a ratio of more than five to one.

U. S. Acts to Bar "Ecstasy"

Martin Conboy, United States district attorney in New York, moved this week to exclude from the United States the Czechoslovakian feature, "Ecstasy," on the ground it is obscene and immoral.

The government's libel was filed against "two tin boxes containing the motion picture film." The film in question was imported by Eureka Productions, Inc., and was seized by the New York collector of customs and impounded. It was then sent to Washington and privately shown to officials of the Treasury Department, who voted against allowing the picture to be shown.

Eureka Productions is a property of Samuel Cummins, New York.

Film Daily said Monday: "New Orleans—Samuel Cummins will show a French nudist film at the Crescent this week together with a stage show billed as 'Lady Eve and Her Nudist Girls.' With 'Sterilization' recently on Canal street, this may start a wave of police patrol similar to that which followed 'Elysia.' Cummins is reported to be operating the house."

Exhibitor Found Guilty of Labor Clause Violation

Violation of Section 7-A of the National Recovery Act was charged to Edwin S. Young, Central theatre, Kansas City, in a decision of the local regional labor board this week. The Independent Motion Picture Operators' Union filed the complaint after a member was discharged and Young switched to Local 170.

Skourases Sign This Week

Spyros and Charles Skouras were scheduled to sign their 10-year joint operating contract with the new National Theatres Corporation and Chase National Bank officials in New York this week.

THEATRE GETS $7.70 OF AVERAGE MAN IN YEAR

Attending Film Shows Is Third to Reading and Radio, Recreation Society Says

The average American citizen spends $7.70 annually for his motion picture and legitimate theatre entertainment, the National Recreation Association, Inc., declared this week. The Association is a non-profit organization the purpose of which is to promote national interest in ways and means of spending leisure time to best advantage.

The $7.70 is spent by the citizen in an "average" year, the Association's report said. It did not define "average" year, but it was assumed that the Association considered last year "average," as the survey was made in 1934. Expenditures by Mr. John Citizen on luxuries and amusements during the year were compared as follows:

Theatre attendance	**$7.70**
Cigars	**6.20**
Pipe and chewing tobacco	**5.15**
Cigarettes	**5.10**
Soft drinks	**4.50**
Confectionery	**4.00**
Musical instruments	**2.20**
Chewing gum	**.41**

According to the Association survey, 22 cents of the American dollar is spent for luxuries, 24.5 cents for necessities, 1.5 cents for education and 8.5 cents for crime.

The report pointed out that it costs $500 annually to maintain a boy or girl in a reformatory, but only five cents each time a juvenile visits a supervised recreation park.

The National Recreation Association, Inc., last year sent questionnaires to representative individuals in all walks of life in an attempt to determine what the nation's citizens do with their spare time. The results show that, of the persons questioned, 10 things done and enjoyed most by all persons during their leisure hours are, in the order of preference:

Newspaper and magazine reading.
Listening to the radio.
Attending motion picture shows.
Visiting or entertaining.
Reading fiction.
Automobile pleasure riding.
Swimming.
Writing letters.
Reading non-fiction.
Conversation.

In 27th place on the list in the questionnaire appeared the occupation of just plain Loafing. Poetry writing occupied the 72nd position.

Home activities during the depression years, the report said, increased approximately 64 per cent. The chief gains registered under this department were in letter writing, picnicking, serious study and reading, all these things, in addition to the radio, combining to affect motion picture box office receipts.

The survey also contained an "Un-met Desires" department, under which were listed some of the things individuals would like to do during their spare moment but which, for one reason or another, they find impossible. Among these were such items as swimming, boating, tennis, golf, and camping.

An indication gathered from an analysis of the report was that most persons would rather loaf than, for example, play soccer or football.

Married men over 35, the survey revealed, "yearn" for picnics, horseshoe pitching, and caring for pets. Bachelors would rather enjoy the pleasures of motor camping, concerts, evening schools, gymnasium and card parties.

Married women find their greatest pleasure, according to the report, in visiting, entertaining and picnics. Unmarried women, it seems, prefer hiking, museums and reading non-fiction.

Both sexes, the report said, enjoy theatre-going and card-playing. A few single persons mentioned conversation as a principal diversion, but married couples ignored it.

Officials of the National Recreation Association, Inc., are Joseph Lee, president; Howard Braucher, secretary, and Gustavus T. Kirby, treasurer. Dr. John H. Finley, educator and editor, is first vice-president; John G. Winant, governor of New Hampshire, second vice-president, and Robert Garrett, banker, third vice-president.

Improved Public Favor Toward Films Is Shown

Evidence of nationwide appreciation of the improvement in the moral tone of screen entertainment and advertising matter was placed before publicity executives at the Motion Picture Producers and Distributors of America in Hollywood Tuesday. J. J. McCarthy and Lupton Wilkinson said a survey showed public sentiment had been increasingly favorable.

"If clean pictures and clean ads have paid dividends at the box office, it follows that wholesome material will also pay dividends for the columns, fan magazines and other media that derive circulation from copy about Hollywood," said Mr. Wilkinson.

Scollard with Swope

Clinton J. "Pat" Scollard, long associated with the enterprises of Joseph P. Kennedy, now chairman of the Securities Exchange Commission, in the FBO and Pathe organizations, and also with Mr. Kennedy's Somerset Importers, Ltd., has been made assistant to Herbert Bayard Swope, officing in the RCA Building in Radio City, New York. Mr. Swope is a director of Keith-Albee-Orpheum, RKO Radio Pictures and Pathe News.

Comerford Improves

M. E. Comerford of the Comerford Theatres of Pennsylvania, who has been ill for more than 10 days in a Washington hospital, this week was reported to have passed a crisis and is resting comfortably.

Sex Appeal Used By Culbertson to Promote Bridge

Showmen, aware of the fact that the competition of bridge games is costing the box office much money, will find an illuminating story of how a pastime was turned into a comprehensive business by publicity and advertising, in an address given by Ely Culbertson, contract bridge specialist, before the Sales Executive Club of New York at a luncheon Monday at the Hotel Roosevelt.

Appeal to the instincts of sex and fear was the first line of promotion in building an organization now having a payroll of between $10,000 and $15,000 a month, with 4,000 teachers. The game brought men and women together. Studiously Mr. Culbertson concocted the phrases "forcing bid" and "approach bid" because he saw a sex connotation in them.

Appealed to Women

"First we had to build a system," he explained. "That took six years. Then we had to sell that system. We founded a magazine and interested the leading persons in the game. You have to do that before you can sell to the masses.

"We appealed to women, to their natural inferiority complex. Bridge was an opportunity for them to gain intellectual parity with their husbands. Then, we appealed to the husbands. We worked on their fear instinct. We made it almost tantamount to shame not to play contract. Finally, we appealed to the gambling instinct of both. Americans are natural gamblers, but by praising the skill in the game we applied the brakes to gambling, thereby gaining social approval and at the same time the opportunity for gambling."

Sells Himself as Smart-Aleck

Mr. Culbertson said he was not the smart-aleck, pugnacious type he had sold himself to be in the mass public mind, nor was Mrs. Culbertson the shy, diffident, dignified, cool and calculating woman of the organization's publicity. These characters, he said, were promotional fiction to attract national attention to them, personally. The more the insults and fights the more he liked it—"I didn't care which way they used my name, just so they used it." He said he had learned the mass mind when, at 15, he participated in radical demonstrations in Russia, and his wife had urged him to apply that knowledge to contract bridge.

Each of the 4,000 teachers in the organization pays $10 a year for the privilege of selling the Culbertson system. He formed a publishing company and, instead of demanding a royalty, paid the publisher two cents for each copy of his books sold.

Mr. Culbertson is selling a bridge column daily to 170 newspapers, and Mrs. Culbertson is writing for 60 newspapers. He gets publicity by writing for magazines and is paid for the articles. He wins publicity by writing scenarios and appearing in short features. One business company, through his tieups, circulated three million pamphlets concerning him and with no cost to him.

PUPILS PRODUCE FILM MELODRAMA

A one-reel melodrama of the Stone Age, portraying man's eternal conflict with the forces of Nature, written, acted and produced by children in the tenth grade of Lincoln School, Columbia University, was shown for the first time this week in the school's auditorium.

The cast of "The Brothers of Altamira" is composed of eight 14- and 15-year-old boys and girls. The action involves members of the Cro-Magnon race who lived in the region now known as the Pyrenees, between France and Spain, some 50,000 years ago. It first was intended to shoot most of the action among the rocky "mountains" of Central Park, but the weather became so cold that the juvenile producers were forced to film most of the picture on the stage of the auditorium. There was one exception, a scene in which the villain is shown being drowned in a stream by the hero. In this sequence a corner of the school's swimming pool was utilized. The entire production cost $50.

Baker Names New British Releases

Reginald P. Baker, financial head of Associated Talking Pictures of London, and joint managing director of the A.T.P. Studios and Associated British Film Distributors, sees another British "invasion" of the American market coming this spring. Mr. Baker is in this country talking over production plans with First Division.

A purpose of ATP is to increase the standard and quality of British pictures, Mr. Baker said in New York prior to his departure for Hollywood with M. L. Fiske, III, vice-president of First Division Productions.

Among ATP pictures to be released in this country next season by First Division will be two starring Clive Brook, three starring the Lancashire comedienne, Gracie Fields.

The second release of "The March of Time" appeared this week. The story of the New York *Daily News* coverage of the Hauptmann verdict comes first. Next, Professor Edgerton of Massachusetts Institute of Technology demonstrates the speedy stroboscopic camera. The movement for a Senatorial investigation of shipping is described with shots of the *Mohawk* and *Talisman* disasters. Number four is the story of Huddie Ledbetter, who sang his way out of prison. Finally, by picture and diagram is shown how the powers are encircling Hitler with a ring of diplomacy and steel.

Famous Players Canadian Corporation booked the series for all of its 75 theatres in Canada. Regal Films, Ltd., is handling distribution in the Dominion. Fred McConnell, Charles Stillman, Daniel Longwell and Amos Hiatt, March of Time executives, are conferring in Detroit this week with First Division president Harry Thomas and Ralph Rolan, vice-president of March of Time, Inc.

Pupils' Symposium Features Meeting Of National Board

"Intelligent People and the Movies" will be the keynote of the eleventh annual conference of the National Board of Review of Motion Pictures, which opens Thursday morning at the Hotel Pennsylvania in New York. The sponsors hope that "out of these sessions may emerge a definite concept of what thoughtful people, bringing all their intelligence to bear, may look for in the further growth of the movies."

Specific session topics, running through Thursday, Friday and Saturday morning, will be: "What Are the Movies Up Against?" pertaining to motion picture censorship, legal and otherwise; "Community Motion Picture Activity"; "How Important Can the Movies Be?—(a) In Increasing General Intelligence, (b) In Advancing General Culture"; "Photography and the Motion Picture Art"; "Youth and the Movies."

For the first time, said Wilton Barrett, executive secretary of the Board, there will be held a symposium of young folk—of elementary school standing—concerning the motion picture. This will be sponsored by the Young Reviewers' Club of the National Board, assisted by youthful groups cooperating in the work.

A demonstration of reviewing committee at work examining an unreleased film at the Warner home office was to feature the Thursday morning session of the three-day meeting. The afternoon was to be devoted to addresses subdivided under the general topic, "What the Movies Are Up Against," with Dr. Frederick M. Thrasher of New York University as presiding officer.

Friday the meeting was to hold a panel discussion on community motion picture activity, the afternoon session topic being "How Important Can the Movies Be?" A private showing of GB's "Man of Aran" and Audio Productions' "Musical Moods" subjects was scheduled for the evening. "Youth and the Movies," with Robert Adam of the 11th grade of the Birch Wathen School as presiding officer, was to be the topic of the young folk's symposium on Saturday morning, followed by the concluding event, the twentieth annual luncheon of the National Board.

Morgan, Cummings, Bancroft Guests at AMPA Luncheon

William R. Ferguson, Metro exploiteer, was to resume the open luncheon-meetings of the Associated Motion Picture Advertisers at the New York Motion Picture Club on Thursday, presiding from a dais at which guest stars included Frank Morgan, Constance Cummings, George Bancroft, James Barton, Sylvia Froos, Walter Connelly, Bob Hope, Jane Wyatt, Patsy Flick, Noah Beery, Joe Weber, Stepin Fetchit, Jack Powell and Buck and Bubbles.

Others to be on hand were Buster Collier, Nicholas Hannen, Louis Waldman, Charlie Cantor, Teddy Bergman, Mickey Harmon, Adele Ronson, Aida Kuznetzoff and Ruth Davies.

KEEP TIME OPEN FOR EXTENDED RUNS.......

R O B

T O P S T

JOY-CRAZED EXHIBITORS AND CRITICS UP PHONES IN THE GRANDEST ORGY OF

BALTIMORE . . MARCH 1 . . "'Roberta' opening today necessitated extra police handle crowds establishing new high box-office record in history theatre. Critics unanimous in praise. Have never seen such an enthusiastic response before. Thanks for this gold mine."—Izzy Rappaport, Hippodrome Theatre

MARCH 2 . . "Hell broke loose here tonight. Police and house staff unable to control crowds. Shattered previous opening day record. Two thousand people turned away. Audience comment and reaction sensational. I look for three weeks maybe four here."—Izzy Rappaport, Hippodrome Theatre

MARCH 3 . . "'Roberta' first three days twenty per cent ahead previous house record. Hardly thought this possible, even with extra police to handle crowds. Packed to capacity 10:45 this morning fifteen minutes before first show started. Not even standing room available at any time since opening Friday. Audience reaction most enthusiastic I have ever seen."

—Izzy Rappaport, Hippodrome Theatre

RICHMOND, VA. . . "Marvelous work of Dunne, Astaire and Rogers in 'Roberta' the talk of the town. Reviewers ran out of adjectives. Looks like new all time record with holdover assured."—Walter Coulter, Byrd Theatre

PITTSBURGH, PA. . . MARCH 2 . . "'Roberta' opened Stanley, Pittsburgh, Friday, one thousand dollars better than 'Gay Divorcee' opening at higher admission prices and best opening straight picture or stage policy this theatre past year with single exception." . . **MARCH 4 . .** "'Roberta' got sensational gross Stanley Saturday."—Wire report from RKO District Manager

Pittsburgh Post-Gazette . . "If Mr. Kern's 'Roberta' was a good stage buy at three dollars, then the screen version is a bargain at twice that much."

Pittsburgh Press . . "'Roberta' is the one picture which must not be missed. It's THE TOP! Of the popular operettas, it is unmatched."

Pittsburgh Sun-Telegraph . . "Take off your hat and make a sweeping bow to the RKO Studio, which has yet to fail in the making of musical talkies. The bow is not for that reason, but because RKO has done it again in 'Roberta'."

RTA

EM ALL

IZZLE TELEGRAPH WIRES AND BURN CCLAIM EVER ACCORDED A PICTURE

DES MOINES, IA. . . "'Roberta' opened Orpheum biggest Friday history theatre. Papers raving over show and audience reaction marvelous!"
—Wire report from RKO Branch Manager

KANSAS CITY. . MARCH 2 . . "'Roberta' Mainstreet Theatre opening Friday played to twenty-five hundred more people than 'Gay Divorcee'. Theatre changed schedule opening at nine this morning instead of usual eleven and had a line waiting at that time and will have eight shows today." . . (Wire of MARCH 4). . . "'Roberta' Saturday and Sunday played to 11,423 paid admissions . . Number of people show to Saturday breaks all time house records."
—Wire report from RKO Branch Manager

OMAHA . . "'Roberta' Brandeis Theatre, Omaha, Friday opening largest in history of that theatre for that day of week. Saturday largest gross in history of theatre. Enthusiasm tremendous. Everyone talking 'Roberta'. Crowds have been lined at theatre fighting to get in . . Greater gross on 'Roberta' than any important picture ours at Norfolk and Columbus."—Wire report from RKO Branch Manager

TOLEDO . . "Thank you for the best picture of the year. 'Roberta' doing capacity business appeals to everyone. Will hold for indefinite run."
—John F. Kumler, Pantheon Theatre

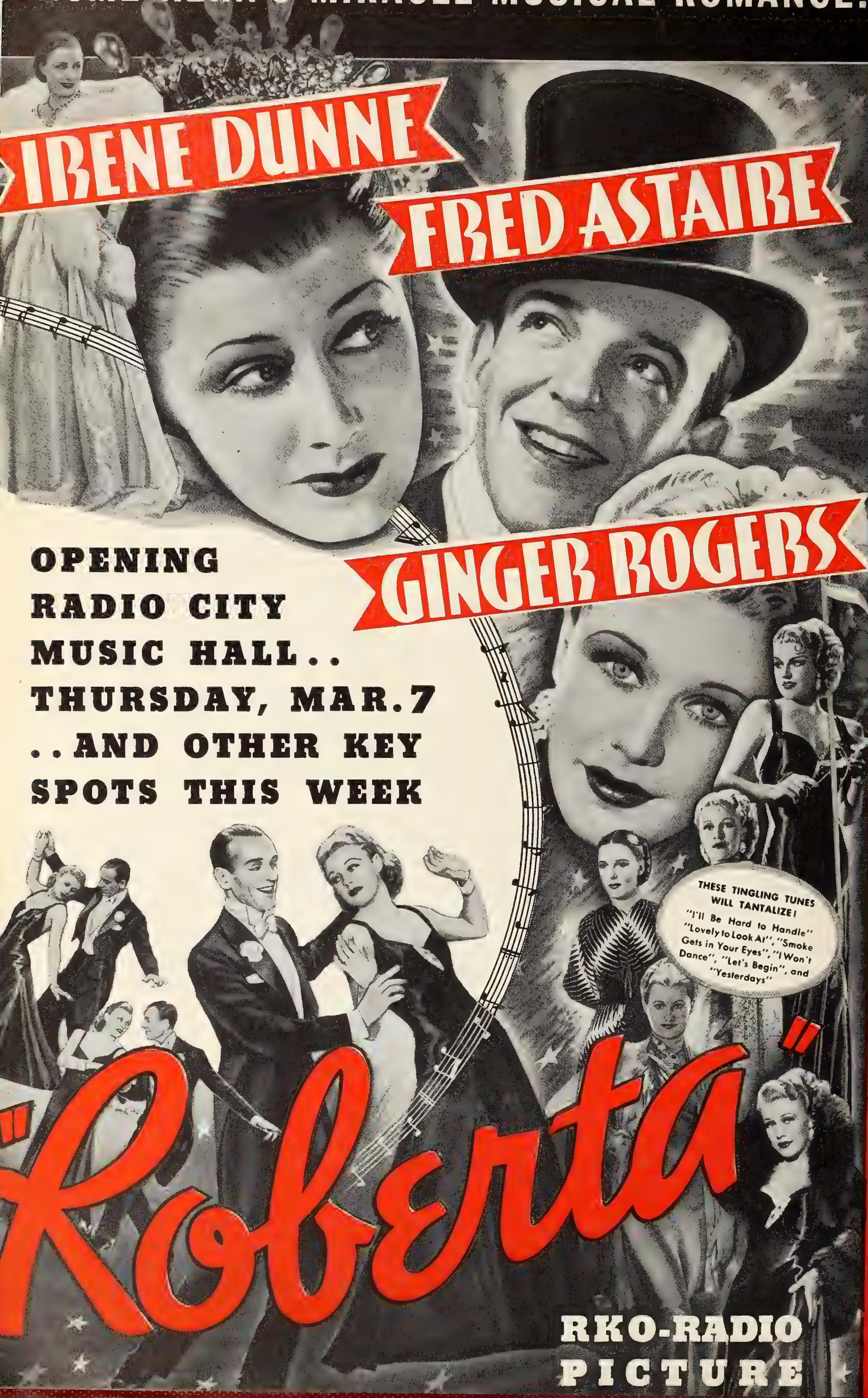
DALLAS . . "'Roberta' Majestic Theatre, Dallas, Saturday and Sunday did best business of any picture for one and one-half years, beating highest gross of 'Little Women', and 'Gay Divorcee'."—Wire report from RKO Branch Manager

MEMPHIS . . *Memphis Commercial Appeal* . . "The team of Astaire and Rogers has done it again and better, this time as a threesome with the addition of Irene Dunne. In 'Roberta' Mr. Astaire and the Misses Dunne and Rogers have easily the best tune talkie yet to emerge from the RKO Studios."

NEW ORLEANS . . *New Orleans Tribune* . . "'Roberta' is another smashing movie. . . The Wednesday night premiere crowd was one of the biggest that ever tried to get into the Orpheum Theatre. The waiting ticket buyers were lined up almost around the block, and police reserves had to be called to handle the surging crowds."

FORT WORTH, TEX. . . "'Roberta' Saturday and Sunday gross beat highest grosses of 'Little Women' and 'Gay Divorcee.'"—Wire report from RKO Branch Manager

JEROME KERN'S MIRACLE MUSICAL ROMANCE!


IRENE DUNNE
FRED ASTAIRE
GINGER ROGERS
THESE TINGLING TUNES WILL TANTALIZE!
"I'll Be Hard to Handle" "Lovely to Look At", "Smoke Gets in Your Eyes", "I Won't Dance", "Let's Begin", and "Yesterdays"
"Roberta"

OPENING RADIO CITY MUSIC HALL.. THURSDAY, MAR. 7 ..AND OTHER KEY SPOTS THIS WEEK

RKO-RADIO PICTURE

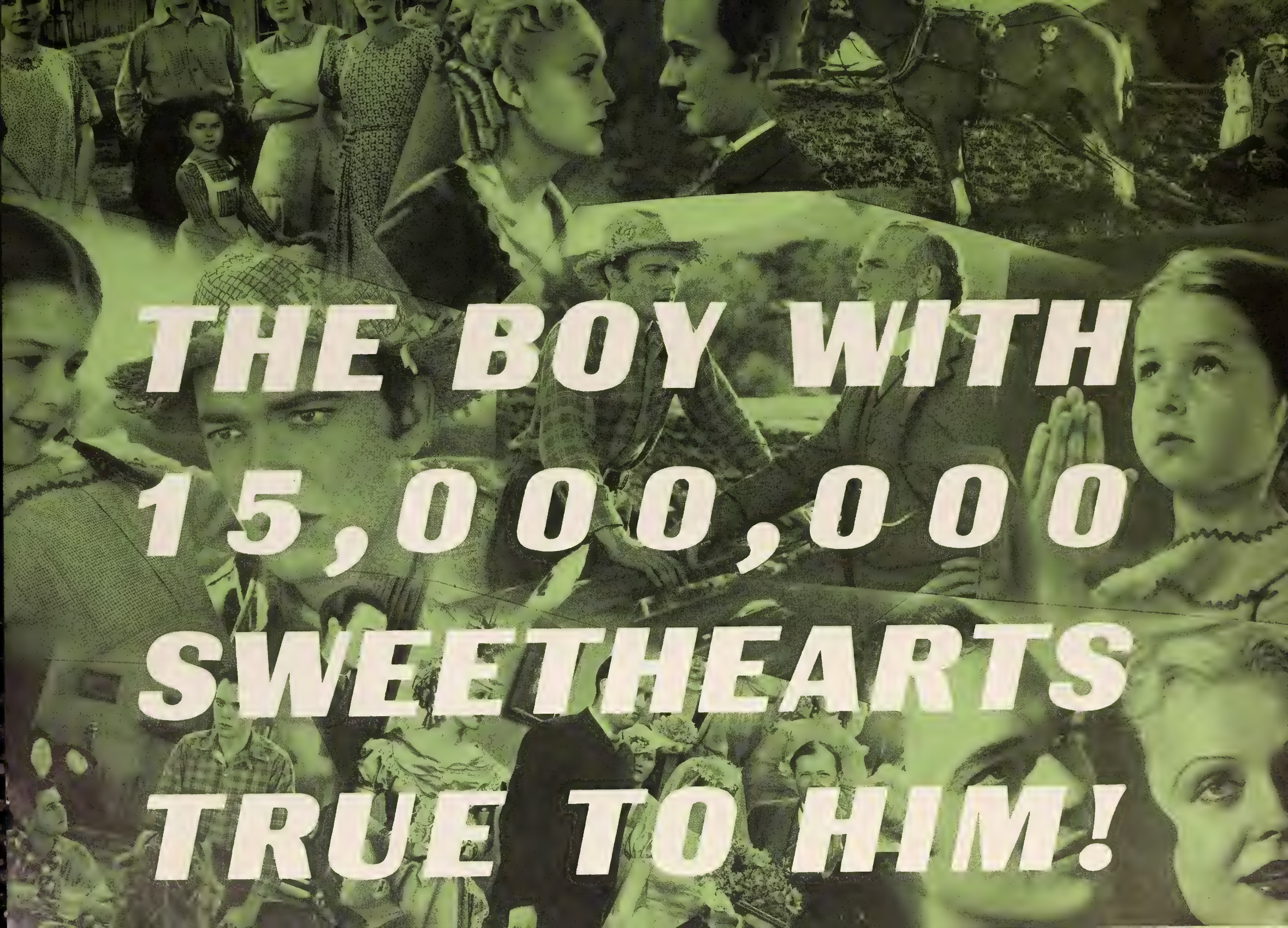
JEROME KERN'S

miracle musical stage success ... screened in a sunburst of song!

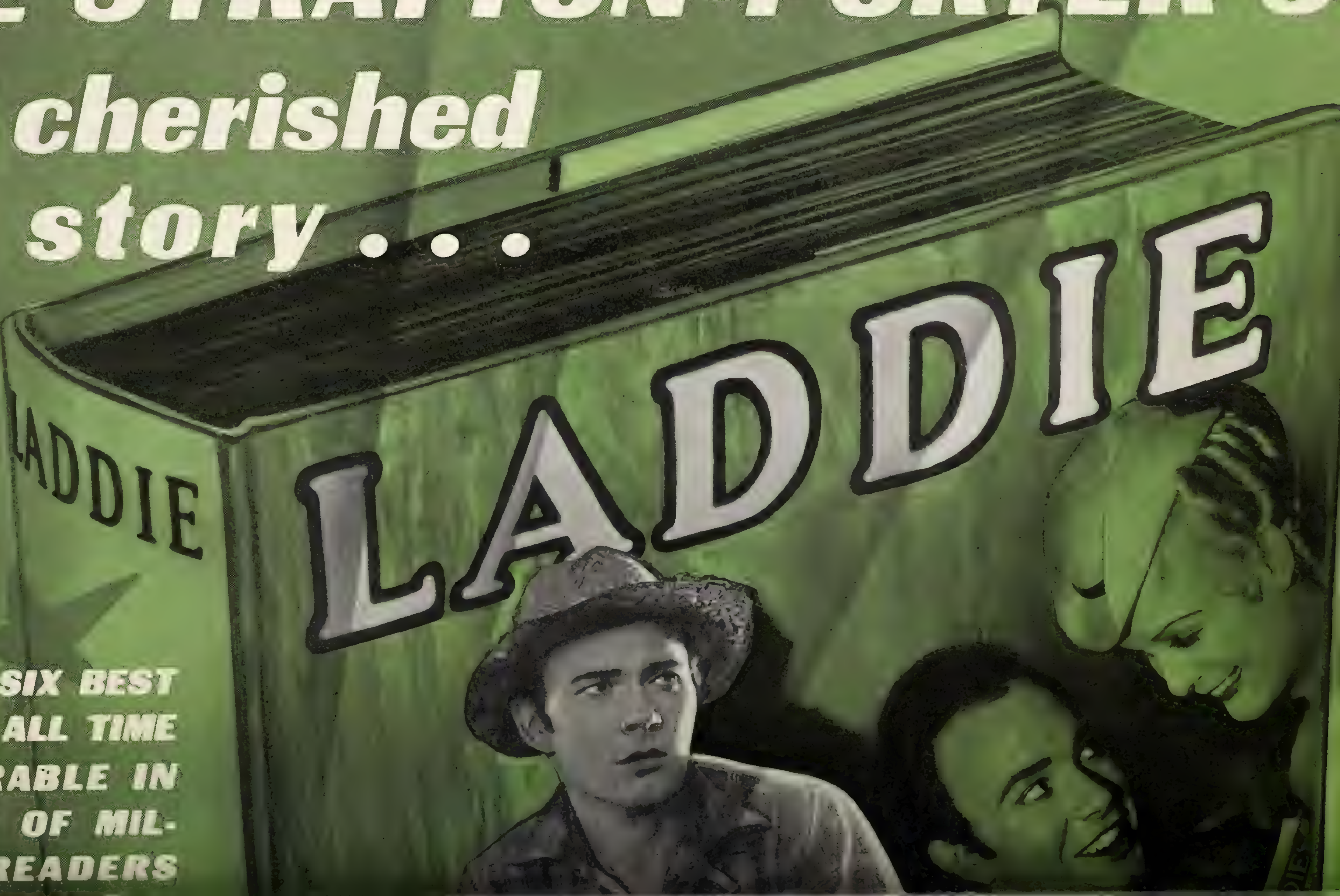
with

RANDOLPH SCOTT
HELEN WESTLEY
VICTOR VARCONI
CLAIRE DODD

From the play "Roberta." Book and lyrics by Otto Harbach. Directed by WILLIAM A. SEITER. A PANDRO S. BERMAN PRODUCTION.


THE BOY WITH
15,000,000
SWEETHEARTS
TRUE TO HIM!

NOW COMES TO THE SCREEN from GENE STRATTON-PORTER'S most cherished love story . . .



ONE OF THE SIX BEST SELLERS OF ALL TIME . . . MEMORABLE IN THE MINDS OF MILLIONS OF READERS

STRONG with the dramatic power of the thrilling story it presents . . .

BEAUTIFUL with the tenderness of its soul-stirring romance . . .

HUMAN with the brightness of its homey, earthy humor . . .

THE HEART-BEAT OF A NATION HURLED THROBBING TO THE SCREEN!

"The picture uncovers little Virginia Weidler as one of the finest child performers on the screen"—Motion Picture Daily . . . "Little Virginia Weidler another screen youngster destined for stardom"—Hollywood Variety.

JOHN BEAL
GLORIA STUART
VIRGINIA WEIDLER

* *

DIRECTED BY GEO. STEVENS
PANDRO S. BERMAN
PRODUCTION

RKO-RADIO
PICTURE

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

BECKY SHARPE

Pioneer Production for Radio release

Several things that are of novel and potent showmanship interest are to be noted in this production. It is the first feature length picture done in Technicolor's new three-color process. All prior color dramas were photographed in the various two-color processes, including Kinomacolor, Prizma and Technicolor. The process being used for "Becky Sharpe" is the same as that used in "La Cucaracha," a highly popular short subject. The color design is being handled by Robert Edmond Jones, whose expert work on the short subject aided materially in its winning the Academy award as the best short comedy. "Becky Sharpe" is also the first feature attempt of the newly organized Pioneer Productions and as is usually the case nothing will be missed in the way of any values to make a favorable initial impression.

The story is based upon William Makepeace Thackeray's "Vanity Fair," the screen play is by Francis Faragoh. Direction is by Rouben Mamoulian, who made the current "We Live Again." Worthy of note, as far as potential entertainment and exploitation values are concerned, is the fact that Kenneth Macgowan, producer of "Little Women" and "Anne of Green Gables," is supervising the picture.

With the all-Technicolor feature serving as a unique salesmanship angle, the personnel is also of unusual value. As two women are the chief sources of interest in the motivating story, those roles are filled by Miriam Hopkins, recently in "Richest Girl in the World," and Frances Dee. Among the more favorably known players who will be seen are Cedric Hardwicke, noted English actor, who is featured in the forthcoming "Les Miserables," Billie Burke, Alan Mowbray, Nigel Bruce, the veteran William Faversham, Charles Richman, William Stack, Colin Tapley and G. P. Huntley, Jr.

Locales are England and Belgium and the time is 1815. One of the spectacular phases is an in-the-distance portrayal of the Battle of Waterloo.

THE HOOSIER SCHOOLMASTER

Monogram

While this feature is adapted from one of last century's best known American semiclassics, its dramatic story quality is peculiarly modern. "The Hoosier Schoolmaster" is and paradoxically is not a story of one of that great group of men teachers who played such an important part in post Civil War readjustment and the cultural development of the then "Far West." The Edward Eggleston novel is the saga of that band of Federal Army veterans who, seeking their bonus in the form of new land, were defrauded by greedy interests. That condition serves as a background for the story of Ralph Hardstock, whose romantic and dramatic experience is essentially good theatre, promising much in entertainment and showmanship.

The screen play is by Charles Logue, recently credited with "Home on the Range" and remembered for his work on "Black Beauty." Direction is by Lewis D. Collins, maker of the current "Sing Sing Nights."

In line with the importance of the story, more than usual care was taken in selection of the cast. There is definite name value to both the principal and supporting players. Norman Foster, as the schoolmaster, Charlotte Henry as the girl with whom he falls in love; Sarah Padden and William V. Mong as Mr. and Mrs. Means, and Dorothy Libaire as their daughter, are the principal characters. Featured players include Otis Harlan, Russell Simpson and Fred Kohler, Jr. Others listed are youthful Tommy Bupp, Wallace Reid, Jr., George Hayes and Joe Bernard.

The presentations of this department are in no sense reviews of the pictures or evaluations of the productions. They are inventories of material.

The endeavor is to inform the exhibitor of the nature of the story and the personnel and to set forth the elements of appeal which the producer is seeking to put into the product.

"The Cutting Room" is published for the special service of exhibitors who require some detailed information concerning the character of the picture and its selling factors in advance of previews, reviews and press books.

This department's survey of pictures in no way anticipates or supplants the functions of the Showmen's Reviews which are prepared when the finished product is made available.

Similar in entertainment quality to several current pictures which portray the drama and romance of mid-west American life during the later 1800's, it promises to be not only an educational but also entertaining feature with strong appeal to the all-family type of audiences.

MR. DYNAMITE

Universal

One of this production's most prominent assets is the fact that the original story is by Dashiell Hammett, author of "The Thin Man." That, in itself, is sufficient to establish its character—a mystery tinged romantic drama. The screen play is by Doris Malloy, associated with such dramatic pictures as "Gambling Lady" and "I'm a Thief" and Harry Clork, with whom she has collaborated on a few Universal current features and the forthcoming "Princess O'Hara." Direction is by Alan Crosland, maker of the recent "Case of the Howling Dog," "The White Cockatoo," similarly atmosphered pictures, and "It Happened in New York."

In content, modernly timed and localed, the story follows through a maze of mystery melodrama in which two men are killed, also complicated romantic drama and liberal doses of situation, action and dialogue comedy. To solve the killings, the motives for which dovetail, a super-detective, who not only makes use of all the latest and most scientific crime detection aids but also plays funny hunches, is brought in. His scientific deductions solve the problem.

Cast in the role of Mr. Dynamite is Edmund Lowe, in a character which is a direct follow-up of his current appearance, "The Great Hotel Murder." His secretary and partner in giving criminals and the regular police the jitters is Jean Dixon, last seen in "Sadie McKee." Other principals are Esther Ralston, Victor Varconi, returning after a long European stay, Verna Hillie, who was seen in "Romance in the Rain" and is appearing in "Princess O'Hara," and Minor Watson. In minor roles are Bradley Page, Robert Gleekler, Jameson Thomas, Greta Mayer, Matt McHugh, Joyce Compton and Mary Wallace.

This production should give those exhibitors who like to specialize in dramatic mysteries a chance to try much that is new.

CARDINAL RICHELIEU

20th Century

No other screen artist compares with George Arliss in success of portrayal of historical characters. "Disraeli," "Alexander Hamilton, "Voltaire," "Rothschild" and "The Iron Duke" are sufficient proof. Now he comes in the role of Armand du Plessis, Cardinal Richelieu, France's great prelate-statesman of 300 years ago.

This feature is to be produced on a magnificent scale, with the same degree of authenticity in every detail with which the same producing company endowed "The House of Rothschild." Nunnally Johnson, who wrote the "Rothschild" screen play, and Cameron Rogers spent months in research prior to adapting the highlights of countless historical tomes and documents into continuity form. The screen play is by Maude Howell, who did three other Arliss pictures, "King's Vacation," "The Working Man" and "Voltaire," and was associate director on "Rothschild." The dialogue is the work of W. P. Lipscomb, scenarist of "Clive of India" and currently associated with "Les Miserables." Direction is by Rowland V. Lee, who made "Count of Monte Cristo." The picture is being photographed by Peverell Marley, who shot "Rothschild," "Clive" and "Monte Cristo."

Besides story content, through which the full range of entertainment values run, and spectacular production values, there are, in addition to Arliss, a host of names whose interest creating merit is unquestioned. Among the many are Halliwell Hobbes, Edward Arnold, Violet Kemble-Cooper ("Copperfield"), as well as Maureen O'Sullivan, Katherine Alexander, Caesar Romero, Francis Lister, Douglas Dumbrille, Lumsden Hare, Murray Kinnell, Pat Somerset.

This production is fully worthy of the kind of advance campaign commonly given an event on any program of entertainment.

THUNDER IN THE STREETS

Majestic

As the file of many years' production is checked, it is distinctly noticeable that the great majority of pictures have had sympathy arousing romantic drama for their main subject matter. This production, although the present title is rather inappropriate, is of that category. It is the story of a man who, to satisfy the demand of his wife and mother-in-law, committed a theft. Jailed, he lives only on the promise of his wife to await the day he will be free. When his wife marries another, he joins a gang

IN THE STUDIO CUTTING ROOM

of racketeers upon his release, intent upon revenge. Stealing into his former wife's home, he sees her husband shot while threatening her. Circumstantial evidence points to the woman, but as the criminal investigation runs up against a stone wall, the killer confesses, and the path is clear to resume the interrupted romance.

Original story and screen play are by Stuart Anthony, recently credited similarly on "Charlie Chan in Paris." Direction is by Burt Lynwood.

As there is both showmanship and entertainment merit to the production's story content, there is also more than usual exploitation value in the cast. Donald Cook and Irene Hervey play the lead roles, with Doris Lloyd appearing as the avaricious and ambitious mother-in-law and Edwin Maxwell being seen as the murdered second husband. These four have all appeared recently in many major studio productions and consequently are favorably known to audiences. Supporting players are competent performers, several are just as well known as the principals. Included are William Lestrange Millman, Russell Simpson, John Kelly, Edwin Argus, Billy West, Wheeler Oakman, Frank LaRue and Fern Emmett.

THE GOOSE AND THE GANDER

Warner

As can easily be read into the title, this is an allegorical portrayal of the axiom "What's sauce for the goose is sauce for the gander." Essentially, however, and despite the complicated dramatic content, it is a comedy romance that borders on the farcical.

Original story and screen play are by Charles Kenyon, scenarist on "Dr. Monica" and "The Firebird." Direction is by Alfred E. Green, whose latest pictures are "A Lost Lady," "Gentlemen Are Born" and "Sweet Music."

The story details the efforts of a woman to steal her former husband away from his present wife and the surprising and unexpected romantic and dramatic situations into which she leads herself. Not only is there another man who intrigues her heart; but a pair of jewel thieves and a smart old lady lend a hand in further complicating the situations.

In the production, which is being handsomely mounted and the feminine members of the cast luxuriously gowned, the locales are the swanky Santa Barbara watering place and the California mountains adjacent. Kay Francis, playing essentially a comedy role, is cast as the woman who is the center of all the fun and drama. She is teamed with George Brent, with whom she appeared in "Living on Velvet," a recent release. The other two principals in the thematic plot are Genevieve Tobin and Ralph Forbes. The supporting cast includes Claire Dodd, John Eldridge as the jewel thieves who unwittingly provide much of the accompanying comedy; Helen Lowell as the old lady and Spencer Charters as chief of the police called in to solve the robbery case. Others are Eddie Schubert, Charles Coleman, William Austin and Gordon Elliott.

Title, players, story content and production values definitely clue the type of applicable showmanship. A combination of the title significance, the players' names and only the vaguest of explanatory hints as to what the picture is all about should prove sufficient to create interest.

MAN EATING TIGER

(Tentative title)

Fox

This is a farce romantic comedy, accent on comedy, and not a jungle picture. It concerns a rebellious heiress who runs away from her very prim and proper intended on their wedding eve. Landing in a deserted mountain resort with her maid, she runs into a romantic circus troubador with a genius for making love; a wildly excited newspaper reporter on the trail of a big story; an Amazonian tiger tamer; an unsympathetic caretaker, and a pair of half-witted moonshiners. To fast moving, hilarious comedy, she learns what love really is, and the man from whom she fled also gets a few lessons in the proper love making technique.

The production is adapted from a stage play by Ben Hecht and Rose Caylor. The screen play is by Patterson McNutt (not to be confused with William Slaven McNutt) and H. W. Hanneman. Direction is by Clyde Bruckman, now a writer but previously director for such comedians as Buster Keaton, Harold Lloyd and Laurel and Hardy.

The cast, while by no means sensational, presents many adequate box office names. Lew Ayers, last in "Lottery Lover," but known for his performances in many pictures from "All Quiet on the Western Front" to "State Fair," is the fled-from hero. Claire Trevor is the girl in the case and her maid is Zasu Pitts. Jack Haley, seen in "Sitting Pretty" and "Here Comes the Groom," is the reporter. Walter King, outstanding in "One More Spring," is the troubador who sings the production's one song number, "Tonight There's a Spell on the Moon." Tala Birell, now in "Captain Hates the Sea" and "Once a Gentleman," appears as the tiger tamer. Seigfried Rumann, soon to be seen in "The Wedding Night," is the caretaker, and Mitchell and Durant are the father and son moronic. Minnie is the tiger.

Essentially an exciting and fun-packed comedy, it calls for all-laugh exploitation.

$10 RAISE

Fox

In this picture, Edward Everett Horton, featured in many pictures—"Gay Divorcee," "Merry Widow," "Night Is Young," "Biography of a Bachelor Girl," "All the King's Horses," and so on, and widely regarded by many patrons as the best character in them—gets his opportunity at being a lead star. The story, by Peter B. Kyne, with screen play by Henry Johnson and Louis Breslow, recently associated respectively with "Handy Andy" and "She Learned About Sailors," and directed by George Marshall, whose most recent credit is "Life Begins at 40," is particularly adapted to Horton's personality and talents. In character he is a threadbare office bookkeeper. With an inferiority complex and devoted to pinch penny economies, he lives for a $10 raise. He wants it so that he may marry the office stenographer. Suddenly turning into a man of iron, he first amazes his roaring boss, then turns him into a human being, makes himself a super hero and gets his raise.

The significance of the title and story content being more than originally familiar to millions of men and women who exist in the same mental state as its hero and the girl he loved, the production looks to be one that should easily stimulate unusual and appealing personally directed exploitation.

With Horton's the outstanding name, the supporting cast is made up, with but few exceptions, of well known players. Karen Morley, now in "Black Fury" with Paul Muni, is his sweetheart. Berton Churchill, in practically all the recent Will Rogers pictures as well as many others, is the fire-eating boss. Others are Alan Dinehart; Glen Boles, featured in several recent Warner attractions; Frank Melton; Ray Walker, seen in "Baby Take a Bow"; and a pair of juvenile newcomers, Rosina Lawrence and William Benedict.

PEOPLE WILL TALK

Paramount

Charlie Ruggles and Mary Boland, so well received in several recent pictures, the last of which is "Ruggles of Red Gap," are again paired in this. The production is a combination of original yarns by Sophie Kerr and F. Hugh Herbert, the screen play by Herbert Fields. Alfred Santell is the director.

In theme, it is an hilarious domestic comedy. The one blight in the life of Ruggles and Miss Boland is the way in which their married daughter, Leila Hyams, and Dean Jagger quarrel constantly. In order to shame their children into some semblance of domestic bliss, the oldsters stage a fake quarrel of their own. The brawl, however, runs into complications that very emphatically brand Ruggles as a philandering husband. Then it's the children's turn to act as peacemakers. Jagger frames a kidnaping of his father and mother-in-law, and when Charlie loosens his bonds, it's his own big chance to impress his wife. Pantomiming a terrific battle with gangsters and using interested onlookers as atmospheric menaces, he convinces Mary that he is a dutiful spouse and courageous hero.

Other than the names mentioned, practically the entire supporting cast is composed of unknown players, save Ruthelma Stevens, seen in several recent pictures. Listed are: Stanley Andrews, Sarah Edwards, Betty Alden, Mitchell Ingraham, Aileen Carlyle, Cecil Cunningham, Edwin Stanley, Jack Raymond, Edmund Burns and Malcolm McGregor.

There being undoubted commercial value in the title, story content also appears to be amply endowed with salable material. Nevertheless, for practical purposes, the drawing power of the Ruggles-Boland team should be the most effective asset.

Laughton to Make Film Directed by Rene Claire

Charles Laugton, English actor, who has just completed "Ruggles of Red Gap" for Paramount, sailed from New York last week-end for a hurried visit to London, where he will confer with Alexander Korda of London Films, who controls six months of his services annually. Next June, said Mr. Laughton, for London Films, he will make a picture under the direction of Rene Claire, French director, tentatively titled "Sir Tristram Goes West," in which he will play the part of a ghost.

Urges More Selection In Films to New Zealand

The position of American producers in the New Zealand market would be greatly improved if greater discrimination were shown in the type of films sent there, in the opinion of W. W. Orebaugh, at Wellington, American vice-consul. It is the opinion in New Zealand, reports the representative, that too many American films are being shown, which tends to lower the public appreciation of American films, since many are unsuitable for the market. He suggests that each American company offer only about 30 pictures in New Zealand each season.

Two More for Dix

Richard Dix, with one more film to make for Radio, has signed for two others, the first a Dudley Nichols original story.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended March 2, 1935, from 110 theatres in 18 major cities of the country, reached $1,141,317, an increase of $81,337 over the total for the preceding calendar week, ended February 23, when 108 theatres in 18 major cities aggregated $1,059,980.

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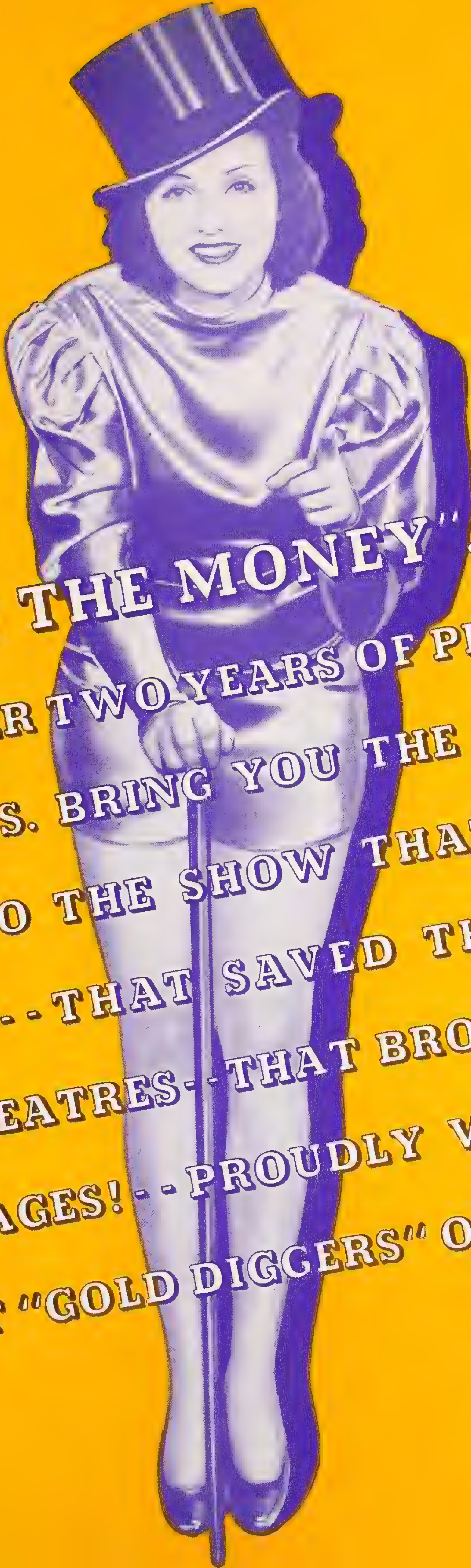
Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Boston								
Boston	2,900	25c-50c	"Night Life of the Gods" (Univ.)	13,000	"Strange Wives" (Univ.)	11,000	High 12-29 "West of Pecos" Low 2-2-35 "One Exciting Adventure"	23,000 8,500
Fenway	1,800	30c-50c	"All the Kings Horses" (Para.) and "The White Cockatoo" (W. B.)	5,000	"Woman in Red" (F.N.) and "Charlie Chan in Paris" (Fox)	5,000	High 1-6 "Lady Killer" and "Girl Without a Room" Low 2-2-35 "Maybe It's Love" and "Murder in the Clouds"	12,000 3,300
Memorial	3,500	25c-65c	"The Good Fairy" (Univ.)	21,000	"Murder on a Honeymoon" (Radio)	25,000	High 2-16-35 "White Lies" Low 1-19-35 "Evergreen"	28,000 7,000
Loew's State	3,700	25c-55c	"After Office Hours" (MGM) and "The Best Man Wins" (Col.)	14,500	"Biography of a Bachelor Girl" (MGM) and "Mills of the Gods" (Col.)	12,000	High 4-7 "Riptide" Low 2-16-35 "Clive of India"	22,000 9,000
Metropolitan	4,350	35c-65c	"Sweet Music" (W. B.)	35,000	"Devil Dogs of the Air" (W.B.)	28,000	High 1-27 "All of Me" Low 1-19-35 "The County Chairman"	39,000 21,000
Paramount	1,800	25c-50c	"All the Kings Horses" (Para.) and "The White Cockatoo" (W.B.)	8,500	"Woman in Red" (F. N.) and "Charlie Chan in Paris" (Fox)	6,500	High 1-6 "Lady Killer" and "Girl Without a Room" Low 2-2-35 "Maybe It's Love" and "Murder in the Clouds"	12,000 4,200
Buffalo								
Buffalo	3,500	30c-55c	"Sweet Music" (W. B.)	18,100	"One More Spring" (Fox)	14,800	High 1-6 "Design for Living" Low 12-29 "Music in the Air"	26,000 5,000
Century	3,000	25c	"Helldorado" (Fox) and "Mystery Woman" (Fox)	5,900	"Charlie Chan in Paris" (Fox) and "Red Hot Tires" (W. B.)	6,000	High 4-21 "The Lost Patrol" and "Three on a Honeymoon" Low 12-29 "I Am a Thief" and "Side Streets"	8,100 4,000
Great Lakes	3,000	25c-40c	"After Office Hours" (MGM) (8 days)	8,300	"The Night Is Young" (MGM) and "Society Doctor" (MGM) (6 days)	6,900	High 9-29 "Belle of the Nineties" Low 12-22 "Gentlemen Are Born" and "Marie Galante"	18,800 3,800
Hippodrome	2,100	25c-40c	"Clive of India" (U. A.)	7,800	"Devil Dogs of the Air" (W.B.)	8,000	High 5-19 "The House of Rothschild" Low 7-28 "Here Comes the Navy"	18,000 4,800
Lafayette	3,300	25c	"The Whole Town's Talking" (Col.)	10,200	"The Good Fairy" (Univ.)	7,300	High 3-10 "It Happened One Night" and "Before Midnight" Low 11-17 "Jane Eyre" and "Young and Beautiful"	16,700 4,200
Chicago								
Apollo	1,400	25c-50c	"The County Chairman" (Fox) (2nd week)	5,000	"The County Chairman" (Fox) (1st week)	11,000	High 9-8 "The Cat's Paw" Low 11-24 "The Captain Hates the Sea"	16,000 5,000
Chicago	4,000	25c-68c	"After Office Hours" (MGM)	43,000	"Wings in the Dark" (Para.)	47,000	High 8-11 "She Loves Me Not" Low 5-26 "Thirty Day Princess"	66,000 19,000
Garrick	900	25c-40c	"Baboona" (Fox) (2nd week)	3,000	"Baboona" (Fox) (1st week)	8,500	High 2-23-35 "Baboona" Low 10-27 "Kansas City Princess"	8,500 4,000
Oriental	3,940	25c-40c	"The Band Plays On" (MGM)	15,000	"Charlie Chan in Paris" (Fox)	17,000	High 1-5-35 "Big Hearted Herbert" Low 6-16 "Registered Nurse"	25,000 12,000
Palace	2,509	25c-50c	"Transient Lady" (Univ.)	22,000	"The Mystery of Edwin Drood" (Univ.)	15,000	High 6-23 "Cockeyed Cavaliers" Low 12-1 "Kentucky Kernels"	30,000 8,000
Roosevelt	1,591	25c-50c	"Sweet Music" (W. B.)	10,000	"Devil Dogs of the Air" (W. B.) (8 days-2nd week)	12,000	High 1-5-35 "Forsaking All Others" Low 8-18 "Paris Interlude"	27,000 6,000
State-Lake	2,776	20c-35c	"Helldorado" (Fox)	11,000	"Strange Wives" (Univ.)	13,000	High 9-8 "The Most Precious Thing in Life" Low 5-2-35 "Helldorado"	19,000 11,000
United Artists	1,700	30c-60c	"David Copperfield" (MGM) (3rd week)	12,000	"David Copperfield" (MGM) (2nd week)	20,000	High 5-5 "House of Rothschild" Low 4-28 "Looking for Trouble"	30,000 10,000
Cleveland								
Allen	3,300	20c-40c	"The Good Fairy" (Univ.)	4,100	"Under Pressure" (Fox)	3,400	High 10-27 "Six-Day Bike Rider" Low 12-15 "Silver Streak"	7,000 1,400
Circle	1,875	20c-30c	"That's Gratitude" (Col.)	5,500	"Gambling" (Fox)	5,600	....	
Hippodrome	3,800	30c-42c	"The Little Colonel" (Fox)	16,000	"Sweet Music" (W. B.)	7,500	High 4-7 "Wonder Bar" Low 3-17 "Journal of a Crime"	20,000 2,900
RKO Palace	3,100	30c-60c	"Woman in Red" (F. N.)	13,500	"One More Spring" (Fox) (30c-42c) (8 days)	8,200	High 11-10 "Desirable" Low 5-19 "Where Sinners Meet"	28,000 4,000
State	3,400	30c-42c	"After Office Hours" (MGM)	16,000	"The Gilded Lily" (Para.)	10,500	High 1-12-35 "Forsaking All Others" Low 12-29 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	20c-40c	"Wings in the Dark" (Para.)	5,100	"The President Vanishes" (Para.)	3,800	High 9-15 "Chained" Low 1-12-35 "Our Daily Bread"	10,000 2,000
Denver								
Aladdin	1,500	25c-50c	"Woman in Red" (F. N.)	2,000	"Under Pressure" (Fox)	2,000	High 5-5 "House of Rothschild" Low 8-11 "I Give My Love"	9,000 1,200
Denham	1,500	25c-50c	"Ruggles of Red Gap" (Para.)	9,000	"Wings in the Dark" (Para.)	5,500	High 9-29 "Belle of the Nineties" Low 4-7 "She Made Her Bed"	16,500 800
Denver	2,500	25c-50c	"The Little Colonel" (Fox)	6,000	"One More Spring" (Fox)	5,500	High 1-13 "Roman Scandals" Low 9-29 "British Agent"	17,500 4,000
Orpheum	2,600	25c-50c	"The Mystery of Edwin Drood" (Univ.)	5,000	"Sequoia" (MGM)	4,000	High 2-17 "Hi Nellie" Low 12-29 "Hat, Coat and Glove"	19,500 1,000
Paramount	2,000	25c-40c	"Red Hot Tires" (F. N.) and "Maybe It's Love" (F. N.) (3 days) "Society Doctor" (MGM) (4 days)	700 1,000	"David Copperfield" (MGM) (3 days) "Red Hot Tires" (F.N.) and "Maybe It's Love" (F. N.) (4 days)	900 850	High 1-13 "Dinner at Eight" Low 6-9 "Uncertain Lady"	5,500 400
Hollywood								
Chinese	2,500	30c-65c	"Clive of India" (U. A.) (6 days) (30c-55c)	10,700	"David Copperfield" (MGM) (2nd week)	11,500	High 4-14 "House of Rothschild" Low 12-29 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"The Good Fairy" (Univ.) (2nd week)	4,200	"The Good Fairy" (Univ.) (1st week)	7,800	High 12-8 "Imitation of Life" Low 3-3 "Fugitive Lovers" and "The Poor Rich"	12,200 1,500
W. B. Hollywood	3,000	25c-65c	"Sweet Music" (W. B.) (6 days)	9,000	"Devil Dogs of the Air" (W.B.) (2nd week)	6,800	High 9-8 "Dames" Low 12-29 "Sweet Adeline"	25,000 6,300

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Indianapolis								
Apollo	1,100	25c-40c	"One More Spring" (Fox) (2nd week)	2,250	"One More Spring" (Fox) (1st week)	7,500	High 2-23-35 "One More Spring" Low 2-9-35 "Baboona"	7,500 2,000
Circle	2,800	25c-40c	"The Scarlet Pimpernel" (U.A.)	5,000	"The Best Man Wins" (Col.) and "The Gilded Lily" (Para.)	2,500	High 12-15 "Lady By Choice" Low 1-19-35 "The President Vanishes" and "Enter Madame"	8,500 2,000
Indiana	3,133	25c-40c	"Woman in Red" (F. N.)	12,000	"The Good Fairy" (Univ.)	6,000	High 3-2-35 "Woman in Red" Low 1-12-35 "Little Women"	12,000 1,500
Lyric	2,000	25c-40c	"Murder On A Honeymoon" (Radio)	6,500	"Devil Dogs of the Air" (W.B.)	10,000	High 12-22 "Murder in the Clouds" Low 7-28 "Half a Sinner" and "Embarrassing Moments"	11,000 2,000
Palace	3,000	25c-40c	"After Office Hours" (MGM)	4,000	"Sequoia" (MGM)	3,500	High 2-3 "Sons of the Desert" Low 12-12 "The Gay Bride"	12,500 2,750
Kansas City								
Mainstreet	3,049	15c-40c	"Woman in Red" (F. N.) (25c-40c)	8,400	"The Scarlet Pimpernel" (U.A.)	5,000	High 6-23 "Glamour" Low 1-12-35 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"After Office Hours" (MGM)	16,700	"Sequoia" (MGM)	6,900	High 4-7 "Riptide" Low 12-22 "Private Life of Don Juan"	21,400 4,000
Newman	1,800	25c-40c	"Devil Dogs of the Air" (W.B.) (7 days) "All the King's Horses" (Para.) (4 days)	6,000 2,800	"Sweet Music" (W. B.)	6,500	High 9-29 "Belle of the Nineties" Low 8-25 "Ladies Should Listen" and "Call It Luck"	14,000 3,600
Tower	2,200	25c	"The Good Fairy" (Univ.) (2nd week)	6,500	"The Good Fairy" (Univ.) (1st week)	10,500	High 1-12-35 "Broadway Bill" Low 5-5 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"Evergreen" (GB Pictures) (2nd week)	3,400	"Evergreen" (GB Pictures) (1st week)	5,600	High 10-27 "Judge Priest" Low 1-27 "Good Bye Again"	9,200 1,700
Los Angeles								
Filmarte	800	40c-55c	"The Unfinished Symphony" (GB Pictures) (6 days)	2,250	"The Blue Light" (DuWorld) (6 days)	1,900	High 4-14 "Moon Over Morocco" Low 6-30 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"The Iron Duke" (GB Pictures) (2nd week)	3,100	"The Iron Duke" (GB Pictures) (6 days-1st week)	5,000	High 3-3 "Devil Tiger" Low 12-15 "Have a Heart"	7,800 2,500
Loew's State	2,416	30c-55c	"Clive of India" (U. A.) (6 days)	11,550	"David Copperfield" (MGM) (2nd week)	12,500	High 4-7 "Riptide" Low 12-29 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"The Whole Town's Talking" (Col.)	20,000	"Wings in the Dark" (Para.)	17,000	High 9-1 "Now and Forever" Low 12-22 "One Hour Late"	29,998 12,500
RKO	2,700	25c-65c	"Sweet Music" (W. B.) (6 days)	8,500	"Devil Dogs of the Air" (W. B.) (2nd week)	8,400	High 3-31 "Little Women" Low 1-27 "Let's Fall in Love"	15,500 1,800
United Artists	2,100	25c-55c	"High School Girl" (Foy) and "Sudan" (Foy) (6 days)	2,728	"The Winning Ticket" (MGM) and "Lottery Lover" (Fox) (6 days)	4,200	High 1-20 "I'm No Angel" Low 5-12 "Sorrell and Son"	13,000 2,500
W. B. Downtown	3,400	25c-40c	"Carnival" (Col.) and "Maybe It's Love" (F. N.) (6 days)	6,900	"Woman in Red" (F. N.) and "Lightning Strikes Twice" (Radio)	6,000	High 9-8 "Dames" Low 12-29 "White Lies" and "The Last Wilderness"	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	"Biography of A Bachelor Girl" (MGM)	4,500	"Wings in the Dark" (Para.)	5,000	High 10-20 "Barretts of Wimpole Street" Low 9-29 "The Cat's Paw"	6,500 2,500
Lyric	1,238	20c-25c	"Charlie Chan in Paris" (Fox)	1,500	"The White Cockatoo" (W. B.)	1,300	High 11-3 "Our Daily Bread" Low 1-27 "Jimmy and Sally"	2,000 500
Palace	900	15c-25c	"Two Heads on a Pillow" (Liberty)	2,500	"I've Been Around" (Univ.)	2,000	High 1-5-35 "Romance in the Rain" Low 2-23-35 "I've Been Around"	3,000 2,600
RKO Orpheum	2,900	25c-40c	"The Whole Town's Talking" (Col.)	5,500	"The Good Fairy" (Univ.)	6,000	High 12-1 "One Night of Love" Low 8-25 "The Lady is Willing"	6,800 2,700
State	2,300	25c-40c	"The Gilded Lily" (Para.)	6,000	"Kid Millions" (U. A.)	6,000	High 8-18 "She Loves Me Not" Low 7-28 "Here Comes the Navy"	7,000 5,000
Time	300	20c-25c	"The First World War" (Fox) (2nd week)	1,500	"The First World War" (Fox) (1st week)	1,500	High 10-20 "Girl of the Limberlost" Low 12-8 "Cimarron"	3,500 1,000
World	400	25c-75c	"The Iron Duke" (GB Pictures)	3,500	"Evergreen" (GB Pictures) (2nd week)	3,000	High 4-14 "Private Life of Henry VIII" Low 7-7 "Sweden, Land of the Vikings"	4,000 2,000
Montreal								
Capitol	2,547	25c-60c	"The Iron Duke" (GB Pictures)	10,500	"Biography of A Bachelor Girl" (MGM) and "Maybe It's Love" (F.N.)	10,000	High 2-24 "Queen Christina" Low 12-22 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
His Majesty's	1,700	30c-60c	'The Shepherd of the Seven Hills" (Ind.) (25c-75c) (2nd week)	2,500	"The Shepherd of the Seven Hills" (Ind.) (1st week)	5,000	High 2-23-35 "Shepherd of the Seven Hills" Low 6-2 "All Quiet on the Western Front"	5,000 3,000
Loew's	3,115	30c-60c	'The County Chairman" (Fox) and "Lottery Lover" (Fox)	9,000	"Wings in the Dark" (Para.) and "One Hour Late" (Para.)	8,500	High 12-8 "Six Day Bike Rider" Low 7-21 "Fog Over Frisco" and "Affairs of a Gentleman"	14,500 4,500
Princess	2,272	30c-65c	"The Private Life of Don Juan" (U.A.) and "Runaway Queen" (U.A.)	7,500	"Broadway Bill" (Col.) and "Among the Missing" (Col.) (2nd week)	6,500	High 1-5-35 "Kid Millions" and "Fugitive Lady" Low 8-4 "House of Rothschild" and "Most Precious Thing in Life"	10,500 4,500
New York								
Astor	1,012	25c-75c	"Grand Old Girl" (Radio) (4 days)	3,000	"Little Men" (Mascot)	6,000	High 3-31 "House of Rothschild" Low 2-23-35 "Little Men"	23,600 6,000
Capitol	4,700	35c-$1.65	"Sequoia" (MGM)	34,000	"David Copperfield" (MGM) (5th week)	35,000	High 10-6 "Barretts of Wimpole Street" Low 12-29 "The Band Plays On"	65,860 4,500
Mayfair	2,300	35c-65c	"The Marines Are Coming" (Mascot)	6,800	"A Notorious Gentleman" (Univ.)	8,000	High 1-27 "Sixteen Fathoms Deep" Low 6-2 "Unknown Soldier Speaks"	15,300 1,250
Palace	2,500	25c-75c	"The Good Fairy" (Univ.)	9,000	"Wings in the Dark" (Para.)	10,000	High 7-21 "Of Human Bondage" Low 12-22 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"Rumba" (Para.)	38,000	"The Gilded Lily" (Para.) (2nd week)	28,000	High 8-25 "Cleopatra" Low 8-11 "Elmer and Elsie"	72,000 10,500
Rialto	2,200	25c-65c	"Car 99" (Para.)	12,000	"Carnival" (Col.)	12,000	High 4-7 "The Lost Patrol" Low 5-12 "Success at Any Price"	32,800 7,700
Rivoli	2,200	40c-99c	"Folies Bergere" (U.A.)	34,000	"The Right to Live" (W. B.)	15,000	High 11-17 "Kid Millions" Low 2-23-35 "The Right to Live"	51,000 15,000
RKO Music Hall	5,945	35c-$1.65	"One More Spring" (Fox)	75,000	"The Scarlet Pimpernel" (U. A.) (2nd week)	72,680	High 1-5-35 "The Little Minister" Low 1-19-35 "Evergreen"	110,000 52,000
Roxy	6,200	25c-55c	"Night Life of the Gods" (Univ.)	34,000	"Behold My Wife" (Para.)	32,000	High 12-1 "Imitation of Life" Low 6-30 "Affairs of a Gentleman"	44,000 13,700
Strand	3,000	25c-55c	"Sweet Music" (W. B.)	32,189	"Devil Dogs of the Air" (W.B.) (2nd week)	22,000	High 3-10 "Wonder Bar" Low 1-20 "Easy to Love"	43,863 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Oklahoma City								
Capitol	1,200	10c-41c	"Anne of Green Gables" (Radio)	2,600	"Woman in Red" (F. N.)	2,800	High 1-6 "Going Hollywood" Low 9-8 "You Belong to Me"	4,100 800
Liberty	1,500	10c-36c	"Hat, Coat and Glove" (Radio) (4 days) "Their Big Moment" (Radio) (3 days)	2,200 800	"Red Hot Tires" (W. B.) (4 days) "Secret of the Chateau" (Univ.) (3 days)	2,500 800	High 8-11 "Great Flirtation" and "I Give My Love" Low 10-27 "Crime Without Passion"	3,700 400
Midwest	1,500	10c-56c	"Sweet Music" (W. B.)	3,900	"Clive of India" (U. A.)	4,000	High 12-29 "Bright Eyes" Low 5-26 "Merry Wives of Reno"	9,540 2,000
Warner	1,900	10c-56c	"Living on Velvet" (F. N.)	3,400	"The Little Minister" (Radio)	3,000	High 1-5-35 "Forsaking All Others" Low 12-22 "Limehouse Blues"	13,000 2,900
Omaha								
Brandeis	1,200	25c-40c	"The Whole Town's Talking" (Col.) and "Maybe It's Love" (F. N.) (8 days)	4,000	"Carnival" (Col.) and "Gentlemen Are Born" (F.N.) (8 days)	4,500	High 1-12-35 "The Little Minister" Low 2-16-35 "Babbitt" and "Murder in the Clouds"	9,100 3,000
Omaha	2,200	25c-40c	"Devil Dogs of the Air" (W.B.) (8 days)	7,800	....		....	
Orpheum	3,000	25c-40c	"Biography of A Bachelor Girl" (MGM) and "Secret of the Chateau" (Univ.)	7,000	"Bordertown" (W. B.) and "Evergreen" (GB Pictures)	7,400	High 3-10 "Easy to Love" Low 12-29 "Babes in Toyland" and "Home on the Range	17,250 5,000
Paramount	2,500	25c-55c	"Charlie Chan in Paris" (Fox) (3 days) (35c-55c) "The Night Is Young" (MGM) and "Helldorado" (Fox) (4 days) (25c-35c)	5,200 2,000	"The Band Plays On" (MGM) (3 days) "The Iron Duke" (GB Pictures) and "I've Been Around" (Univ.) (4 days) (25c-35c)	7,600 2,200	High 2-16-35 "The Secret Bride" Low 2-24 "Six of a Kind" and "Good Dame"	13,200 5,250
Philadelphia								
Aldine	1,200	35c-55c	"The Scarlet Pimpernel" (U.A.) (6 days-3rd week)	6,000	"The Scarlet Pimpernel" (U.A.) (6 days-2nd week)	9,500	High 5-5 "House of Rothschild" Low 6-9 "Sorrell and Son"	23,000 4,000
Arcadia	600	25c-50c	"Lives of A Bengal Lancer" (Para.) (6 days)	2,700	"The Gilded Lily" (Para.) (8 days)	2,900	High 1-6 "Duck Soup" Low 1-27 "Women in His Life"	6,500 400
Boyd	2,400	35c-55c	"After Office Hours" (MGM)	14,000	"The Night Is Young" (MGM) (5 days)	6,500	High 1-6 "Little Women" Low 2-23-35 "The Night Is Young" (5 days)	30,000 6,500
Earle	2,000	25c-55c	"I Am A Thief" (W. B.) (6 days)	14,000	"The Winning Ticket" (MGM) (6 days)	14,500	High 4-7 "Harold Teen" Low 7-21 "Cockeyed Cavaliers"	40,000 11,000
Fox	3,000	40c-65c	"The Little Colonel" (Fox) (6 days)	25,000	"One More Spring" (Fox)	18,500	High 12-29 "Bright Eyes" Low 7-28 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"Gigolette" (Radio) (6 days)	2,200	"Enchanted April" (Radio) (6 days)	3,000	High 11-3 "One Night of Love" Low 11-24 "Wednesday's Child"	8,500 2,200
Keith's	2,000	30c-50c	"David Copperfield" (MGM) (5 days-2nd week)	3,300	"David Copperfield" (MGM) (6 days-1st week)	4,300	High 3-3 "Carolina" Low 1-5-35 "Sweet Adeline"	8,000 1,500
Locust	1,300	55c-65c	"The Iron Duke" (GB Pictures) (6 days)	4,000	....		High 10-6 "Caravan" Low 11-17 "The Scarlet Letter"	8,500 2,500
Roxy Mastbaum	4,800	40c-65c	"Living on Velvet" (W.B.) (8 days)	32,000	"The Good Fairy" (Univ.)	27,000	....	
Stanley	3,700	35c-55c	"Sweet Music" (W. B.)	13,000	"Devil Dogs of the Air" (W. B.) (8 days)	14,000	High 1-5-35 "Broadway Bill" Low 12-29 "Behold My Wife"	22,000 7,500
Stanton	1,700	30c-50c	"Sequoia" (MGM) (8 days)	7,500	"Mills of the Gods" (Col.) (4 days)	2,800	High 3-31 "The Lost Patrol" Low 1-5-35 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Mystery of Edwin Drood" (Univ.)	4,500	"David Copperfield" (MGM) (2nd week)	5,000	High 4-7 "Wonder Bar" Low 7-14 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"The Little Colonel" (Fox)	3,500	"Broadway Bill" (Col.)	3,900	High 3-2-35 "The Little Colonel" Low 1-19-35 "Behold My Wife" and "Defense Rests"	4,000 1,600
Oriental	2,040	15c-25c	"The Marines Are Coming" (Mascot) (25c-40c)	4,000	"Little Minister" (Radio)	2,500	High 5-26 "Merry Wives of Reno" Low 10-6 "The Human Side" and "Hat, Coat and Glove"	4,800 1,500
Orpheum	1,700	25c-40c	"The Good Fairy" (Univ.)	5,000	"Sweet Music" (W. B.)	6,000	High 12-1 "Kentucky Kernels" Low 11-10 "Wednesday's Child"	8,000 3,500
Paramount	3,008	25c-40c	"One More Spring" (Fox)	8,600	"The Whole Town's Talking" (Col.)	9,700	High 3-24 "David Harum" and "Once to Every Woman Low 6-30 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"The Scarlet Pimpernel" (U.A.)	5,000	"After Office Hours" (MGM)	4,800	High 4-28 "House of Rothschild" Low 8-4 "Paris Interlude"	9,800 3,700
San Francisco								
Fox	4,600	15c-40c	"Woman in Red" (F. N.) and "Little Men" (Mascot)	10,500	"The Winning Ticket" (MGM) and "School for Girls" (Liberty)	7,500	High 3-3 "Son of Kong" Low 8-18 "Sin of Nora Moran" and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"Notorious Gentleman" (Univ.)	12,500	"Captain Hurricane" (Radio)	12,500	High 3-3 "It Happened One Night" Low 7-7 "Cockeyed Cavaliers"	20,500 10,200
Orpheum	3,000	15c-40c	"The Good Fairy" (Univ.) and "Mystery Man" (Mono.) (2nd week)	4,500	"The Good Fairy" (Univ.) and "Mystery Man" (Mono.) (1st week)	10,500	High 6-9 "Sing and Like It" Low 6-30 "Affairs of a Gentleman" and "Orders is Orders"	19,500 5,000
Paramount	2,670	25c-40c	"Living on Velvet" (W.B.) and "All the King's Horses" (Para.)	8,500	"Wings in the Dark" (Para.) and "The Band Plays On" (MGM)	10,500	High 9-29 "Belle of the Nineties" Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-55c	"Devil Dogs of the Air" (W.B. (2nd week)	6,500	"Devil Dogs of the Air" (W.B.) (1st week)	8,500	High 1-19-35 "The County Chairman" Low 4-14 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,200	15c-55c	"Clive of India" (U. A.) (3rd week)	5,500	"Clive of India" (U. A.) (2nd week)	7,500	High 1-6 "Roman Scandals" Low 5-26 "No Greater Glory"	15,000 4,000
Warfield	2,700	25c-65c	"The Little Colonel" (Fox)	28,000	"One More Spring" (Fox)	21,500	High 12-29 "Bright Eyes" Low 3-31 "Gambling Lady"	29,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"Devil Dogs of the Air" (W.B.) (2nd week)	3,700	"Devil Dogs of the Air" (W.B.) (1st week)	3,650	High 2-17 "Roman Scandals" Low 7-7 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"David Copperfield" (MGM) (4 days-2nd week) "The Gilded Lily" (Para.) (3 days)	3,400 3,200	"David Copperfield" (MGM) (1st week)	8,600	High 4-14 "Riptide" Low 3-24 "Fashions of 1934"	12,750 3,500
Liberty	1,800	15c-50c	"Broadway Bill" (Col.) (4th week)	5,800	"Broadway Bill" (Col.) (3rd week)	6,800	High 2-16-35 "Broadway Bill" (2d week) Low 10-6 "Jane Eyre" and "King Kelly of U. S. A."	7,100 3,100
Music Box	950	25c-55c	"The Good Fairy" (Univ.)	3,650	"Clive of India" (U. A.) (2nd week)	3,300	High 4-14 "Spitfire" Low 1-26-35 "Man Who Reclaimed His Head"	6,500 2,850
Music Hall	2,275	25c-55c	"Sweet Music" (W. B.)	4,200	"The Good Fairy" (Univ.)	5,900	High 5-26 "Wild Cargo" Low 2-2-35 "Enchanted April" (6 days)	11,500 3,900
Orpheum	2,450	25c-50c	"Murder on A Honeymoon" (Radio)	5,400	"Mystery of Edwin Drood" (Univ.)	5,300	High 12-1 "Kentucky Kernels" Low 4-21 "Two Alone" and "I Believed in You"	8,400 3,750
Paramount	3,050	25c-35c	"Biography of A Bachelor Girl" (MGM) and "Rocky Mountain Mystery" (Para.)	5,600	"Charlie Chan in Paris" (Fox) and "Baboona" (Fox)	5,900	High 1-27 "Fugitive Lovers" Low 12-8 "Peck's Bad Boy" and "Menace"	8,500 3,300



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"THE WORDS ARE IN MY HEART"
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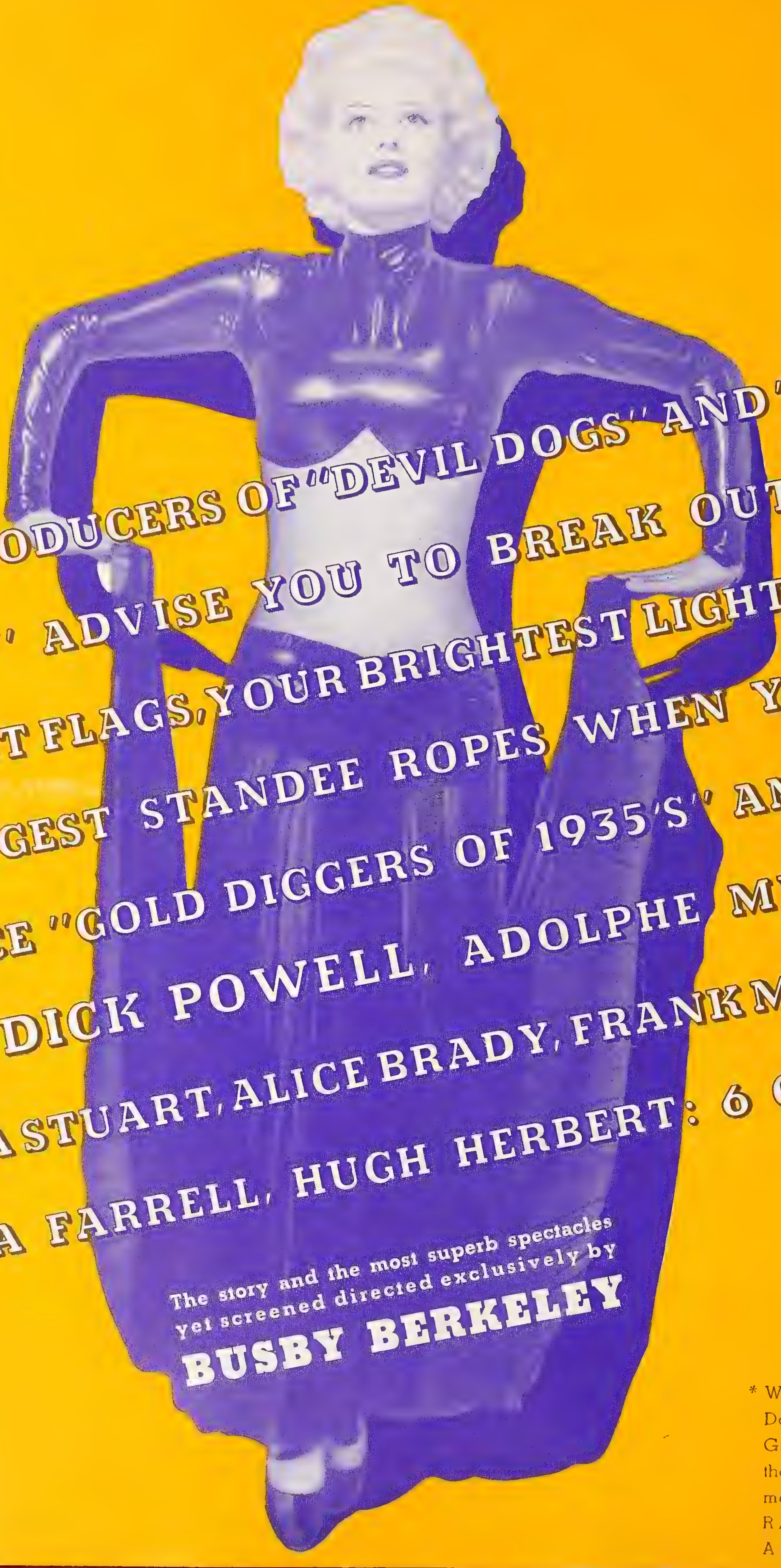

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A First National Picture

THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO

Hollywood Correspondent

THIS TALENT SCOUT IS COACH, TOO
AWARD BANQUET BRILLIANT AFFAIR
BASIC CONTRACT NOW IN EFFECT
NINE FILMS START, 12 FINISHED

IF MGM's "Times Square Lady" has any success at the box office, credit will be due largely to Robert Taylor and Virginia Bruce, who carry the leading roles on their own shoulders without help from any of the high priced names on the Metro payroll. And Miss Bruce and Taylor must in turn give credit for any success they have here or hereafter to Oliver Hinsdale, who is mainly responsible for development of the company's talent.

Mr. Hinsdale, though he has no official title, is in charge of all the younger contract players at the studio. His job is to recognize talent wherever he may see it, and to train it—a sort of combination scout and coach. He has as qualification for this job a record of eight years as head of the Little Theatre of Dallas, during which time he won the Belasco little theatre tournament each time he competed for it.

Mr. Hinsdale has been with MGM the last four years, and players who have come under his care, in addition to Virginia Bruce and Taylor, include Martha Sleeper, Muriel Evans, Betty Furness and Bill Tannen.

His method of working, once he has his material, is comparatively simple. He trains them in stage technique and schools them from the beginning, teaching them how to carry themselves, how to walk, and what to do with their hands, before he lets them read a line.

He has other rookies who will be heard from soon. One in particular, a young woman named Agnes Anderson, who was "Miss Detroit" not so long ago, he rates as a second Katharine Cornell. Then there are Irene Hervey, Jean Parker, Shirley Ross and others.

▽

All Hollywood is still talking of how Harry Cohen dominated this year's Academy Awards banquet by receiving for his studio six out of the fourteen awards. Five of these were voted on the strength of his production "It Happened One Night." Clark Gable was given the statuette for the best acting performance; Claudette Colbert for the best actress; Frank Capra, best director, Robert Riskin, best adaptation, and the film was given the award for the best picture of the year. In addition, Columbia won the award for the best sound recording, for "One Night of Love."

The banquet itself proved to be a brilliant affair. Irvin S. Cobb lent humor and charm to the job of master of ceremonies. Major Nathan Levinson presided in the absence of Frank Lloyd, the Academy's president.

Surprise climax came when Mr. Cobb presented little Shirley Temple with a miniature statuette as a special award for the greatest individual contribution to the screen in 1934.

▽

Carl Laemmle, Sr., has returned to the studio after a month's confinement to his home with an eye infection and is quite active preparing for one of the company's most active production seasons.

* * *

Before leaving for New York, Samuel Goldwyn signed David Niven, English actor, to a seven-year contract.

* * *

Darryl Zanuck plans to produce Sir Walter Scott's immortal "Ivanhoe," as one of the big spectacles of the year, with production tentatively to start the middle of July. There are fifteen important characters to the story.

* * *

Ernst Lubitsch is determined to surround himself with as many top line directors as possible. As a forerunner to this campaign he has signed Lewis Milestone to a two-year contract, his first assignment, "Thirteen Hours By Air," co-featuring Gary Cooper and Carole Lombard.

* * *

The new studio basic contract for actors went into effect March 1st and will be recognized by the 12 major producing organizations signatory, as their standard contract with free-lance and day player actors for the next five years.

More than 300 studio officials gathered at the Fox Westwood Hills studio Thursday night to familiarize themselves with the covenants.

* * *

Paramount Studio Organization

The Paramount studio, under the new leadership of Henry Herzbrun and Ernst Lubitsch, has established a definite studio organization consisting of 13 departmental executive heads and ten associate producers. Executive personnel, in the order of listing and importance, is as follows: Henry Herzbrun, vice-president and general manager; Ernst Lubitsch, managing director of production; Benjamin Glazer, Arthur Hornblow, Jr., Harold Hurley, William Le Baron, Albert Lewis, Louis D. Lighton, Douglas MacLean, Charles R. Rogers, E. Lloyd Sheldon and Bayard Veiller, associate producers.

A. M. Botsford is listed as executive assistant to Henry Herzbrun; Fred Leahy, production manager; Frank Brandow, studio manager; A. C. Martin, studio comptroller; Jacob Karp, resident attorney for studios; Bogart Rogers, head of scenario department; Jeff Lazarus, chairman of editorial board; Fred Datig, casting director; Nathaniel Finston, director of music department; Tom Baily, studio publicity director, and William Pine, studio advertising and exploitation director.

* * *

The past week saw Hollywood's studios making radical changes in production schedules. Work started on nine features. More than a dozen that had kept the calendar crowded were finished.

At Fox the first to start was "Gaucho Lover," in which will be seen Warner Baxter, Ketti Gallian, J. Carrol Naish, Arminda, Blanca Vischer, George Irving and John Miljan. Also before the cameras is "Secret Lives," with Mona Barrie, Gilbert Roland, Hardie Albright, Herbert Mundin and Nick Foran. The last of the trio is the long-deferred "Red Heads on Parade," a Lasky production, which will present John Boles, June Knight, Alan Dinehart.

Monogram began "The Hoosier Schoolmaster, with Norman Foster, Charlotte Henry, Dorothy Libaire, Sarah Padden, Otis Harlan, Fred Kohler, Jr., Russell Simpson, William V. Mong, Tommy Bupp, Wallace Reid, Jr., George Hayes and Joe Bernard.

At Paramount work started on "The Glass Key." George Raft is starred with the newcomer, Rosaline Culli. The supporting cast includes Edward Arnold, Charles Richman, Guinn Williams, Tammany Young, Raymond Milland, Harry Tyler, Dean Jagger and Emma Dunn.

"Let 'Em Have It," based on the Department of Justice war on gangsters, was started by Reliance Pictures for United Artists release. With additions to come, the present cast includes Richard Arlen, Virginia Bruce, Bruce Cabot, Eric Linden.

Columbia began work on "Air Fury," another topical production of aviation activities, the cast being headed by Ralph Bellamy, Tala Birell, Douglas Dumbrille, Billie Seward, and a newcomer, Victor Killian.

Work started at Warner on "Alibi Ike," a Joe E. Brown picture. The cast to date includes Oliva DeHaviland, William Frawley, Roscoe Karns and Ruth Donnelly.

Radio's contribution to the new activity is a Wheeler and Woolsey comedy titled "Nit Wits."

Of the completed pictures, two are historicals and two are "shockers."

First of Radio's completed three is "Strangers All." In this May Robson, Preston Foster, Florine McKinney, William Bakewell, Leon Ames and Samuel Hinds will be seen. "Sylvestre Bonnard" will present Anne Shirley, O. P. Heggie, Helen Westley, Elizabeth Patterson, Trent (Junior) Durkin, John Qualen, Hilda Vaughn and Etienne Girardot. The third feature stars William Powell and Ginger Rogers, with Gene Lockhard, Ralph Morgan, Leslie Fenton and J. Farrell Macdonald featured.

Both the 20th Century features are historicals. In "Cardinal Richelieu" George Arliss has the title role. Best known of the large supporting cast are Halliwell Hobbes, Edward Arnold, Violet Kemble-Cooper, Katherine Alexander, Maureen O'Sullivan, Caesar Romero, Francis Lister, Douglas Dumbrille, Lumsden Hare, Russell Hicks, Murray Kinnell, Herbert Bunston and Pat Somerset. "Les Miserables" stars Fredric March and Charles Laughton.

Universal completed a shocker and a western. In the first will be seen "Werewolf of London," Henry Hull, Warner Oland, Valerie Hobson, Lester Matthews, Clark Williams, Zeffie Tilbury, Charlotte Granville, Spring Byington, Lawrence Grant, J. M. Kerrigan and Louis Vincenot. "The Showdown" is a Buck Jones which features Marion Shilling and Niles Welch.

Another shudder feature, "Vampires of the Night" (tentative title), was finished at MGM. The cast lists Lionel Barrymore, Elizabeth Allen, Bela Lugosi, Lionel Atwill, Jean Hersholt, Henry Wadsworth, Donald Meek.

Paramount's completed job is "Hold 'Em Yale," a Damon Runyon yarn, in which will appear Patricia Ellis, Larry Crabbe, Caesar Romero, William Frawley, Andy Devine.

"Travelling Saleslady" was finished at Warner. It will present Joan Blondell, William Gargan, Hugh Herbert, Ruth Donnelly, Grant Mitchell, Glenda Farrell, Johnny Arthur, Al Shean, Mary Treen and Gordon Elliott.

At Fox "$10 Raise" was finished. Edward Everett Horton is starred, with Karen Morley, Alan Dinehart, Glen Boles, Berton Churchill, Rosina Lawrence, Ray Walker, Frank Melton and William Benedict in support.

Majestic completed "Thunder in the Streets." The complete cast includes Donald Cook, Irene Hervey, Doris Lloyd, Edwin Maxwell, William L. Millman, Russell Simpson, John Kelley, Edwin Argus, Billy West, Wheeler Oakman, Frank LaRue and Fern Emmett.

SHOWMEN'S REVIEWS

This department deals with new product
from the point of view of the exhibitor
who is to purvey it to his own public

McFadden's Flats

(Paramount-Rogers)

Comedy

Comedy, in which there is more than the usual quota of laughs in dialogue, action, situations and characterizations, is this picture's entertainment and showmanship essence. Having but one objective—to amuse—it sticks faithfully to that premise, and there is wholesome entertainment for both adults and youngsters. While the main motivation concerns itself with McFadden and his ambitions, it also is tinged with pleasing bits of domestic drama and menaced juvenile romance.

Modernized in production values as well as theatric presentation, the picture is a brand new portrayal. Consequently there is much that is novel, setting this version of the wellknown story completely apart from anything that has gone before.

McFadden, culminating his rise from hod-carrying day laborer to wealthy contractor, decides to build a large apartment house. Early sequences are given showing the affection that exists between him and his Scotch friend, Jock MacTavish. Turning to domestic drama, the problem of what to do with tomboy daughter Molly next becomes the center of attention. The decision to send her off to finishing school is not too happy for her sweetheart, MacTavish's son Sandy.

Financial troubles beset the ambitious McFadden and the supposedly tight Scotchman comes to his rescue, pledging his life's savings to carry on the building work, but under the condition that McFadden must not know it. Comes Labor Day and Molly, who has become a social light friend of the wealthy Hall family, is with them in New York. A parade passes and the girl is abashed to see her father carrying a golden hod leading the parade. He is laughed at by her snooty friends, and the girl leaves them, returning to the just completed flats.

She prevails upon her father and mother to throw a grand party for the Halls. The antics of all the old McFadden friends and neighbors amaze and amuse the aristocrats. As shy Sandy is left in the background Bob Hall tries to win Molly only to have his efforts win him a beating up from Sandy. Meanwhile, Mr. Hall and McFadden, who suddenly have discovered they were bricklayers together in the old days, are carrying on in high carnival in the library. Under the influence of good liquor they proceed to contest each other in a brick-laying battle—with books.

The upshot is that Hall thanks Sandy for walloping his son; MacTavish is assured that his secret investment is secure as Hall and McFadden enter into a contracting partnership.

Concentrate on the motivating subject matter—fun—and let patrons know that there is plenty of pastime in it fully worthy of the admission price. There are plenty of leads in all the feature's phases, action, dialogue, situations and production settings, which should inspire some unique exploitation. Walter C. Kelly, the wellknown Virginia judge of the vaudeville stage, has been in pictures before, but this in his first starring role. Much can be done with him and also Andy Clyde, more familiar as a short subject comedian.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Charles R. Rogers. Directed by Ralph Murphy. Play by Gus Hill. Screen play by Arthur Caesar and Edward Kaufman. Adaptation by Casey Robinson. Additional dialogue by Andy Rice. Sound, Earl Hayman. Film editor, Joseph Kane. Art directors, Hans Dreier and John Goodman. Photographed by Ben Reynolds. P. A. C. Certificate No. 585. Running time, when seen in Hollywood, 67 minutes. Release date, March 22, 1935. General audience classification.

CAST

Dan McFadden	Walter C. Kelly
Jock MacTavish	Andy Clyde
Sandy MacTavish	Richard Cromwell
Nora McFadden	Jane Darwell
Molly McFadden	Betty Furness
Mr. Hall	George Barbier
Mary Ellen Hall	Phyllis Brooks
Robert Hall	Howard Wilson
Mrs. Hall	Nella Walker
Jefferson	Frederick Burton
Tim Malone	Pat Moriarity
Mrs. Bernstein	Esther Michelson
Mrs. Bono	Anna Demetrio
Teacher	Mary Forbes
Gottschalk	Lee Kohlmar

Love in Bloom

(Paramount)

Romance with Comedy

This is the kind of attraction which from an exploitation viewpoint possesses many adaptable values. Its entertainment quality, strictly average commercial in caliber, hardly substantiates the showmanship potentialities. Basically the yarn is a love story, embellished with comedy and music.

As it follows a trite and often used premise, Joe Morrison and Dixie Lee (Bing Crosby's wife) are the in-love boy and girl. Morrison sings several songs, most appealing of which are "Let Me Sing You to Sleep with a Love Song" and "My Heart is an Open Book." Burns and Allen contribute the familiar brand of comedy, the most laugh-provoking of which are Gracie's traffic ticket destroying experience with the motor cop and her selling of the music store to its owner.

Given a comedy circus carnival opening, the story moves to New York where Larry and Violet are bounced out of their respective rooms for nonpayment of rent. Their misfortunes weld a bond of friendship and they eventually promote a job in Pop's music store. As song pluggers, they boost the old man's business phenomenally. Sentiment grows apace. Larry is ambitious to be a song writer. But when Pop pays them off, Gracie and George appear to grab the cash and it is revelead that without Violet the Downey Carnival is going on the rocks. Getting rid of the in-law leeches, Larry and Violet decide to get married, but drunken Dad Downey appears at the church to shame Violet and she deserts her suddenly successful song writer at the altar. The semi-finale shows Larry's "My Heart is an Open Book" being a worldwide hit, arranged in the tempo of every nation's music and even as a symphonic piece. Finally, Larry buys a half interest in the Carnival so he can have Violet with him all the time.

Merely adapting the elements that the picture uses in its own motivation permits a brand of unique interest-creating exploitation. From the early carnival atmosphere through the sequences that present the calliope over which Burns and Allen preside, the boarding house episodes, the sequences in the music store and the novel gag of a world spinning to show the popularity of the song hit, there are numberless ideas for tricky showmanship. But as the smash entertainment quality seldom approaches that of the potential showmanship, care should be taken not to go overboard and promise things that the picture cannot deliver.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Benjamin Glazer. Directed by Elliott Nugent. Screen play and adaptation by J. P. McEvoy and Keene Thompson. Sound, Harold Lewis. Film editor, William Shea. Art directors, Hans Dreier and Robert Odell. An original screen play by Frank R. Adams. Additional dialogue by John P. Medbury. Lyrics and music by Mack Gordon and Harry Revel. Photographed by Leo Tover. P.C.A. Certificate No. 584. Running time, when seen in Hollywood, 77 minutes. Release date, March 15, 1935. General audience classification.

CAST

George	George Burns
Gracie	Gracie Allen
Larry Deane	Joe Morrison
Violet Downey	Dixie Lee
Colonel "Dad" Downey	J. C. Nugent
Pop	Lee Kohlmar
Sheriff	Richard Carle
Mrs. Cassidy	Mary Foy
The Cop	Wade Boteler
Edith Bowen	Marian Mansfield
Waitress	Julia Graham
Cashier	Sam Godfrey
Beggar	Jack Mulhall
Mother in Music Store	Frances Raymond
Daughter in Music Store	Bernadine Hayes
Sexton	Harry Bradley
Rector	Douglas Wood
Strong Man	William Gorsman
1st Boy	Douglas Blackley
2nd Boy	Benny Baker

Laddie

(Radio)

Dramatic Romance

"Laddie" is the kind of picture whose presentation should be a pleasure to audiences. Essentially, it is homespun and down to earth. It deals with simple folk and simple situations in an understandable, human way. Sans any scene-tearing theatrics, but nevertheless dramatic and real, it tells an interesting and thoroughly possible love story. Continuously aimed at stirring the most sentimental emotions, it makes use only of tried and proved ingredients. While, in the main, the pages of Gene Stratton Porter's original story have been closely followed, and all the color and character of its locale, time and individuals have been retained, certain concessions have been made to modernism. Probably as a condescension to the present child artist vogue, the character of Little Sister, finely played by Virginia Weidler, is developed to such an extent that for most practical purposes she is the star of the show.

The picture is the story of the Stanton and Pryor families, farmer folk with the Pryors considering themselves a bit superior, living in the Indiana country made famous by the Gene Stratton Porter books. It is the love story of Laddie and Pamela and it is also the story of Little Sister and the influence she exerted in transforming a dynamite-laden situation into one of happiness.

As the picture unreels its elements of drama, romance, comedy and threatened tragedy, with an aura of understandable humanness applied to each quality, there is a cohesion that makes for quick interest creation. While there are times when a tear or two are in order, there are as many occasions in which to smile and laugh. There is a brand of tense suspense leading up to the anti-climax which greatly accents the final appeal.

In any analysis, "Laddie" is an all-family picture. Such a terming, however, does not signify that the picture is something directed primarily at the general trade of the secondary theatres. It does have unique appeal for women and because of Virginia Weidler is of more than usual interest to children. Yet wherever, regardless of the pull—or its lack— of big names, good entertainment is appreciated, this picture has in story, acting and production quality all that is necessary to give audiences full value for the money they pay to see it.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Produced by Pandro S. Berman. Directed by George Stevens. From the novel by Gene Stratton-Porter. Screen play by Ray Harris and Dorothy Yost. Photographed by Harold Wenstrom. Art directors, Van Nest Polglase and Perry Ferguson. Musical director, Roy Webb. Recorded by Hugh McDowell, Jr. Edited by James Morley. Running time, when seen in Hololywood, 82 minutes. Release date, March 29, 1935. General audience classification.

CAST

Laddie Stanton	John Beal
Pamela Pryor	Gloria Stuart
Little Sister	Virginia Weidler
Mr. Pryor	Donald Crisp
Mrs. Stanton	Dorothy Peterson
Mr. Stanton	Willard Robertson
Robert Pryor	William Bakewell
Sally Stanton	Gloria Shea
Shelly Stanton	Charlotte Henry
Leon Stanton	Jimmy Butler
Peter Dover	Grady Sutton
Candace	Greta Meyer
Mrs. Pryor	Mary Forbes

Death Flies East

(Columbia)

Drama

There is entertainment of an average sort in this dramatic, somewhat mysterious, occasionally amusing and generally active story of a transcontinental flight which revolves about an act of charity, suddenly developed romance, pursuit by police, a murder and incidental bits of dramatic effect.

In the fact that the film has the larger part of its setting in the interior of a transcontinental plane, there may be exploitation tieup possibilities. The title appears salable in itself, giving implication of action and mystery.

The cast is not especially strong in drawing power, the top names being Conrad Nagel and Florence Rice. The others are only slightly familiar. Stressing the action-mystery elements in the story would appear the most practicable method.

Miss Rice is released from California prison on parole, after her conviction with her former employer, a noted doctor, on a charge of poisoning. One condition of her parole is that she remain within the state until her sentence terminates. She learns that a man implicated with them is about to be electrocuted in Sing Sing prison, New York. A confession from him would clear herself and the doctor. She determines to break her parole, fly east.

Aboard the plane are Nagel, college professor bound for Washington with an important munitions formula, who immediately sees through Miss Rice's flimsy disguise, and is attracted to her. Also on board are a private detective, an insurance salesman, a business man, a deaf woman, a New York doctor, a Japanese who had boarded the plane at its first stop, and another man.

The complications develop early, as the Japanese eyes Nagel's valuable brief case, as the private detective is found dead of poisoning, and the young man is found slightly poisoned. The plane goes back to Dallas, an investigation makes it look bad for Miss Rice, whose identity and her broken parole have been uncovered, when Nagel steps into the breach, conducts a little experiment and discovers that the young man, who poisoned himself to avert suspicion, had murdered the detective because of a long-standing personal grudge. Miss Rice is held for the California authorities, Nagel flies ahead to get the confession and obtain her freedom and that of the doctor, and the little Japanese turns up with a receipt for the brief case, which he delivered at Washington, after having taken it when, he decided, Nagel did not know how to take care of it properly. Miss Rice and Mr. Nagel return to California together.

This picture may be sold via lively exploitation somewhere in the midweek.—Aaronson, New York.

Produced and distributed by Columbia. Story by Philip Wylie. Screen play by Albert Demond and Fred Niblo, Jr. Director, Phil Rosen. Assistant director, Arthur Black. Cameraman, Al Siegler. Sound engineer, Edward Bernds. Film editor, John Rawlins. Running time, 65 minutes. Release date, Feb. 7, 1935. P.C.A. Certificate No. 582. General audience classification.

CAST

John Robinson Gordon	Conrad Nagel
Evelyn Vail	Florence Rice
Evans	Raymond Walburn
Helen Gilbert	Geneva Mitchell
Baker	Robert Allen
Burroughs	Oscar Apfel
Satu	Miki Morita
Dr. Landers	Purnell Pratt
Mrs. Madison	Irene Franklin
Dr. Moffat	George Irving
Pastoli	Adrian Rosley
O'Brien	Fred Kelsey
Wotkyns	George Hayes

Sunset Range

(First Division)

Western

With Hoot Gibson back on the screen, "Sunset Range" has all that the old westerns ever had. There's the atmosphere of the great outdoors and its spirit of adventure. There's the heroine tenderfoot girl who, coming to claim her ranch, finds herself involved in a conflicting romantic drama with the hero foreman cowboy. Of course, there are the menacing villains, this time eastern bank-robbing gangsters, a la the modern action trend. Then there's the weakling brother, unwilling tool of the bad men, whose arrival on the scene makes possible the thrilling wild riding, quick shooting, man to man conflict and the eventual triumph of the forces of virtue.

Bonnie arrives at the ranch, not knowing that among her baggage is a trunkful of hot money stolen from a bank by Grant's gangsters, who have forced Bonnie's brother, Eddie, to have a hand in their operations. Romance quickly springs up between the foreman, Reasonin' Bates, and the girl. When the gangsters show up to get the money, Bonnie learns how her brother is a part of the mob and tells this news to Reasonin'. He rounds up his cowboy aids to show the gangsters how real Americans deal with their menace to law and order. A thrilling chase, the gangsters in autos and the cowboys aboard horse, winds up with tbe villains on the way to the calaboose and Reasonin' and Bonnie altar bound.

Primarily, "Sunset Range" is an attraction to interest the youngsters, also something to entertain lovers of outdoor adventure.—McCarthy, Hollywood.

Produced by First Division Productions. Distributed by First Division Exchanges. Directed by Ray McCarey. Story by Paul Schofield. Photographed by Gil Warrenton. Screen play by Paul Schofield and Ray Schrock. Running time, when seen Hollywood, 55 minutes. Release date, March 15, 1935. General audience classification.

CAST

Reasonin' Bates	Hoot Gibson
Bonnie	Mary Doran
Caswell	John Elliott
Grant	Walter McGrail
Eddie	James Eagles
Li Fong	Eddie Lee
Freddie	Fred Gilman

Red Hot Tires

(First National)

Action Drama

The fast-paced and melodramatic action of the automobile race tracks puts punch and speed into this film. It is good entertainment of its kind, and looks to warrant a playing position at the weekend.

Highlighted by the crash and dash of the motor speedways, which supply the thrill and maintain the pace, the story has its incidental comedy, mostly from Roscoe Karns, its romance, in the persons of the leading players, Lyle Talbot and Mary Astor, and its menace, handled by Gavin Gordon and Bradley Page. The yarn moves from the American tracks to the court room and prison, to South American tracks, and climaxes at the so-called Dayton track, in reality, the Indianapolis championship speedway, and the famed 500-mile battle of the wheels.

Romance on the racetrack, playing up the action which lies in that active setting, combined with the selling of the names, appear to be the exploitation factors of chief importance.

Talbot, with the capable young Frankie Darro as his idolizing mechanic and satellite, is mechanic for Henry Kolker, master racing car builder. His daughter, Miss Astor, is herself a mechanic, more than a little interested in Talbot, a feeling he returns. There is no love lost between Talbot and Gordon, Kolker's racing driver, Gordon being in love with Miss Astor as well. They fight, Talbot is fired, his friend Karns going with him. At a big race, Talbot gets a chance to race for an opposing company, and warns Gordon to be careful. Bradley and Gordon already have arranged a spike device which would throw off the track any car that approached too close to Gordon's. The two cars tangle, Gordon goes through the fence and is killed.

Talbot is sentenced to 10 years for manslaughter, but through the effort of Darro and Miss Astor a pardon is obtained, the guilt of Gordon and Page proved, but the night Miss Astor arrives at the prison with the pardon, Karns aids Talbot's escape. Under an assumed name Talbot becomes the most famous racing driver in South America. Miss Astor suddenly discovers who he is, and invites him to race for father. Not realizing she knows, he accepts. Karns goes on ahead, he to follow at the last moment.

Page tries to stop him by tipping off the authorities, but Talbot lands on the infield of the track after the race has started, with Karns at the wheel and Miss Astor riding as mechanic. Talbot jumps into the race, wins in a thrilling sequence, and the jail break charge is effectively removed as an obstacle to romance. —Aaronson, New York.

Produced and distributed by First National. Director, D. Ross Lederman. Story and screen play by Tristam Tupper. Photography by Arthur Todd. Film editor, Frank McGee. Art directors, Anton Grot and Hugh Reticker. P. C. A. Certificate No. 458. Running time, 61 minutes. Release date, Feb. 2, 1935. General audience classification.

CAST

Wallace Storm	Lyle Talbot
Patricia Sanford	Mary Astor
Bud Keene	Roscoe Karns
Johnny	Frankie Darro
Robert Griffin	Gavin Gordon
Maggie	Mary Treen
Martin Sanford	Henry Kolker
Curley Taylor	Bradley Page
Governor	John Elliott
Old convict	Eddie Sturgis

Great God Gold

(Monogram)

Drama

Well paced entertainment and a story revolving about a strictly modern theme of the world of business of today, this production has a dominantly dramatic element, interspersed with little comedy and a romance which is more or less subordinated to the note of business unscrupulousness, the part played in affairs of men by the toss of a coin and the desire for revenge on the part of a girl whose happiness has been blighted by the activity of the business racket leader.

The story will have to carry the weight of the selling, a situation made easier by the theme, since the cast names are not of sufficient marquee strength to attract patronage of themselves. The leading players are Sidney Blackmer, Martha Sleeper and Regis Toomey.

The business racket which has attracted considerable public attention in recent months is that of unscrupulous receiverships, a direct outgrowth of the depression, when large companies could not meet obligations on time, and creditors took action in the courts, demanding

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the appointment of receivers, who, in turn, made fortunes from their court appointments. That rather timely theme might be used in the selling to attract patron attention.

For the most part the production has been well handled, in construction and performances.

Blackmer, well-to-do and honest stock market player, gets a lucky piece from interviewer-reporter Toomey, sells out just before the crash in 1929. Throughout he consults the result of a toss of his lucky piece before making a vital decision. He is approached by unscrupulous lawyers Edwin Maxwell and John T. Murray, to act as their "front" or receiver for actions they plan to force against companies unable to meet their obligations. They, through political connections, are to have Blackmer appointed receiver, with the proceeds of bleeding the companies to be split three ways.

He accepts, takes over the large hotel owned by Miss Sleeper's father, who commits suicide. Miss Sleeper is determined to get evidence indicating Blackmer's crooked operation, and Toomey, whom she meets, agrees to assist, for personal reasons. Blackmer's failing for women is partly responsible for his eventual downfall, as he gets along too well with Maria Alba, wife of one of his henchmen, Ralph Harolde.

When Blackmer takes over a big utilities company, he finds Miss Sleeper the private secretary, and continues her in the post. She obtains the evidence she wants, and at his apartment finds him shot, Harolde having discovered the affair with his wife. Blackmer hands her an important paper, the last step in the incriminating evidence, putting himself in a more sympathy-inspiring light before he dies, a gambler to the end. Miss Sleeper leaves —with Toomey.

It appears the kind of material which adults may find entertaining, there being nothing in it for children.—AARONSON, New York.

Produced and distributed by Monogram. Directed by Arthur Lubin. Adapted by Norman Houston. Additional dialogue by Jefferson Parker. Story by Albert J. Meserow, Elynore Dalkhart. Art director, E. R. Hickson. Photography, Milton Krasner. Editor, Jack Ogilvie. Sound, J. A. Stransky, Jr. P. C. A. Certificate No. 623. Release date, April 15, 1935. Running time, 71 minutes. Adult audience classification.

CAST

John Hart	Sidney Blackmer
Marcia Harper	Martha Sleeper
Phil Stuart	Regis Toomey
Gert	Gloria Shea
Nitto	Edwin Maxwell
Frank Nitto	Ralf Harolde
Elena Nitto	Maria Alba
Simon	John T. Murray

Square Shooter

(Columbia)

Western

This western is much like all the others. It provides lively, fast action entertainment for the weekend position on the weekly program, and for the patrons who desire and enjoy westerns.

With Tim McCoy in the leading role, the exhibitor has something to sell to the many followers this western star boasts. Although he has appeared from time to time in many another action film of various sorts, his popularity appears to lie in his portrayal of western roles. In support, taking care of the romantic aspect is Jacqueline Wells, with the very familiar J. Farrell MacDonald in a minor role.

Against the usual western scenic background is told the accustomed active story. McCoy, with his friend, John Darrow, returns to McCoy's western home town, is taken in by his old friend, the local doctor, and causes considerable stir among several elements of the town. McCoy, it seems, has emerged from jail after serving sentence for a crime which we are assured he did not commit, the murder of his uncle.

Three unscrupulous gentlemen contrived to share, respectively, a mine, a ranch and a good deal of money which rightfully should have been McCoy's. And there is a missing will to prove his right to the property. The three plot to put McCoy out of the way, while he, finding no ally in the law, bands together a group of men, all of whom were wronged by at least one of the three, and proceeds to prey upon them from a secret hideout in the mountains.

Darrow, who had been shot accidentally in an attempt on McCoy's life, is confined to the house and develops a deep interest in Miss Wells, the doctor's daughter. When he sees McCoy kissing her, he reveals the McCoy hideout to the three men. McCoy and the doctor are captured and about to be shot when the repentant Darrow, riding for help, arrives to save the day, following a confession by the trio of the murder of which McCoy was convicted.

McCoy steps aside so that Miss Wells and Darrow, whom she really loves, may be together.—AARONSON, New York.

Produced and distributed by Columbia. Story and screen play, Harold Shumate. Director, David Selman. Assistant director, Norman Deming. Cameraman, George Meehan. Sound engineer, Lodge Cunningham. Film editor, Al Clark. Running time, 57 minutes. Release date, Jan. 21, 1935. P.C.A. Certificate No. 409. General audience classification.

CAST

Tim Baxter	Tim McCoy
Sally Wayne	Jacqueline Wells
Dr. Wayne	Erville Alderson
Miller	Charles Middleton
Johnny	John Darrow
Sheriff	J. Farrell MacDonald
Thorne	Wheeler Oakman
Pete	Steve Clark

The Triumph of Sherlock Holmes

(Gaumont-British)

Mystery Drama

Exceptional fidelity to the atmosphere and characterization of the Conan Doyle stories is the outstanding quality of this British picture, one of a series made for Gaumont British distribution, in the Twickenham studio. There is suspense and a surprise finish.

Arthur Wontner's resemblance to Holmes as he was pictured in the first illustrations to the Doyle stories is a big asset. It is coupled with a real understanding of the author's methods of narration on the part of Leslie Hiscott, the director.

The story is that Holmes, on the verge of retirement, receives a visit from Dr. Moriarty, the super crook, who warns him that he will "come back" at his peril. Later Holmes is asked to investigate the murder of John Douglas, a wealthy Anglo-American, at a lonely country house. An anonymous message warns him that Moriarty is involved.

The murder was done with a shotgun, the face destroyed. Mrs. Douglas explains the motive by telling how her husband had delivered to the police the members of "The Scourers," an American secret society, and that he had feared their vengeance. Holmes, piecing together such trivial clues as the disappearance of one of a pair of dumbbells and the length of a burned candle, deduces that Douglas is not dead and that the real victim is the would-be assassin. He discovers Douglas hiding in an old tower. Moriarty, who has planned the crime, comes to carry away the murderer, is trapped and falls to his death from the tower.

It is safe to promise that the character and story are visualized exactly as Conan Doyle conceived them.—ALLAN, London.

Produced by Real Art Productions at Twickenham and distributed by Gaumont-British. Based on Sir Arthur Conan Doyle's "The Valley of Fear." Adaptation by H. Fowler Mear and Cyril Twyford. Camera, William Luff. Sound, Leo Wilkins. Running time, 87 minutes. "A."

CAST

Sherlock Holmes	Arthur Wontner
Dr. Watson	Ian Fleming
Professor Moriarty	Lyn Harding
John Douglas	Leslie Perrins
Ettie Douglas	Jane Carr
Inspector Lestrade	Charles Mortimer
Mrs. Hudson	Minnie Rayner
Cecil Barker	Michael Shepley
Ted Balding	Ben Welden
Boss McGinty	Roy Emerton
Ames	Conway Dixon
Col. Sebastian Moran	Wilfred Caithness
Captain Marvin	Edmund D'Alby
Jacob Schafter	Ernest Lynds

Northern Frontier

(Ambassador)

Action Story

Partaking of the nature of the western feature, this moderately entertaining action yarn moves from the western plains and mountains into the country of the Northwest Mounted Police. The film features Kermit Maynard, brother of the redoubtable and popular Ken Maynard. Hardly a more expert actor, but definitely better looking, Kermit injects something of his trick riding ability into the picture, which is from a James Oliver Curwood story.

Against a background of effectively rugged scenery the action—and romance—take place, with a few slow spots compensated by plenty of fast-moving action. The pace, on the whole, is maintained at a rapid tempo.

Name value is stronger in support than usual, but the lead name is not outstanding. However, Kermit Maynard looks like a good action name to build up. The support includes Eleanor Hunt, in the feminine lead; J. Farrell Macdonald and Russell Hopton.

Maynard, Mounted Police officer, is ordered by his chief to track down a group of counterfeiters working their territory. He goes to work, effectively, bringing in two men, and then, learning an important secret, joins the counterfeit gang as one of them. He learns that the father of Miss Hunt, whom Maynard loves, is the former engraver doing the counterfeiting, being forced into the work by the gang leader who holds something over him.

When he follows one of the gang into town from the hideout and is in danger he is saved by another member. With chases, scrapping and stunting by Maynard, the film moves rapidly, until the gang is captured. Maynard's rescuer reveals himself as a member of the United States Secret Service, and Miss Hunt, with her father freed and discovered to be innocent, accepts her sentence of life—with Maynard.

Action material, it should be found satisfactory in the weekend position.—AARONSON, New York.

Produced and distributed by Ambassador Pictures. Suggested by James Oliver Curwood's story, "Four Minutes Late." Directed by Sam Neufield. Screen play by Barry Barringer. Film editor, Jack English. Sound engineer, Hans Weeren. Supervised by Sig. Neufield. Photographed by Edgar Lyons. Running time, 57 minutes. Release date, Feb. 1, 1935. General audience classification.

CAST

MacKenzie	Kermit Maynard
Beth Braden	Eleanor Hunt
Duke Milford	Russell Hopton
Inspector Stevens	J. Farrell Macdonald
Bull Stone	Roy Mason
Sam Keene	Ben Hendricks, Jr.
Mae	Gertrude Astor
Braden	Lloyd Ingraham
Mike	Kernan Cripps
Pete	Dick Curtis
Durkin	Jack Chisholm
Slink Garu	Artie Artego
Mountie	Charles King
Cook	Walter Brennan

While the Patient Slept

(First National)

Mystery

There should be a strong selling point in the fact that this murder mystery is adapted for the screen from the novel of the same title by Mignon G. Eberhart, one of the most popular of today's mystery story writers. There can be no doubt that this story has received the avid attention of many potential patrons.

It must be said that, although the mystery is really quite mysterious, with its several suspects, its plentiful motives and opportunities for the crimes, there is almost too much comedy. Those who like their mystery films unadulterated with humor, may be unappreciative of so much comedy. On the other hand, many may be more apt to attend if they are told there are numerous laughs to go with the mystery. The exhibitor must decide which is the best tack to take.

There are three outstanding comedy names to be sold, Guy Kibbee and Aline MacMahon, who have gained an increasing popularity as comedy team, and Allen Jenkins, always dependable where laughs are wanted. Kibbee as the detective and Miss McMahon as the trained nurse who finds herself in the midst of crime and illness, and assists old friend Kibbee in solving his mystery, are the concentration centers of the story, with Jenkins as the stupid and noisy detective assistant of Kibbee contributing largely and hectically to proceedings.

Nurse MacMahon is called to the home of the wealthy Walter Walker when he falls ill, surrounded by his avaricious relatives. There is all the tried and true atmospheric material in the howling rain storm, the large dog chained in the yard and barking at the approach of strangers, the large and gloomy house and all the rest. Robert Barrat, eldest son, steals down into the master's bedroom, and is murdered as he tries to get away with a small metal figure of an elephant, taken from the mantel.

Kibbee arrives with Jenkins and goes to work. Suspect are all the relatives and servants, and as Jenkins rants and tears through the house with vim, gusto and no results, Kibbee quietly, and humorously, works his way from person to person, idea to idea. He thinks he has the murderer in his grasp by virtue of the clues which have been uncovered for the most part by Miss MacMahon, when the suspect is killed, strangled with a violin string. All this time Kibbee is pressing his apparently long standing courtship of Miss MacMahon.

Eventually, through a ruse, Kibbee uncovers the totally unsuspected murderer, and Miss MacMahon is about to say yes to Kibbee when the still unconscious elderly Mr. Walker suddenly awakens—and asks if anything has happened.

Mystery with a strong comedy slant, this may well be sold with emphasis on both aspects of the story and its treatment, and with plenty of name-selling.—Aaronson, New York.

Produced and distributed by First National. Director, Ray Enright. Screen play by Robert N. Lee and Eugene Solow. Additional dialogue by Brown Holmes. Dialogue director, Gene Lewis. Based on novel by Mignon G. Eberhart. Photography by Arthur Edeson. Film editor, Owen Marks. Art director, Esdras Hartley. P. C. A. Certificate No. 576. Running time, 66 minutes. Release date, March 9, 1935. General audience classification.

CAST

Sarah Keate	Aline MacMahon
Lance O'Leary	Guy Kibbee
Deke Lonergan	Lyle Talbot
March Federie	Patricia Ellis
Jackson	Allen Jenkins
Adolphe Federie	Robert Barrat
Eustace Federie	Hobart Cavanaugh
Mittee Brown	Dorothy Tree
Elihu Dimuck	Henry O'Neill
Dr. Jay	Russell Hicks
Isobel Federie	Helen Flint
Grondal	Brandon Hurst
Muldoon	Eddie Shubert
Richard Federie	Walter Walker

The Lost City

(Regal Pictures)

Action Melodrama

Available to the exhibitor either in the form of a feature or as a serial, "The Lost City" appears to offer the greater probable appeal via the serial route, since its makeup is of the sort to find best reaction from the youngsters and those adults who, not particular as to performances and the ring of authenticity in situations, like their screen fare in the action tempo of melodrama. Here is week-end material.

The novel premise of this independent film is a lost city in the jungle heart of Africa, atop a magnetic mountain, from which a crazed scientist causes devastating electrical disturbances to hurl disaster into the outside world, turns native tribesmen into brainless slaves, and does other equally weird maneuvering.

William Boyd, Kane Richmond, Claudia Dell and George Hayes are the best known names.

Scientists determine something must be done to stop the deluge of catastrophic occurrences. Richmond, young scientist, through a magnetic device of his own invention, is certain the trouble is coming from a location in the center of Africa. He leads an expedition, including his assistant and two other formerly sceptical scientists.

In Africa they run into trouble at once, find the source is as Richmond had guessed, and seek the magnetic mountain. They are captured by the slaves of Boyd, the master of the lost city. His power lies in his influence over an aged scientist, whose inventions give him his great electrical power. The old man's daughter is the means of forcing her father to obey Boyd. Boyd, it is discovered, turns natives into giant slaves who can only obey his will, sees through powerful television what is going on anywhere about him, hears what others say, and in general does as he pleases by virtue of the apparatus at his command.

Fast and fistic action has its place, as Richmond and his assistant attempt to escape. The two other scientists try to doublecross him by making away with the brilliant old man, and are captured by the infuriated natives, until Richmond succeeds in saving father, daughter and self for the benefit of humanity—and romance.—Aaronson, New York.

Distributed by Regal Pictures. Produced by Sherman S. Krellberg for Super-Serial Productions, Inc. Directed by Harry Revier. From the story by Zelma Carroll, George W. Merrick and Robert Dillon. Screen play by Perley Poore Sheehan, Addie Graneman and Leon d'Usseau. Running time, 74 minutes. Release date, Feb. 14, 1935. General audience classification.

CAST

Zolok	William Boyd
Bruce Gordon	Kane Richmond
Natcha	Claudia Dell
Manyus	Josef Swickard
Butterfield	George F. Hayes
Reynolds	Ralph Lewis
Gorzo	William Bletcher
Jerry	Eddie Fetherston
Andrews	Milburn Moranti
Appolyn	Jerry Frank
Colton	William Millman

School for Girls

(Liberty)

Drama

A social drama, centering about the management of a reform school for girls, this independent film is really entertaining fare, but adult material.

Where lighter moments would seem difficult of inclusion, there have been several injected, chiefly through the amusing attempt of an inmate to use long words, always incorrectly. Romance is almost secondary to the mainspring of the structure—the conditions in the reform school, the results of those conditions, and the cleansing of this blot upon society. Perhaps by reason of the central theme, with discussion now and again in the newspapers concerning such institutions, the exhibitor may enlist community support of one sort or another.

The cast is good, although not especially strong in box office names, including Sidney Fox, Paul Kelly, Lois Wilson. As the hard-bitten, grafting and cruel superintendent of the school, Lucille La Verne is excellent in a highly unsympathetic role. The film is an adaptation of a novel by Reginald Wright Kauffman, "Our Undisciplined Daughters."

The selling, it would seem, might better concentrate on the reform school theme, at the same time not overlooking the romantic aspect.

Miss Fox, out of work, is befriended by another girl, meets Russell Hopton, and is led into a situation where she is arrested with him, a jewelry thief. She is sentenced to three years in the reform school, and comes under the heavy hand of the merciless head, Miss La Verne. The only bright spots in her incarceration are the friendliness of her roommates, and the constant though mostly unavailing efforts of the assistant superintendent, Miss Wilson, to lighten the toilsome burden of the inmates.

Miss Fox is permitted to cultivate a small garden, but for the most part Miss Wilson fights against enormous odds. The girls try to escape, are caught and subjected to solitary confinement. Miss Wilson's digging unearths the fact that Miss La Verne is appropriating most of the money realized from the produce raised by the back-breaking toil of the girls on the truck farm. The school is visited by the board, including Kelly, wealthy playboy, who perceives what is not visible on the surface, and incidentally falls in love with Miss Fox.

He begins quietly, with Miss Wilson's help, to hunt out facts and figures concerning the operation of the school, and learns enough to present his case to the governor, his father's friend. Before action can be taken, the girls in Miss Fox's dormitory, herself the lone exception, attempt another escape. One of them has found a gun. They are captured, but when Miss La Verne comes to investigate the noise, she is killed. Miss Wilson actually did the shooting and takes the blame, reforms are instituted, and Miss Fox is paroled in the custody of Kelly, permanently.—Aaronson, New York.

Produced and distributed by Liberty Pictures. Producer, M. H. Hoffman. Directed by William Nigh. Screen story by Albert De Mond. Suggested by "Our Undisciplined Daughters" by Reginald Wright Kauffman. P. C. A. Certificate No. 219. Running time, 73 minutes. Release date, March 22, 1935. Adult audience classification.

CAST

Annette	Sidney Fox
Gary Waltham	Paul Kelly
Miss Cartwright	Lois Wilson
Miss Keeble	Lucille La Verne
Dorothy	Dorothy Lee
Hazel	Toby Wing
Florence	Dorothy Appleby
Peggy	Lona Andre
Eliott Robbins	Russell Hopton
Nell Davis	Barbara Weeks
Gladys	Kathleen Burke
Dr. Galvin	Anna Q. Nilsson

One Run Elmer

(Educational)

Good

A fairly good comedy as comedies go today, but not up to the standard of Buster Keaton's previous comedy efforts for Educational. Here he is a lonesome gas station operator in the middle of the desert, upset by the arrival of competition across the road. The two play on opposite teams, both with their minds on a girl who promises she will go to a dance with the one whose team wins. The comedy antics at the desert ball game are really entertaining, with Keaton's "accidents" and long face responsible for the humor.—Running time, 19 minutes.

Off All Things

(Cartoon Exhibitors)

Fair

Cartoon Exhibitors, Inc., New York firm, is releasing a sequence which it describes, justifiably, as suitable for tacking on the end of the newsreel on the theatre program. It is the screen reproduction, with accompanying incidental music, of paragraphs from the New Yorker's column of occasionally amusing comment on events in the news by Howard Brubaker. The running time is only three to four minutes, and the material would seem more readily adaptable to the metropolitan audience. As part of the newsreel, it would seem a rather welcome variation.

Object Not Matrimony

(Educational)

Only Fair

The acknowledged excellent comedy ability of the diminutive Ernest Truex of the stage and screen is hardly in keeping with the material with which he has to work in this comedy subject, being composed largely of noise and slapstick. The best sequence is probably Truex's inebriation act. The story has Truex, alone at home at his writing, going to hire a new cook, wandering into a matrimonial agency by mistake and engaging a mountainous girl as a cook, he thinks. Her efforts to be romantic, his to assert his authority, are the focal points of the comedy. Only fair.—Running time, 19 minutes.

MPTOA CONVENTION VOTES FOR REVISION OF CODE, LOCAL BOARDS

Committee to Confer with Rosenblatt for Equalized Balance on Code Authority, More Authority for Local Boards

Several hundred motion picture exhibitors returned last weekend from New Orleans and the 15th annual Motion Picture Theatre Owners convention after three days of discussions of practices and problems of the trade held in the open on the Roosevelt Hotel convention floor had crystallized into the usual set of resolutions of condemnation and approbation.

Lone Action in Code Attack

The attack was centered on the motion picture code and its machinery, and although Sol A. Rosenblatt, NRA Compliance Director, made the trip expressly from Washington to defend the document and plead for tolerance toward its board machinery, the delegates voted to proceed for a reconstruction of both. This was the one outstanding action, after re-election of officers.

There were 22 resolutions written at this 1935 convention, about the same as past conventions and covering virtually the same subjects—the code, trade practices, score charges, block booking, music seat taxes, insurance, non-theatricals and the like.

A committee of five, yet to be named, will confer with Mr. Rosenblatt to recommend:

(1) Reorganization of the Code Authority to provide for more equitable representation of the various industry branches.

(2) Greater authority for Local Grievance Boards, their decisions to become immediately effective and operative until and unless revised or modified by the Code Authority.

(3) To Provide for a review by the Code Authority of matters or findings of fact resulting in decisions by Local Grievance and Zoning Boards only when such review is necessary to establish or support the legality of the board's decision.

The resolution was presented by Morgan A. Walsh.

A 20 per cent cancellation clause in the code, instead of the present 10 per cent, was demanded.

Producers were complimented for their self-regulation of production morals and in the same resolution an appeal was made to the public to support motion pictures produced under the new standard.

Distributors were attacked for demending preferred playing time, and selective contracts were denounced as a whole.

Block booking was endorsed as an industry practice.

Elimination of premiums through a majority vote in each territory was requested.

A complete divorcement between the sale of short subjects, including newsreels, and features, was resolved.

Complete elimination of score charges was demanded.

Entry of the United States into the International Copyright Union at Berne will be opposed unless changes are made in existing copyright laws to protect Americtn exhibitors from the deluge of additional licenses which, it was said, would follow such entry. A. Julian Brylawski presented this resolution.

On nontheatrical competition, the delegates resolved that a standing committee be appointed to discourage the practice as indulged in by national advertisers.

Declaring "local problems can best be amicably disposed of by Local Grievance and Clearance Boards acting without instructions from interested parties unfamiliar or but superficially acquainted with local conditions," a resolution expressed the delegates' opposition to the reported practice of attempting to influence board members.

Would Set Matinee Close at 6:01 P.M.

Voted for inclusion in the code was a resolution declaring that matinees be designated as expiring not later than 6:01 p.m., and that it would be unfair practice to continue matinee admission prices beyond that hour.

Free radio shows were denounced.

Family night type of programs were endorsed.

Independent producers were complimented for the caliber of recent product.

Fire underwriters will be petitioned to reduce premium rates.

Cooperation with theatre patrons to facilitate individual selection of pictures according to the taste and preference of the patron was urged.

Opposition was expressed to the practice of broadcasters permitting large audiences to attend free broadcasts.

Members were requested to pledge themselves not to exhibit "sex-hygiene" pictures, socalled, because they inspire "hostile legislation." Production and distribution of such pictures were denounced.

The motion picture trade press was thanked for covering the convention.

A resolution expressed sympathy for M. E. Comerford, vice-president, who is ill.

Ed Kuykendall, president, was given a vote of confidence.

Voted down were resolutions advocating the banning of double featuring unless a majority of exhibitors in a territory voted for the policy, and barring any code Clearance Board member from sitting on a case in which he is interested.

Denied by Chicago's Jack Miller was a report that the convention's discussions about scrapping the code were merely a screen for trading with distributors.

Agreeing that "essential modifications" of the code would be in order, Mr. Rosenblatt declared at the final session Thursday that it is the soundest means yet found to lighten the problems of the industry.

Lashing out at code critics, Mr. Rosenblatt said the code had established rights and remedies, tribunals to regulate practices and afford relief from unfair competition, and means for relief from overbuying. He said decisions in 75 per cent of code cases favored exhibitors.

"Out of 1,020 cases tried by Local Grievance Boards," Mr. Rosenblatt explained, "some 771 complaints brought relief to exhibitors. In only 24 per cent of the cases, or 237 complaints, was relief denied." In only 15 per cent of appeals to the Code Authority were the local boards reversed.

"In the fifteen months that the motion picture code has been in operation, whatever else has happened—and the scroll is long in its list of achievements—this one result is of national significance. Under a single motion picture code, coordinating for the first time in history the three essential divisions of the industry—the way has been found for constructive action for the good of all. . . .

20 Per Cent Cancellation Asked; Block Booking Endorsed; Rosenblatt Says 75 Per Cent of Code Rulings Favor Exhibitor

"Until the code was achieved, there was no such thing as relief for clearance and zoning problems generally. Now the Clearance and Zoning Boards are in operation to pass wholly upon those questions. In the first 289 cases brought to these boards, relief has been granted to 172 exhibitors—59 per cent of these complaints filed. Appeals were taken to the Code Authority in 78 of these cases. Again the exhibitor profited; again the exhibitor gained protection that was never thought of and could never be had before this code was drawn. Eighteen per cent of the appeals heard were reversed and sent back to the Zoning Boards; judgment was affirmed in 82 per cent of the appeals."

Exhibitors Critical

However, generally critical of Mr. Rosenblatt's statement that the Code Authority and field boards have acted with complete fairness, exhibitor criticism was expressed through Morgan A. Walsh, code committee chairman, and Jack Miller.

"Harry M. Warner, Nicholas M. Schenck and Merlin H. Aylesworth asked for and got places on the Code Authority, but they never attended a single meeting beyond the first," Mr. Walsh charged.

Mr. Miller told the exhibitors, "You'll cooperate and cooperate until producers and distributors own all of your theatres. I say let's go to Washington again. If we can't get something real, let's throw our end of the code out."

Robert B. Wilby, of Valatenga Theatres, in the south, declared, "I don't want the code either. I don't want rain on Saturday any more than I do the code, and if you can resolute that for me, I'd like it."

"Creation of a gigantic judicial system in eight months is impossible," said Louis Nizer, of the New York Film Board of Trade, in urging exhibitors to be tolerant.

L. W. Robert, Jr., assistant secretary of the United States Treasury, said that, barring new action by Congress, the present ten per cent federal tax on tickets will expire July 1, restoring the old ticket tax exemption to admissions under $3.

Carriers Organize Fight

Ninety per cent of all film deliveries are being handled for theatres by members of the National Film Carrier, Inc., delegates heard from James P. Clark, Philadelphia, president. The carriers elected a legislative committee of five to fight state bills. On this committee are Mr. Clark, George Callahan, Pittsburgh; L. C. Gross, Cleveland; Harold Robinson, Detroit; John Vickers, Charlotte.

Delegates from San Francisco, St. Louis, Oklahoma City and Cincinnati petitioned the MPTOA for the 1936 convention.

Harry Thomas and the "March of Time" arranged for a special broadcast from New York during the banquet on Thursday.

A change in the MPTOA executive personnel structure was ordered by the convention. Hereafter the units in the field will select the executive committee, naming a member from each zone in a mail vote.

his funniest —and there's nothing funnier!

Will Rogers

in

'LIFE BEGINS at 40'

with

ROCHELLE HUDSON

RICHARD CROMWELL · GEORGE BARBIER

Jane Darwell · Slim Summerville

Produced by Sol M. Wurtzel

Directed by George Marshall

Suggested by the book by

Walter B. Pitkin

FOX

GEORGE WHITE'S GENIUS HAS NEVER SHONE BRIGHTER!

THE crowning triumph in a career aglitter with triumphs . . . George White comes through with a show 365 times better than his last year's hit . . . sprinkled with stars and beauties . . . sparkling with gaiety, romance and sheer gorgeousness!

GEORGE WHITE'S 1935 SCANDALS

ALICE FAYE · JAMES DUNN

NED SPARKS

Lyda Roberti · Cliff Edwards · Arline Judge

Eleanor Powell · Benny Rubin · Emma Dunn

GEORGE WHITE

Entire production conceived, produced and directed by George White

Screen play by Jack Yellen and Patterson McNutt. Based on a story by Sam Hellman and Gladys Lehman. Songs by Jack Yellen, Cliff Friend, Joseph Meyer. Additional lyrics by Herb Magidson

FOX

TEXT OF SUPREME COURT RULING ON TRI-ERGON

Paramount Case

SUPREME COURT OF THE UNITED STATES
October Term, 1934
No. 254.

Paramount Publix Corporation, Petitioner,
vs.
American Tri-Ergon Corporation.

On Writ of Certiorari to the United States Circuit Court of Appeals for the Second Circuit.

(March 4, 1934)

Mr. Justice Stone delivered the opinion of the Court.

In this case certiorari was granted, 293 U. S.—, to review a decree of the Court of Appeals for the Second Circuit, 71 F. (2d) 153, which held valid and infringed the process patent of Vogt and others, No. 1,825,598, of September 29, 1931, "for producing combined sound and picture films." It reversed the district court, which had held the patent invalid for anticipation and want of invention. 4 F. Supp. 462. The several claims involved relate to a method of producing a single photographic film by printing upon it a picture record and a sound record from separately exposed and developed negatives. The positive film thus produced is useful and extensively used in reproducing sound and picture records in the exhibition of "talking moving pictures."

The respondent, who was the plaintiff below, is a patent holding company, and acquired the patent by assignment. The petitioner, who was the defendant below, is a producer of motion pictures, and the defense of the present suit has been conducted on its behalf by the Electrical Research Products, Inc., a subsidiary of the Western Electric Company.

Procedure and Mechanisms

In order that the precise nature of the claims may be understood, it will be necessary first to describe briefly the procedure and the mechanisms employed in recording and reproducing talking motion pictures, although neither is embraced in the claims of the patent. Several methods have been devised for recording sound and reproducing it in connection with the exhibition of motion pictures. A familiar one is the disc system, by which the sound vibrations are mechanically recorded upon and reproduced from discs by a stylus, which receives the sound vibrations for recording and transmits them from the disc to a loud speaker in reproducing the sound.

Another method, important here, is the photographic film system, in which the sound vibrations are recorded upon a photographic record. In the typical procedure, used by the petitioner, the sound waves to be recorded are received by a microphone so devised as to produce variable electric currents whose variations correspond to the variations in the sound waves received. The electric currents thus produced are amplified and transmitted to two metal threads, arranged side by side so as to form a narrow slit about 1/1000 of an inch in width, called a light valve. The current produces vibration of the metal threads with consequent variation of the light passing through the valve exactly corresponding to the sound vibrations to be recorded. In recording sound, a moving sensitized photographic film is exposed to a beam of light passed through the vibrating light valve which is activated by the electric currents varying according to the sound vibrations. The exposed film is then developed and the "sound record" thus produced is printed from it upon a positive film, where it appears as a series of short parallel lines of varying light density, corresponding to the sound vibrations, which have controlled in turn the variation in the electric current passing to the light valve and the corresponding variations of light passing through it to the sensitized film.

In reproducing the recorded sound the procedure is reversed. The positive sound film is passed before a light slit, from which the light passes through the sound record film to a photoelectric cell, which is devised to produce a variable electric current corresponding to the light variations caused by the moving record film. The electric current thus produced is amplified and passed to a loud speaker, where it is translated into sound vibrations.

Synchronization Methods

Successful operation of the talking motion picture involves synchronization of the sound and picture records. The difficulties of synchronization are obvious where the recorded picture and sounds are separately reproduced by independent mechanisms. Success has been achieved, and convenience in use of the two records secured, by uniting them upon a single positive film and passing it at the requisite uniform speed through a single apparatus designed to reproduce both the sound and the picture. A familiar method of securing the two records on a single film is by photographing simultaneously the picture record and the sound record side by side upon the same strip of film and then printing from the developed negative a single positive film. This method was disclosed in the Haines, British Patent, No. 18,057, of 1906; in the Ries Patent, U. S. No. 1,473,976, of 1923, applied for in 1913; in the French patent to MacCarty, No. 448,757, of 1912; and in the Walker Patent, U. S. No. 1,186,717, of 1916. Another method is by mechanically uniting the two positive records, as by cementing them together, after they have been separately printed from negative separately exposed and developed. This was disclosed by the Bullis Patent, U. S. No. 1,335,651, of March 30, 1920, applied for in 1915. A third method, which is that claimed by the patent in suit, is by printing the two records on a single positive film from separately exposed and developed negatives.

In petitioner's practice separate photographic films, moving at uniform speed, are separately exposed, so as to record a scene and the accompanying sounds, and are then separately developed. The two records are then printed, side by side, on a single positive film, used for reproducing the picture and the sound. In the typical reproducing apparatus the film passes successively through the picture projector and the mechanism for sound reproduction. Accordingly, synchronization is accomplished by arranging the two records on the positive film in such relative positions that the two records will simultaneously reach the two mechanisms for reproducing them, so that the reproduced sound will accompany the reproduced scene of the picture as it did when they were recorded.

Patent Specifications

The specifications of the patent state broadly that it is of great advantage to arrange the sound record sequences and the picture record sequences on a single film. They then describe the technical difficulties in developing the negative when the sound and picture records are photographed on a single film. They point out that the picture record is made under changing light conditions, which may result in over or under exposures, which will require correction and a treatment in the development of the negative different from that suitable to the sound sequence, which is recorded under different light conditions. It is said that it is practically impossible to secure the variations in treatment required for developing the two types of record where the two sequences, picture and sound, are photographed upon the same film strip. The specifications then describe the invention as follows:

"According to the present invention the difficulty is overcome by either employing entirely separate films for the simultaneous photographing of the sound and picture negatives, or films which are connected during the photographing, but which are separated from one another before the developing, then separately developing the negatives if and in the manner required to remedy the difficulties, and then printing both sequences—picture and sound—on the different portions of the same positive film."

Respondent relies on Claims 5 to 9, inclusive, and Claim 11 of the patent, of which it is agreed Claim 5 is typical. It reads as follows:

"A process for producing a combined sound and picture positive film, for talking moving pictures, comprising photographing a sequence of pictures on one length of film, and simultaneously photographing on another length of film a corresponding sequence of sounds accompanying the action, separately developing the two negatives in a manner appropriate for each, and printing the sound and picture negatives respectively upon different longitudinally extending portions of the same sensitized film, to form the sound sequences at one side of and along the picture sequence."

Claim Method or Process

It will be observed that the claim method or process is for combining sound and picture records on a single film and comprises three steps: first, the simultaneous photographing of a picture record and a record of the accompanying sound, each on a separate negative; second, the separate development of the two negatives in a manner appropriate to each; and third, the printing, either simultaneously or successively, from the two negatives of the sound record and the picture record side by side on a single positive film.

It is important to indicate the more significant features of the sound reproduction procedure and mechanisms which are not embraced in the claims. The patent does not claim either a method or a device for recording or for reproducing sound, or a method of synchronizing the two records, or the use of a single film in the reproduction of combined sound and picture records, or any method or device for printing the positive record from the two separate negatives.

While the claims speak of a process or method for producing a combined sound and picture positive film, it is obvious that the process described and claimed has no necessary connection with sound reproduction. The positive film bearing the combined sound and picture records is a product of the photographic art. The method claimed for producing it relates exclusively to that art. It is neither a method of sound recording nor sound reproduction. It claims only a process every step in which is an application of the art of photography: simultaneous exposure of the negatives, their separate development, and printing from them a single positive film. The process is as applicable to any other form of photographic record as to a photographic sound record. It is as effective in the production of the one as the other. Its importance to the sound picture industry arises only from the fact that the single film, bearing the two records, for which no patent is claimed, is of great utility in that industry.

An examination of the prior art can leave no doubt that the method, as thus described and clearly restricted by the patent, lacks novelty and invention. The only step in respondent's method, for which any advance could be claimed over earlier methods, is the process of uniting two records on a single positive film by printing them from separate negatives. The Bullis Patent, already mentioned, and the Craig Patent, U. S. No. 1,289,337, of 1918, had shown the simultaneous exposure and separate development of sound and picture films, the advantages of which, as well as the advantages of the double record on a single film, were well known. The claim to invention is thus narrowed to the single contention that the patentees secured the benefit of these well known advantages by resort to the added step of uniting the two separate photographic records, sound and picture, by printing them on a single film.

Practice Long Known

The practice of printing separate photographs from separately developed negatives upon a single positive film has long been known to photographers. Standard photographic dictionaries, published here and abroad between 1894 and 1912, describe the procedure for "combination printing" of a single positive picture from separately developed negatives. (*1) The procedure is shown to have been followed in the laboratories of the Eastman Kodak Company for many years prior to April, 1921, the date claimed for the present patent, and before that date the Company had made special materials for use in combination printing.

The practice was also well known in the motion picture industry. In 1908 the American Mutoscope & Biograph Company made and released in the United States a motion picture, The Music Master. This picture was prepared by separately photographing two scenes. From the separately developed negatives a positive was printed, showing the two pictures on the same strip of film, from which the motion picture was reproduced. The British Downing Patent No. 6,727, of 1913, discloses methods and apparatus for producing motion pictures, accompanied by printed words used by the actors, the two records being printed on a single positive film from separately exposed and developed negatives. The Messter Patent, U S. No. 1,286,383, of 1918, and the British Patent, No. 21,467, issued to Rossi in 1909, each discloses a method of printing two separately exposed picture records on a single film. The Craig Patent, already mentioned, calls for separate exposure and development of sound and picture negatives, simultaneously recorded, and their printing on opposite sides of a single film. The Greensfelder Patent, U. S. No. 1,254,684, of 1918, discloses a method for printing, from separately exposed and developed negatives, a sound record and a picture record on the same side of a single positive film. The function of the sound record differed radically from that contemplated by respondent's patent, but this is immaterial so far as its printing is concerned, in which the Greensfelder patent does not substantially differ from that in suit. While these patents did not specifically mention the separate development of the negatives of the two records, it appears that they were photographed separately upon separate negatives, and the record shows that at their dates the state of the art was such as to require separate development of the two negatives. The practice and advantage of separate development are also shown to be well known. This and other evidence in the record abundantly supports the finding

(Continued on page 60)

(*1) *Wilson's Cyclopaedic Photography, published by Edward L. Wilson, New York,* 1894; *Encyclopaedic Dictionary of Photography, by Woodbury, published by Scovill & Adams Co., New York,* 1896; *Konig, published by Dawbarn & Ward, Ltd., London,* 1906; *Cassell's Cyclopaedia of Photography, by Jones, published by Cassell & Company, Ltd.,* 1912. (*The references, with quoted portions of the texts, were made a part of the record by stipulation.*) *The publication last mentioned states that "combination printing had its origin in* 1855, *when Berwick and Annan, of Glasgow, exhibited a picture printed from two different negatives —a figure and a landscape;" numerous later examples of the practice are given.*

OPENING RECO

Carl Laemmle presents

THORNE SMITH'S

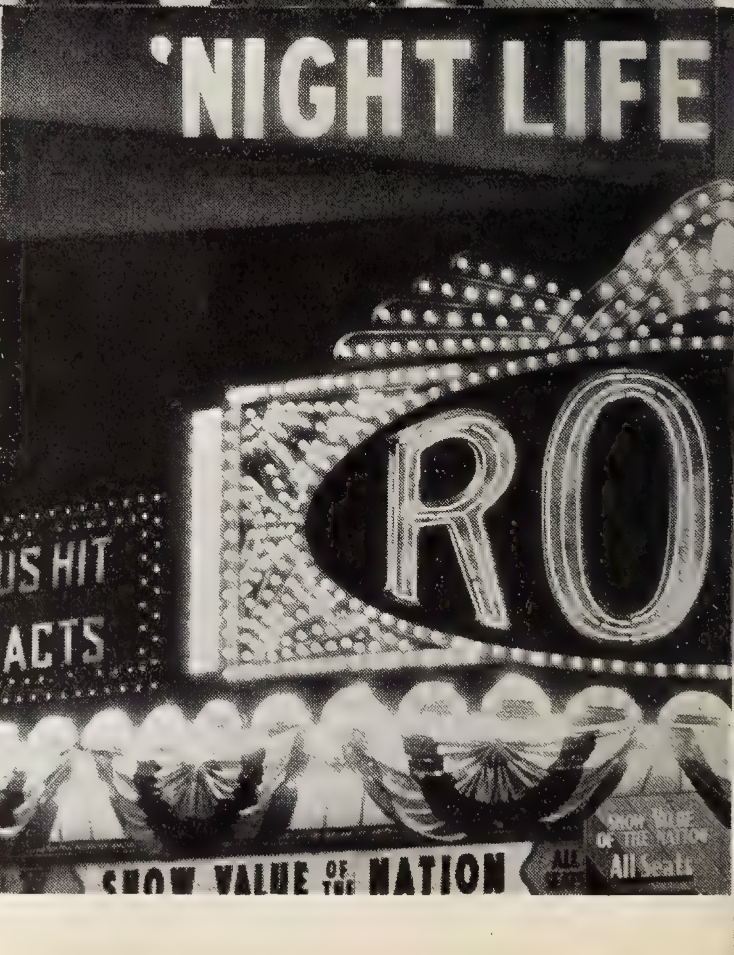
NIGHT LIFE *of the* GODS

A Universal Picture with

ALAN MOWBRAY · FLORINE McKINNEY
PEGGY SHANNON · RICHARD CARLE
WESLEY BARRY · HENRY ARMETTA
FERDINAND GOTTSCHALK · WM. BOYD

A LOWELL SHERMAN
PRODUCTION

"NIGHT LIFE OF THE GODS" HOLLYWOOD'S HILARIOUS HIT
GREAT STAGE SHOW-PROSKES TIGERS-OTHER BIG ACTS
AFT


'NIGHT LIFE
RO
SHOW VALUE OF THE NATION
All Seats

RDS SMASHED

FIRST THREE DAYS' BUSINESS AT N. Y. ROXY GETS BIGGEST GROSSES SINCE "THE INVISIBLE MAN"—AND EVEN BETTERS THE SENSATIONAL BUSINESS DONE BY "IMITATION OF LIFE"!... UNIVERSAL DOES IT AGAIN!

OF GODS'
XY
NIGHT LIFE of the GODS
SHOW VALUE OF THE NATION
All Seats
OXY SHOW VALUE OF THE NATION

"NIGHT LIFE OF THE GODS" HILARIOUS NEW HIT
BIG STAGE SHOW-PROSKES TIGERS & OTHER ACTS

CLAIM OF INVENTION IS REJECTED

(Continued from page 57)

of the trial court that as early as 1908 it was common practice in the motion picture industry to print, on standard positive film, composite pictures from separately developed negatives.

Not Invention

The simultaneous photographing of sound and picture records was not novel, separate development of the negatives was well known, the advantage of uniting the two records, sound and picture, on a single film was well known, and the method of uniting two photographic picture records by printing them from the separate negatives was well known.

This use of an old method to produce an old result was not invention. See Electric Cable Co. v. Edison Company, 292 U. S. 69, 80, and cases cited. Even if it be assumed that the Greensfelder patent did not anticipate that of respondent, because the sound record there mentioned was designed directly to operate musical instruments, rather than a loudspeaker, all that was novel in the claimed method was its application in the production of a combined sound and picture record, instead of a combination of two picture records. To claim the merit of invention the patented process must itself possess novelty. The application of an old process to a new and closely analogous subject matter, plainly indicated by the prior art as an appropriate subject of the process, is not invention. Brown v. Piper, 91 U. S. 37, 41; see Pennsylvania Railroad Co. v. Locomotive Truck Co., 110 U. S. 490, 494; Dreyfus v. Searle, 124 U. S. 60, 64; Concrete Appliances Co. v. Gomery, 269 U. S. 177, 184, 185. However wide the differences between the procedures and results of sound reproduction from film on the one hand, and picture reproduction on the other, the method of producing photographic sound and picture records and uniting them on the positive film are identical, for both sound and picture records, from the time of exposure of the negatives until the single film is completed. With knowledge of the well understood advantages of the union of the two records on a single film, it required no more than the expected skill of the art of photography to use an old method of printing photographically the two negatives upon a single positive.

Against this conclusion respondents throw the weight of voluminous evidence, showing the practical utility and widespread use of the patented process, which prevailed with the court below as sufficient to establish invention. It is said that, however simple and obvious the method may appear to be now that it is in successful use, no one before the patentees had used it for producing the union of a sound and a picture record. Respondents also allege that the positive film produced by its method is more useful than any it had been possible to produce by other methods, and that it has found all but universal acceptance. These considerations, it is urged, should turn the scale in favor of invention.

Laying aside the objection that it is only when invention is in doubt that advance in the art may be thrown in the scale, DeForest Radio Company v. General Electric Company, 283 U. S. 664, 685; Smith v. Dental Vulcanite Co., 93 U. S. 486, 495, 496, we think the evidence of utility and prompt acceptance of the patented method, in the circumstances of this case, adds little weight to the claim of invention. The greater utility of respondent's film over those effecting the union of the two records by other methods does not establish the novelty of the method. Evidence of great utility of a method or device, it is true, may in some circumstances be accepted as evidence of invention. Where the method or device satisfies an old and recognized want, invention is to be inferred, rather than the exercise of mechanical skill. For mere skill of the art would normally have been called into action by the generally known want. See Loom Co. v. Higgins, 105 U. S. 580, 591; Krementz v. S. Cottle Co., 148 U. S. 556, 560; Hobbs v. Beach, 180 U. S. 383, 392; Carnegie Steel Co. v. Cambria Iron Co., 185 U. S. 403, 429, 430; Expanded Metal Co. v. Bradford, 214 U. S. 366, 381.

Traces Beginning of Sound

But the state of the motion picture art, as it is disclosed by the present record, indicates that there was no generally recognized demand for any type of film record, for the reproduction of sound to accompany motion pictures, until after the present patent was applied for. See Hollister v. Benedict & Burnham Mfg. Co., 113 U. S. 59, 73. Compare McClain v. Ortmayer, 141 U. S. 419, 428; Grant v. Walter, 148 U. S. 547, 556.

Before 1926 motion pictures were silent and there was no convincing evidence that the public would prefer the sound picture. In that year Warner Brothers exhibited sound pictures produced by the disc system, provided by the Western Electric Company. At that time the Company had for some years been experimenting with both film and disc systems for recording sound, and it had electrically recorded disc phonographic records which were in commercial use. The addition of sound on disc to motion pictures involved merely the attachment of the phonographic type of turntable to the ordinary motion picture projector, without any extensive modification of the projector or the film printing machines then in use, as was later necessary in order to employ the film method. Moreover, as has already been indicated, skilfully devised mechanisms were required for successfully recording and reproducing sound by the film method, a problem distinct from any method of uniting the sound and picture records upon a single film.

Until these appliances were perfected there could be no pressing and generally recognized demand for the sound film. It was not until after the public interest in sound pictures was disclosed, in the summer of 1926, that the mechanism for recording and reproducing sound by the film method was carried to a state of perfection which would warrant its production in commercial form. The light valve was produced in commercial form in December, 1926, and the first installations were in 1927. A rival system, of the Fox Case Company, for recording and reproducing sound by film, was not brought to completion until after 1926. Other problems engaging the attention of experimenters in this field were the necessary improvement of the photo-electric cell, the devising of suitable emulsion for sound negatives, of apparatus for "mixing" the sound to be recorded, and the mechanical perfection of the apparatus for reproducing sound from film. See Nos. 255, 256, Altoona Publix Theatres, Inc., et al. v. American Tri-Ergon Holding A. G., decided this day.

Thus there is no basis shown by this record for the contention that advance in this phase of the motion picture industry was awaiting the development of the combined sound and picture record upon a single positive film. On the contrary, the inference seems plain that the advance awaited the public acceptance of the sound motion picture; that when the public demand became manifest it was still necessary to develop suitable mechanisms, not embraced in the patent, for the reproduction of sound from film. There had long been, ready at hand, knowledge in the photographic art which would enable one skilled in the art to produce the film suitable for use in the new apparatus. Indeed, at some time before 1924, Wente, engaged in research on sound film apparatus for the Western Electric Company, without any knowledge of the work of the patentees of the present patent, had prepared the combined sound and picture positive film by printing it from separate negatives, separately exposed and developed.

The bare fact that several inventors, in the early stages of sound reproduction, working independently, of whose knowledge and skill in the photographic art we know little or nothing, failed to resort to a method, well known to that art, for printing a combination film for which there was then no generally recognized need, does not give rise to the inference of invention.

The court below also rested its decision on the ground that the petitioner is estopped to deny the validity of the patent by the application of Wente, April 8, 1924, who was in the employ of the Western Electric Company, for a patent for an improvement in recording and printing the sound record film, which contained claims broad enough to include the method claimed by respondent. These claims were rejected by the Patent Office as reading on the British Patent 178,442 of the present patentees, and the Greensfelder patent, already mentioned. However inconsistent this early attempt to procure a patent may be with petitioner's present contention of its invalidity for want of invention, this Court has long recognized that such inconsistency affords no basis for an estoppel, nor precludes the court from relieving the alleged infringer and the public from the asserted monopoly when there is no invention. Haughey v. Lee, 151 U. S. 282, 285.

Reversed.

Mr. Justice Brandeis took no part in the consideration or decision of this case.

Wilmer & Vincent, Altoona Cases

SUPREME COURT OF THE UNITED STATES
October Term, 1934.
Nos. 255 and 256.

Altoona Publix Theatres, Inc.,
Petitioner,
vs.
American Tri-Ergon Corporation and Tri-Ergon Holding, A. G.

Wilmer & Vincent Corporation and Locust Street Real Estate Company,
Petitioners,
vs.
American Tri-Ergon Corporation and Tri-Ergon Holding, A. G.

On Writ of Certiorari to the United States Circuit Court of Appeals for the Third Circuit.

(March 4, 1935.)

Mr. Justice Stone delivered the opinion of the Court.

These cases come here on certiorari, 293 U. S. —, to review a decree of the Court of Appeals for the Third Circuit, 72 F. (2d) 53, which affirmed a decree of the district court, 5 F. Supp. 32, holding valid and infringed the patent of Vogt and others, No. 1,713,726, of May 21, 1929, applied for March 20, 1922, for a "device for phonographs with linear phonogram carriers." The two cases were tried together and have been brought here on a single record.

Petitioners, the defendants below, are operators of motion picture theatres whose sound reproduction machines are said to infringe certain claims of the patent in suit. The Radio Corporation of America is defending both cases on behalf of its subsidiary, R. C. A. Photophone, Inc., which supplied the petitioners' machines. Respondent, the plaintiff below, is a patent holding company and owner of the patent.

Seven Claims in Issue

Of the nineteen claims of the patent, seven are in issue. Five of them, numbered 5, 7, 17, 18 and 19, relate to a device for securing uniformity of speed in machines used for recording and reproducing talking motion pictures, and are referred to as the "flywheel claims." They may conveniently be considered separately from Claims 9 and 13 which present the flywheel claims in a different aspect. Claim 9, as originally allowed, was for the accurate flexing of the film record; Claim 13 similarly was for a combination for a means for projecting a narrow line of light upon and through the moving film to a photoelectric cell in sound reproduction. A disclaimer, filed by respondent shortly before the trial, purports, in varying terms, to add the flywheel device to each of these claims.

While both courts below have found invention and sustained the patent, the Court of Appeals, as will presently appear in more detail, did not pass on the separate claims in issue, but found invention in a combination of elements not embraced in any single claim. In consequence, the case presents no question of concurrent findings by the courts below that the claims in issue severally involve invention, see Concrete Appliances Co. v. Gomery, 269 U. S. 117, 180.

The Flywheel Claims.

"Phonograms," or sound records, for the recordation and reproduction of sound, are of several types. They include discs or cylinders to which, and from which, sound vibrations are transmitted mechanically by a stylus in the course of recording, and reproducing, sound. Long strips of waxed paper carrying sound record grooves, similarly made, are used. Other types are long strips of film on which sound is photographically recorded, and long steel wires on which sound variations have been magnetically recorded. The claims relate to an improvement in mechanisms for recording and reproducing sound by the use of linear photographic record carriers. The typical procedure in recording and reproducing sound by the use of phonographic film strips is described in No. 254, Paramount Publix Corporation v. American Tri-Ergon Corporation, decided this day, and need not be repeated here.

Both in recording and reproducing sound, by any form of record, uniform sped in the movement of the phonogram is of the highest importance, in order to secure evenness and regularity in the reproduced sound. The specifications state:

"The recording and the reproduction of sound waves by the use of linear phonogram carriers such as film strips, steel wires, and so forth, can only be effected in absolutely satisfactory manner, even after the removal of all other occurring difficulties, when the speed of the record carrier is uniform both for the receiving and the reproduction, and when in both cases no variations of any kind occur. Especially in the case of musical reproductions is the record extremely sensitive to the slightest variations of speed."

Irregularities of Movement

They also point out that linear phonograms such as the photographic film, because of their lightness and their want of the momentum afforded by a revolving cylinder or disc record, are peculiarly susceptible to irregularities of movement caused by the play or friction in the projections and connections of the many parts of the propelling apparatus, and declare that:

"According to the present invention, this draw-back which attaches to all hitherto known propulsion mechanisms for linear phonogram records, is obviated by the arrangement, that the light sound record has given to it at the controlling point the property of a weighty mass. This is attained by the arrangement that the record carrier (a film strip or the like) is firmly pressed against one or more rollers connecting with a heavy rotating mass, so that the record moves in exact conformity with the rollers and the rotating mass."

The references to a "weighty mass" or "a heavy rotating mass" used to secure uniformity of motion are to the familiar flywheel. The specified "property"

FLYWHEEL HELD "ANCIENT DEVICE"

of a rotating heavy mass is inertia, the tendency of matter in motion to continue in motion, the force of which is increased by the mass of the moving body. It is the property which gives to the flywheel its peculiar efficacy in securing uniformity of speed in mechanisms with which it is associated.

The first three flywheel claims, 5, 7 and 17, are apparatus claims. The others, 18 and 19, are, in form, method claims, defining the method of securing uniformity in movement of the record film by apparatus defined by Claims 5 and 17. Claim 5 reads as follows:

"In phonographic apparatus in which the sound record is formed on an elongated ribbon of inconsiderable mass, having feeding perforations therein, the combination of (a) means for supporting and progressing the record ribbon from one point to another point and past an intermediate point at which the record is made on the ribbon in recording or from which the record is taken from the ribbon in reproducing, including (1) a toothed cylinder over a portion of which the ribbon passes adjacent to said intermediate point, the teeth of said cylinder engaging the perforations of the ribbon. (2) a fly-wheel associated with said cylinder, and (3) means for rotating said cylinder, under control of said fly-wheel at uniform speed."

Other Claims Compared

Claim 17 is substantially the same as Claim 5, the principal difference being that it uses the word "cylinder" instead of "toothed cylinder."

Claim 7 adds to the essentials of Claim 5, "a resilient connection between said driving member (the shaft) and fly wheel, and stop means for limiting the amount of yielding of said resilient connection." This so-called flexible or elastic flywheel connection, designed to overcome more gradually the inertia of the flywheel, and thus to secure an improved flywheel operation, was anticipated, among others, by the Constable Patent, U. S. No. 1,425,177, of August 8, 1922, applied for June 24, 1918, as the district court found. Its inclusion in Claim 7 may therefore be disregarded as adding nothing more to the present patent than the flywheel without it.

There is no serious contention, nor could there well be, that the combination apparatus, for moving the linear record past the translation point at which the sound is recorded or reproduced, involves invention without the flywheel. Mechanisms for moving linear strips, or ribbons, by passing the strip over a revolving drum or cylinder, are a familiar type in the arts. They have long been used in the motion picture industry when it was desired to employ the linear strips at an intermediate point for sound and picture reproduction, and the like. Such a mechanism, for moving a picture film past the translation point in a motion picture projector, is shown by the Holst Patent, U. S. No. 587,527, of 1897. A like mechanism for recording or producing sound, or both, by the use of linear photographic records, is shown in the British Duddel Patent, No. 24,546, of 1902, and the Reis Patent, U. S. No. 1,607,480, of 1923, filed May 21, 1913. Still other mechanisms, like two of the figures attached to the specifications of the patent in suit, show the translation point at the film-carrying cylinder. Examples are the patents of Bock, U. S. No. 364,472, of 1887; Byron, U. S. No. 1,185,056, of 1916; and Pedersen, British Patent No. 115,942, of 1918. The gist of respondent's contention, as is shown by the claims and the parts of the specifications already quoted, is that by the addition of the flywheel to this familiar mechanism the patentees have succeeded in producing a new type of machine for recording and reproducing sound by the photographic film method. It is insisted that the new device, because of its greater accuracy and precision of film movement, is so useful and constitutes such an advance in the sound motion picture art as to entitle it to the rank of a patentable invention.

The flywheel set upon a revolving shaft is an ancient mechanical device for securing continuity and uniformity of motion when brought into association with any form of machinery moved by intermittent force or meeting with irregular or intermittent resistance.(*) So universal is its use for that purpose in every type of machinery that standard treatises on mechanics, long before the application for the present patent, gave the mathematical formulae, for ascertaining the appropriate weight and dimensions of a flywheel, moving at a given speed, required to overcome known variations in force resistance, and prescribed the standard procedure for locating the flywheel in as direct association as possible with that part of the mechanism at which the intermittent resistance occurs. See article, Mechanics, Sec. 121, Encyclopaedia Britannica, Eleventh Edition, 1911; Angus, Theory of Machines, pp. 261-272, 1917.

The specifications of the patent recognize that disc and cylinder records themselves operate as flywheels and proceed to show how a want of a similar control may be supplied, in mechanisms used for motion picture film records, by the addition of the flywheel. But this was specifically taught by the prior art for the reproduction of sound both from phonographic and film records. There are in evidence two Edison commercial recording machines with cylindrical records, which were used at the Edison Recording Laboratory in New York before 1921. Each has a heavy flywheel mounted directly on the shaft of the record-carrying cylinder. These flywheels produce a high degree of "speed constance." An application for a patent by Edison in 1879 on a claim for a combination "with the phonograph cylinder and its shaft, of a flywheel" was rejected by the examiner April 7, 1879, as covering the "use of a fly wheel as ordinarily used with machinery for the purpose of securing uniformity of motion." Upon reconsideration, the claim was again rejected on the ground that the adaptation of the flywheel required only the exercise of "ordinary good judgment" and not the inventive faculty.

Other Patents Cited

The Underhill Patent, U. S. No. 995,390, of 1911, exhibits a phonograph machine with a flywheel to secure uniformity of motion of the record. The specifications state that the flywheel is used for that purpose. The patent of Alexander Graham Bell and others (Bell & Tainter), U. S. No. 341,213, of 1886, discloses a mechanism for recording sound on a photographic plate rotated at uniform speed under the control of a flywheel. Another patent of the same inventors, U. S. No. 341,214, of 1886, discloses a flywheel used in association with a mechanism for moing a linear, waxcoated phonograph record at uniform speed for recording and reproducing speech and other sounds. That the record used was not photographic is unimportant. The problem of securing uniformity of motion of the record is the same for either type of linear sound record, as the present patent itself establishes, by classing together all types of linear records as exhibiting the "problem" to which the patent is directed. The French Dragoumis Patent, No. 472,467, of 1914, shows a film record moved by a cylinder turning on a shaft carrying a large wheel, obviously acting as a flywheel, though not described as such. See American Road Machine Co. v. Pennock & Sharp Co., 164 U. S. 26, 38. The flywheel was mounted on the shaft of the record-carrying cylinder at the translation point. Finally, the British Pedersen Patent, already referred to, shows a photographic sound record carried by a cylinder as it passes the translation point. His specifications, after pointing out that sound is "exceedingly sensitive to variation in rotating speed," and that it is necessary to obviate this during the recording and reproducing operations, state that this may be done "by providing particularly large flywheels."

There are numerous patents showing the like use of the flywheel in apparatus for reproducing motion pictures from film. That of Holst, already noted, shows in detail an apparatus exhibiting every element of Claim 5, except that its use is for reproducing motion pictures instead of sound from film. The toothed cylinder is located adjacent to the intermediate point, which is the point of translation. The flywheel is associated with the cylinder by being attached to the rotary shaft carrying the cylinder.

An improvement to an apparatus or method, to be patentable, must be the result of invention, and not the mere exercise of the skill of the calling or an advance plainly indicated by the prior art. Electric Cable Joint Co. v. Brooklyn Edison Co., 292 U. S. 69, 79, 80. The inclusion of a flywheel in any form of mechanism to secure uniformity of its motion has so long been standard procedure in the field of mechanic and machine design that the use of it in the manner claimed by the present patent involved no more than the skill of the calling. See American Road Machine Co. v. Pennock & Sharp Co., supra, 41. Patents for devices for use both in the motion picture art and in the art of sound reproduction, notably the Holst, the Bell & Tainter, the Dragoumis patents, and the Edison application, already noted, plainly foreshadowed the use made of the flywheel in the present patent, if they did not anticipate it. The patentees brought together old elements, in a mechanism involving no new principle, to produce an old result, greater uniformity of motion. However skilfully this was done, and even though there was produced a machine of greater precision and a higher degree of motion-constancy, and hence one more useful in the art, it was still the product of skill, not of invention. Hailes v. Van Wormer, 20 Wall. 353, 368; Grinnell Washing Machine Co. v. Johnson Co., 247 U. S. 426, 432-434; Powers-Kennedy Contracting Corp. v. Concrete Mixing & Conveying Co., 282 U. S. 175, 186. Its application in recording sound or reproducing it, by use of a particular type of linear record, the photographic, analogous so far as the problem of uniformity of motion was concerned to other types used by Bell & Tainter and Dragoumis, was not invention. See Paramount Publix Corporation v. American Tri-Ergon Corporation, supra.

Teaching of the Art

There is some suggestion in respondent's brief and argument that the location of the flywheel adjacent to the toothed cylinder is an element in the invention which contributed to the success of the mechanism. But as has already been indicated, such location is but the teaching of the art. In any case, the claims call only for the flywheel located upon the shaft or in association with the cylinder. No particular location is mentioned.

The Court of Appeals, in upholding the patent, made no examination of its separate claims, but treated the patent throughout as though it were a combination of five distinct elements, the photoelectric cell, the accurate flexing of the film, the flywheel, the flexible connection of the flywheel and the optical slit, although nowhere in the patent is any such combination claimed. The patent thus upheld is one which was neither claimed nor granted. Under the statute it is the claims of the patent which define the invention. See White v. Dunbar, 119 U. S. 47, 51, 52; McClain v. Ortmayer, 141 U. S. 419, 423-425; The Paper Bag Patent Case, 210 U. S. 405, 419; Smith v. Snow, decided January 7, 1935. And each claim must stand or fall, as itself sufficiently defining invention, independently of the others. See Carlton v. Bokee, 17 Wall. 463, 472; Russell v. Place, 94 U. S. 606, 609; Leeds & Catlin Co. v. Victor Talking Machine Co., 213 U. S. 301, 319; Symington Co. v. National Malleable Castings Co., 250 U. S. 383, 385; Smith v. Snow, supra; Walker on Patents, Sec. 220, 6th Ed. As none of the flywheel claims as drawn define an invention, none can be aided by reading into it parts of the specifications, or of other claims, which the patentees failed to include in it.

The court below, attributing the rapid development of the sound motion picture industry to the invention in the patent in suit, thought as respondent earnestly argues here, that its utility and commercial success must be accepted as convincing evidence of invention. But we think that want of invention would have to be far more doubtful than it is to be aided by evidence of commercial success, indicating that it brought realization of a long-felt want. Smith v. Dental Vulcanite Co., 93 U. S. 486, 495, 496; Grant v. Walter, 148 U. S. 547; 556; DeForest Radio Co. v. General Electric Co., 283 U. S. 664, 685; compare McClain v. Ortmayer, supra, 428. Moreover, the record fails to show that there was any long-felt or generally recognized want in the motion picture industry for the device defined by the flywheel claims, or that the use of sound motion pictures was delayed by the inability of those skilled in the art to add a flywheel to the apparatus in order to give the desired uniformity of motion to linear phonograms. See Paramount Publix Corporation v. American Tri-Ergon Corporation, supra. There was no public demand for sound motion pictures before 1926, when the disc system of the Western Electric Company was first publicly used in conjunction with moving pictures. Before change to the photographic film system could be accomplished, it was necessary to await the development of numerous electrical devices not embraced in the present claims. Among them were adequate amplifiers, loud speakers and microphones. Progress in the perfection of these appliances was achieved rapidly, after the public acceptance of the sound picture in 1926, through the efforts of many independent workers in the field. When the need arose for a mechanism suitable to move film records with such speed-constancy as to reproduce the sound successfully, it was forthcoming. Only the skill of the art was required to adapt the flywheel device to familiar types of mechanism to secure the desired result.

Claims 9 and 13

The court below made no reference to the contention of petitioner, urged here and below, that the patent was rendered invalid by the disclaimer filed shortly before the trial of the present suit. The patent as issued contained the following claims:

"9. The method of translating sound or similar vibrations to or from a film record by the use of light varied in accordance with the sound, which comprises flexing the film accurately longitudinally at the point of translation and rapidly and uniformly moving the film in a circumferential direction past said point."

"13. An apparatus for reproducing speech, music or the like sounds from vibrations recorded on a film, by the use of a line of light varied in accordance with the sound, comprising a photo-electric cell, means for imparting to the film a rapid and uniform motion longitudinally of the film past said cell, a source of light projection for providing said light, and an objective lens in the path of said light and spaced from the film for directing said light as a converging narrow line impinging on the film at a point in the region of the focal point of said lens, said light passing through the film and on to said cell, the space between said lens and the film being free of obstructions to said light."

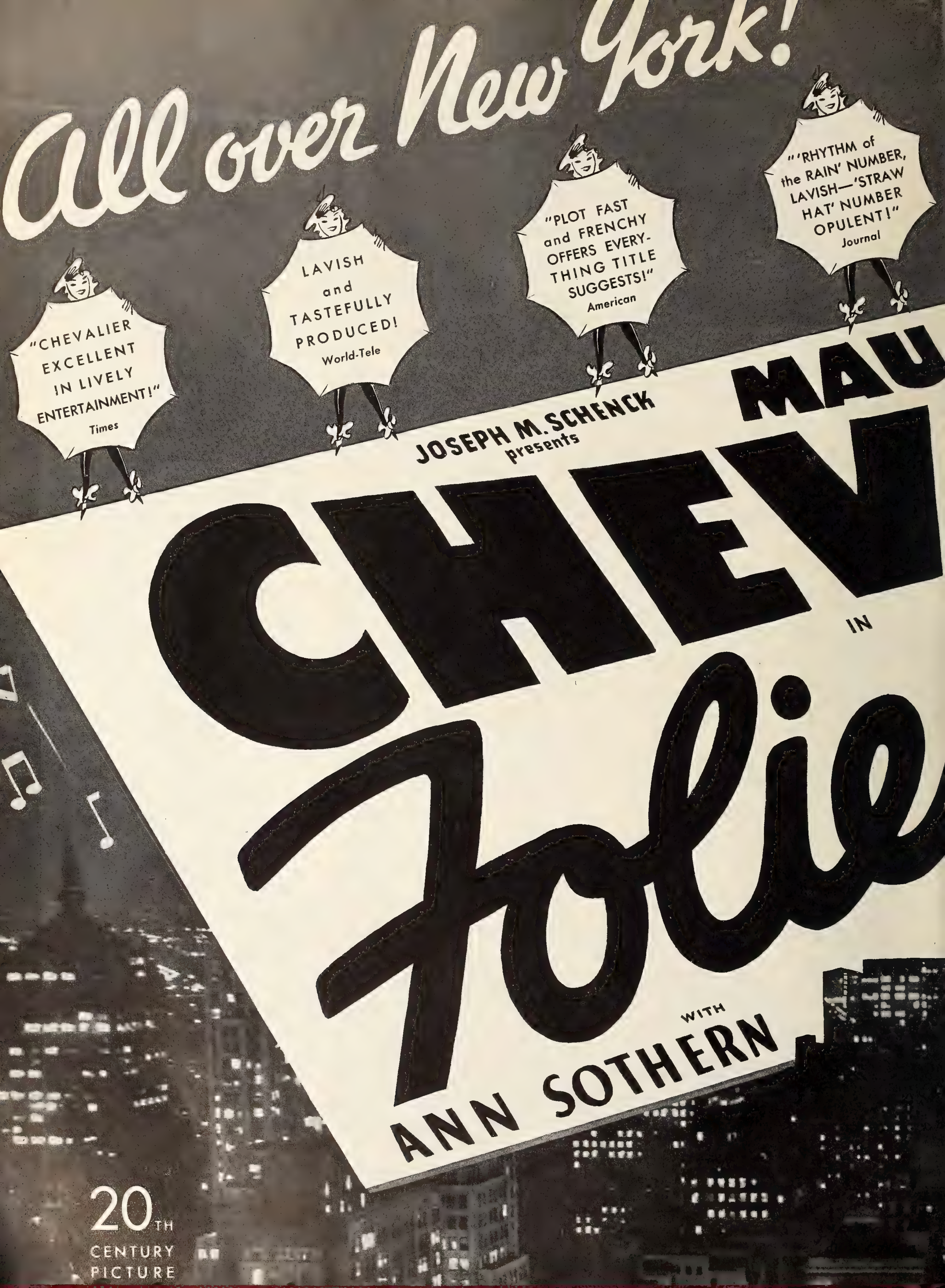
In 1933 respondents, by appropriate procedure, disclaimed:

"(b) The method as set forth in claim 9, except wherein the uniformity of movement of the film past the translation point is effected by the subjecting the portion of the film passing said point to the control of the inertia of a rotating weighty mass.

"(c) The combination as set forth in claim 13, except wherein a flywheel is operatively connected with the film through means which imparts uniformity of motion of the flywheel to the film. While the effect of the disclamer, if valid, was in one sense to narrow the claims, so as to cover the combinations originally appearing in Claims 9 and 13 only when used in conjunction with a flywheel, it also operated to add the flywheel as a new element to each of the combina-

(*Continued on page* 64)

(*) *The addition of the flywheel to the steam engine, in 1758, was said to be "a very important addition to the engine, and though sufficiently obvious, it is ingenious and requires considerable skill and address to make it effective." Robinson, Mechanical Philosophy, Vol. 2, p.* 105, 1822.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Mirror

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CLAIMS HELD INVALID

(Continued from page 61)

tions described in the claims. The disclaimer is authorized by R. S. sec. 4917, which provides that when "through inadvertence, accident, or mistake . . . a patentee has claimed more than that of which he was the . . . inventor . . . his patent shall be valid for all that part which is truly and justly his own," provided that he or his assigns "made disclaimer of such parts of the thing patented as he shall not choose to claim . . . stating therein the extent of his interest in such patent." While this statute affords a wide scope for relinquishment by the patentee of part of the patent mistakenly claimed, where the effect is to restrict or curtail the monopoly of the patent, (*) it does not permit the addition of a new element to the combination previously claimed, whereby the patent originally for one combination is transferred into a new and different one for the new combination.

If a change such as the present could validly be made, it could only be under the provisions of the re-issue statute, R. S. sec. 4916, which authorizes the alteration of the original invention in a reissued patent, upon surrender of the old patent, for its unexpired term. Upon the reissue "the specifications and claim in every such case shall be subject to revision and restriction in the same manner or original applications are." A patent amended by disclaimer thus speaks from the date of the original patent, while the re-issued patent, with respect to the amended claim, speaks from the date of reissue. If respondent could thus, by disclaimer, add the flywheel to the arcuate flexing claim and to the optical claim, he would in effect secure a new patent operating retroactively in a manner not permitted by the re-issue statute and without subjecting the new claims to revision or restriction by the customary patent office procedure required in the case of an original or re-issued patent. Such transformation of a patent is plainly not within the scope of the disclaimer statute, and the attempted disclaimer as applied to Claims 9 and 13 is void. Hailes v. Albany Stove Co., 123 U. S. 582, 587; (*2) see Union Metallic Cartride Co. v. United States Cartridge Co., 112 U. S. 624, 642; Collins Co. v. Coes, 130 U. S. 56, 68; compare Grant v. Walter, 148 U. S. 547, 553. It is unnecessary to consider whether the flywheel claim, if added to the original Claims 9 and 13, is such a part of the patentee's original conception as to entitle it to the benefit of the re-issue statute. See Miller v. Brass Co., 104 U. S. 350, 355; Hoffheins v. Russell, 107 U. S. 132, 141; Gage v. Herring, 107 U. S. 640, 645; Ives v. Sargent, 119 U. S. 652, 663; Corbin Cabinet Lock Co. v. Eagle Lock Co., 150 U. S. 38, 41-43.

With the invalid disclaimer must fall the original claims as they stood before the disclaimer. The disclaimer is a representation, as open as the patent itself, on which the public is entitled to rely, that the original claim is one which the patentee does not, in the language of the statute, "choose to claim or hold by virtue of the patent." Upon the filing of the disclaimers, the original claims were withdrawn from the protection of the patent laws, and the public was entitled to manufacture and use the device originally claimed as freely as though it had been abandoned. To permit the abandoned claim to be revived, with the presumption of validity, because the patentee had made an improper use of the disclaimer, would be an inadmissible abuse of the patent law to the detriment of the public.

While the precise effect of an invalid disclaimer upon the original claim seems not to have been judicially determined, analogous principles of the patent law are so well recognized as to leave no doubt what our decision should be. It has long been settled that a claim abandoned or rejected in the patent office with the acquiescence of the applicant cannot be revived in a re-issued patent. Yale Lock Co. v. Berkshire Bank, 135 U. S. 342, 379; Dobson v. Lees, 137 U. S. 258, 263-265. Nor can an interpretation be given the allowed claims which would revive the claims which were abandoned in order to obtain the patent. Shepard v. Carrigan, 116 U. S. 593, 597; Roemer v. Peddie, 132 U. S. 313, 317; Royer v. Coupe, 146 U. S. 524, 532; Corbin Cabinet Lock Co. v. Eagle Lock Co., 150 U. S. 38, 40; Morgan Envelope Co. v. Albany Paper Co., 152 U. S. 425, 429; I. T. S. Co. v. Essex Co., 272 U. S. 429, 443; Smith v. Magic City Club, 282 U. S. 784, 789, 790; Smith v. Snow, supra. Similarly, where, in order to secure a re-issued patent, a disclaimer is made of a part of the original claims, the part so disclaimed cannot be revived by a second re-issued patent, Leggett v. Avery, 101 U. S. 256, nor where the disclaimer is for the purpose of securing an extension of the original patent, Union Metallic Cartridge Co. v. U. S. Cartridge Co., supra, 644. See Collins v. Coes, supra, 68; compare Gage v. Herring, supra, 646. The settled rule that unreasonable delay in making a disclaimer invalidates the whole patent, Ensten v. Simon Ascher & Co., 282 U. S. 445, 452-458; compare O'Reilly v. Morse, 15 How 62, 121; Seymour v. McCormick, 19 How. 96, 106; Silsby v. Foote, 20 How. 378, 387; Gage v. Herring, supra, 646; Yale Lock Mfg. Co. v. Sargent, 117 U. S. 536, 554; Minerals Separation, Ltd. v. Butte & Superior Mining Co., 250 U. S. 336, 354, rests upon the similar principle that misuse of the patent, or a part of it, by the patentee in such a manner as to mislead the public or operate to its detriment, deprives the claim of the benefit of the patent laws. The part of the patent disclaimed can stand in no better position because the disclaimer was an unsuccessful misuse of the disclaimer statute.

As Claims 9 and 13 must be held invalid because of the improper disclaimers, and as the remaining claims in issue, the flywheel claims, are held invalid for want of invention, it is unnecessary to determine whether the improper disclaimers as to some of the claims render the entire patent void, as petitioners contend, and as has been intimated but not decided. See Hailes v. Albany Stove Co., supra, 589; Marconi Wireless Telegraph Co. v. DeForest Radio Tel. & Tel. Co., 243 Fed. 560, 565 (CCA 2d); Seiberling v. Thropp's Sons Co., 284 Fed. 746, 756, 759 (CCA 3rd).

Reversed.

Mr. Justice Brandeis took no part in the consideration or decision of this case.

(*) *The disclaimer and re-issue statutes were adopted to avoid the rule that if one claim is invalid the whole patent is void. Moody v. Fiske, 2 Mason* 112, 118; *see Ensten v. Simon, Ascher & Co.,* 282 *U. S.* 445, 452; *Hailes v. Albany Stove Co.,* 123 *U. S.* 582, 589. *The use of the disclaimer has been upheld where the elimination from the patent of the matter not relied upon did not operate to enlarge the monopoly of the patent, but narrowed it, as by eliminating in their entirety some of the claims of the patent, Sessions v. Romadka,* 145 *U. S.* 29, 40; *see Union Metallic Cartridge Co. v. United States Cartridge Co.,* 112 *U. S.* 624, 642, *or by striking out an alternative method or device, Dunbar v. Myers,* 94 *U. S.* 187, 192, 194; *Hurlburt v. Schillinger,* 130 *U. S.* 456; *Carson v. American Smelting & Refining Co.,* 4 *F.* (2*d*) 463, 469, 470 (*CCA 9th*), *or by limitation of a claim or specification by deletion of unnecessary parts, Carnegie Steel Co. v. Cambria Iron Co.,* 185 *U. S.* 403, 435, 436; *Marconi Wireless Telegraph Co. v. DeForest Radio Telephone & Telegraph Co.,* 243 *Fed.* 560, 565 (*CCA 2nd*), *or by limiting the claim to a specific type of the general class to which it was applied, Minerals Separation, Ltd. v. Butte & Superior Mining Co.,* 250 *U. S.* 336, 354; *United Chromium Inc. v. International Silver Co.,* 60 *F.* (2*d*) 913, 914 (*CCA 2d*); *Seiberling v. Thropp's Sons Co.,* 284 *Fed.* 746, 756, 757 (*CCA 3rd*).

(*2) *Albany Steam Trap Co. v. Worthington,* 79 *Fed.* 966, 969 (*CCA 2d*); *Strause Gas Iron Co. v. Wm. H. Crane Co.,* 235 *Fed.* 126, 129, 130 (*CCA 2d*); *Graselli Chemical Co. v. National Aniline & Chemical Co.,* 26 *F.* (2*d*) 305, 310 (*CCA 2d*); *Hudson Motor Car Co. v. American Plug Co.,* 41 *F.* (2*d*) 672, 673 (*CCA 6th*) *Corn Products Refining Co. v. Pennick & Ford, Ltd.,* 63 *F.* (2*d*) 26, 30, 31 (*CCA 7th*); *General Motors Corp. v. Rubsam Corp.,* 65 *F.* (2*d*) 217, 222 (*CCA 6th*); *Consumers Tobacco Co. v. American Tobacco Co.,* 66 *F.* (2*d*) 926, 927 (*CCA 3rd*); *Fruehauf Trailer Co. v. Highway Trailer Co.,* 67 *F.* (2*d*) 558, 559, 560 (*CCA 6th*); *White v. Gleason Mfg. Co.,* 17 *Fed.* 159, 160 (*C. C.*); *Cerealine Mfg. Co. v. Bates,* 77 *Fed.* 883, 884 (*C. C.*): *Westinghouse Air Brake Co. v. New York Air Brake Co.,* 139 *Fed.* 265, 267-270 (*C. C.*).

Court Dissolves Film Securities

Film Securities Corporation, organized as a holding company for the Fox stock interest in Loew's, Inc., under a government consent decree of 1931, was dissolved and its trustees dismissed under a court order signed in New York Tuesday by Federal Judge John Knox.

The company had been preparing for its final dissolution for the past year. Following the sale at auction on December 19, 1933, of the 660,900 shares of Loew's, Inc., which constituted the sole assets of Film Securities, it realized the purpose for which it had been organized, to end the dual control of Fox and Loew's by a single interest.

House Approves A. T. & T. Investigation Resolution

The House of Representatives early this week approved at Washington the Senate resolution calling for an investigation of the American Telephone and Telegraph Company and its subsidiaries by the Federal Communications Commission. The resolution now will go to the President for signature.

Recovery Act Quiz Begun by Senate Finance Group

A searching investigation of the operation of the industrial recovery act has been initiated by the United States Senate's finance committee.

Consideration of the motion picture code is seen assured by the agreement that, if the inquiry was left to the finance committee, the four Senators not members thereof who had been seeking investigations would be invited to join in questioning witnesses.

The four are Senators Nye of North Dakota and Borah of Idaho, both of whom have sharply criticized the motion picture code, and McGill of Kansas and McCarran of Nevada. Senator King of Utah, who was to lead a judiciary subcommittee in its proposed investigation, also is a member of the finance committee.

Hearings May Begin in Week

Public hearings on the question of the recovery act probably will begin next week. It was evidenced that the pending inquiry is taken seriously by the Recovery Adinistration.

The Senate finance committee planned to meet Wednesday to plan its investigation. Senator Nye immediately will take the spotlight of the investigation of the motion picture code phase. The Senator will base his inquiry on much of the report of the Darrow Board.

The motion picture Code Authority, Senator Nye charges, is a quasi-judicial body, deciding controversies as it sees fit, with producer representatives in preponderance.

Formal Charges Waited

The film Code Authority announced that unless charges hurled against it at the Motion Picture Theatre Owners' of America convention in New Orleans last week and demands for increases in code cancellation privileges are presented formally to the Code Authority for investigation, that body will take no cognizance of them.

Clarification of the non-theatrical clause in the code as to its limitations were to be sought this week at the regular Code Authority session in New York. One of the main points involved is the angle of public institutions, among which are schools, permitted to operate in competition with established theatres. The case at issue involves the Trimble theatre, Mt. Sterling, Ky., and the Morehead State Normal School at Morehead, Ky.

Approximately $30,000 more than requirements now being held by the Code Authority will be credited or returned to the industry next June, under orders issued by the National Industrial Recovery Board.

In approving the 1934 budget, the recovery board ordered that the excessive 1934 contributions be carried as a surplus until the second half of the current year. Then, if the recovery act is continued, they will be credited against assessments for the last part of 1935, and if the act is not continued they are to be returned. The surplus arising from the contributions of each division of the industry will be credited to that division and divided pro rata upon the members.

The board also provided that distributors shall be billed for the contributions of the producers they represent but are not to be made liable therefor. In the event a producer fails to authorize his distributors to make payment for him, the code authority is to call upon him for his gross figures and bill him direct for his share of the assessment.

Critic Attacks Academy Awards

The annual awards of the Academy of Motion Picture Arts and Sciences for excellence in acting are attacked by Lowell Lawrence, film critic of the Kansas City *Journal-Post,* who complains that "the Academy seems to have forgotten what constitutes good acting."

"In giving the awards for the finest screen performances of 1934 to Clark Gable and Claudette Colbert for their work in 'It Happened One Night,' the Academy has, in my opinion, hanged Thespis in effigy and shown a discouraging lack of appreciation for true artistic merit in Hollywood," it is charged by Lawrence.

He charges further that the acting awards were based on box-office popularity and "winning personality" rather than "histrionic excellence."

In Lawrence's opinion, the honors should have gone to Robert Donat for his part in "The Count of Monte Cristo" and to Bette Davis for her work in "Of Human Bondage."

"The ability to draw vivid characterizations, not merely showing off personality, is the mark of great acting," he adds.

Protests Fee for National Park Use

When, last year, President Roosevelt urged the public to make greater use of the country's national parks, and invited motion picture companies to do likewise in order to encourage the movement, Sol Lesser, Coast producer, took advantage of the invitation and made "Dude Ranger" in Zion National Park without fee to the government. This year he asked the Department of the Interior for permission to produce "The Cowboy Millionaire" in the same location, but received a wire asking payment from Secretary of the Interior Ickes.

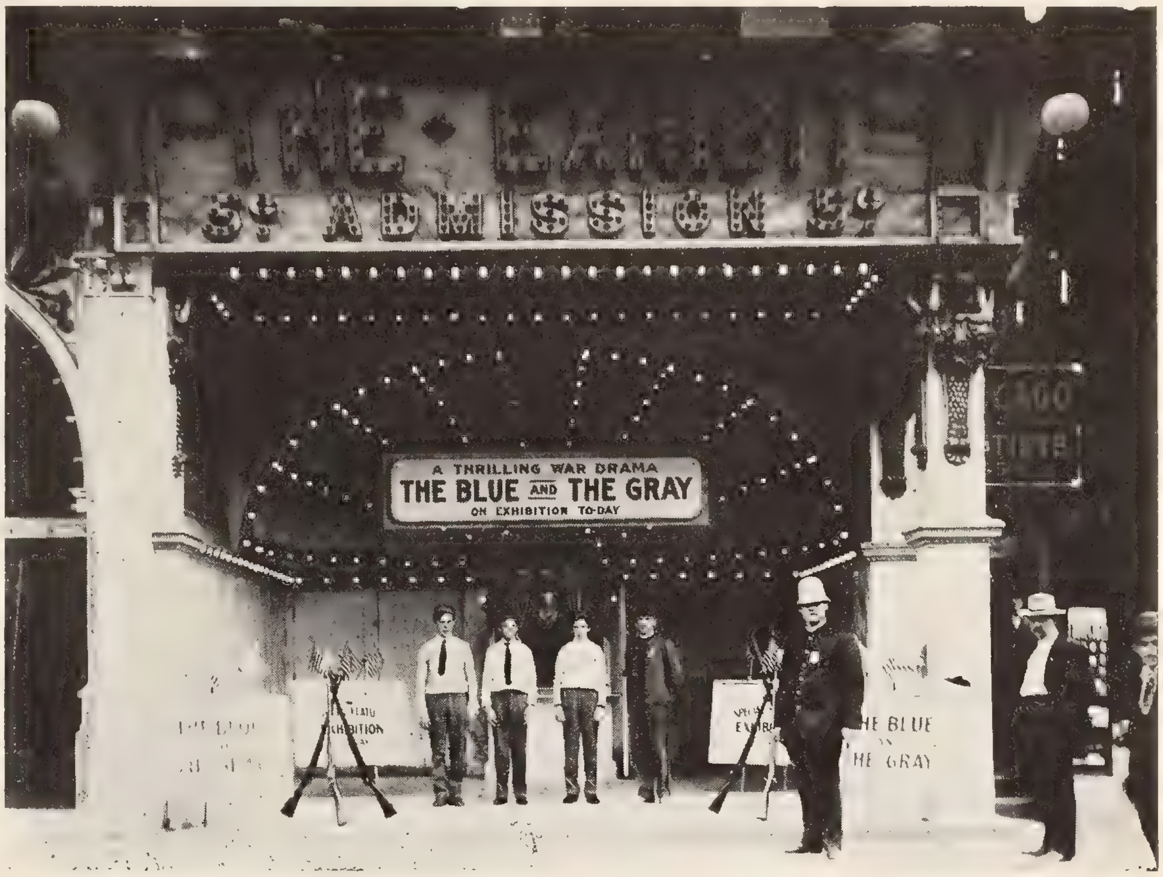
The telegram said: "Under a new policy laid down by this department adequate compensation will be required in all cases of filming pictures in national parks or on properties within the jurisdiction of the Department of the Interior. Will gladly issue permit requested upon undertaking by you to pay $5,000 for privilege." On protest, Mr. Ickes reduced the fee to $2,000.

Mr. Lesser has delayed production, pending the outcome of a direct appeal to President Roosevelt. He bases his request for free use of the park on the money which will be spent in Utah by the company, and the film publicity the park will receive.

Two Companies Plan Studios in Florida

Two producing companies, American National Pictures, Inc., Merrill Waide president, and British-American Cinema Studios, Inc., have determined to build film studios in the vicinity of Miami, Fla., following activity of the Greater Miami Studio Industries committee, and after adoption of the state constitutional amendment exempting film studios from taxation for 15 years.

From Penny Arcade Day to 27 Years Of Continuous Operation, Ohio Record



The Exhibit Theatre, a few weeks after it opened April 20, 1907

In 1905 Max Stearn, now manager of the Southern theatre at Columbus, Ohio, and of Olentangy Park, opened the first Penny Arcade in Columbus, with a single Mutascope as sole equipment. So well did the public take to the new entertainment that Mr. Stearn decided to build a real theatre for motion pictures, immediately adjoining the Edisonia in the heart of downtown. This was the Exhibit, with a fancy, well-lighted front, 300 seats and a substantial screen.

Playing "day and date" with a circus, the Exhibit opened April 20, 1907, and 6,000 persons attended the first day. The opening program consisted of "Wonderful Flames," a "thriller," made by C. G. P. C. (Pathe) from France; "Tragic Rivalry," in colors, and "Amateur Night," Vitagraph release.

Subsequently one "feature" was eliminated and the theatre played two single reels and a slide song. Then Mr. Stearn dropped one of the singles, and later one chorus of the slide song, reducing the program to 10 minutes, with a two-minute intermission between shows. Admission continued to be five cents.

State Fair Week in 1907 was the biggest week the theatre had, playing to 34,000 at a gross of $1,700.

After operating the Exhibit for seven years, Mr. Stearn turned it over to Robert J. Hartman, and when Mr. Hartman went to war in 1917 the theatre reverted to the building manager, E. M. Nichols, who has operated it as a straight motion picture house ever since.

The theatre is intact, just as it was built, except for a few changes of the front and the interior decorations. It is believed to be the only theatre in Ohio which has been in operation continuously for 27 years.

Maryland Censor Rejected Only 9 of 2,261 in 1933-34

The Maryland state censor board, in its annual report, covering the year to September 30, 1934, indicated it has examined 2,261 films, of which nine were entirely rejected, with four later passed in revised form, and had ordered eliminations in 779 films. These figures compare with 1932-33 totals of 2,325 films examined, and eliminations ordered in 676. Total board receipts were $36,563, a gain of $2,687.54 over the previous year. The state received $9,389.51 revenue.

Claude Neon Company Shows Profit Increase

Claude Neon Electrical Products Corporation, Ltd., and subsidiaries, Los Angeles, reports for the calendar year 1934 net profit of $392,766, after depreciation, federal taxes, and other charges, equal, after $6,491 dividends on the seven per cent preferred stock, to $1.47 per share on the 262,193 non-par common shares. This compares with net profit of $324,823, or $1.15 a share on 262,303 shares of common stock in 1933, after $20,958 preferred dividends.

J. C. JENKINS--HIS COLYUM

Alamo, Texas

Dear Herald:

Some of these Longhorns down here have a pretty prolific imagination. One fellow said the other day that he had 153 hens that laid 152 eggs every day. A fellow asked him what was the matter with the other hen that she didn't lay, and the Longhorn replied, "Well, you see, she was too busy, she had to keep books." This reminds us very much of a letter we got the other day from H. J. Longaker of Glenwood, Minnesota. He asked us to come up there and go fishing with him, said they were catching lots of fish by spearing them through the ice, and that the day before he speared a sunfish that weighed 110 pounds, but he didn't say whether it was dressed or in its stocking feet.

We are going to try and match this hen man against H. J. and if we can we are going to bet on Ray Musselman of Lincoln, Kansas, or Harold Stettmund of Chandler, Oklahoma.

▽

Cashier Fine, Too

Jevver see "Anne of Green Gables"? There is a picture you ought to go and get without waiting for breakfast. Bert Boswell of the Plaza theatre at Donna invited us to come there and see it.

Anne was an orphan, and a man and his wife adopted her, and when the man brought her home his wife blew up because she was a girl instead of a boy. This woman had a sister who was just about as mean and ornary as she was, and they were two of the meanest old cats you ever saw. We used to know a woman back in Indiana who was as mean as both of 'em, in fact she was so mean that a grasshopper wouldn't stay on the place. Anne was a dandy kid, and she tried as hard as she could to please both of these old jaybirds but it was no use, so the man finally took her back to the poor farm, but after she had gone this old snapping-turtle began to miss her and she finally sent the old man back to get her because she said she couldn't get along without her. There was no darn sense in two old pelicans acting as they did towards Anne for she was a peach of a kid and, listen Gertie, you will warm up to her the minute you see her. But say, those two old ladies were there and over when it comes to acting their parts, but who would want to act their part?

We are indebted to Mr. Boswell for inviting us down to see the picture, and we are also thankful because we got to meet Elizabeth Freetag, his cashier, and we have been wondering ever since just what her nationality is. She is not a Mexican and she is not a Swede. Our guess is that she came from Nebraska, and if she did she is all right.

▽

Since that hen man told about his hens laying 152 eggs every day and Longaker told about spearing that sunfish, we were not going to tell you about those sharks (that we didn't catch) down in the gulf the other day. The doctor wouldn't let us go.

▽

We are informed that the Government has started the preliminary work on that "Shelterbelt" they are going to plant, and now we are going to buy us a pair of rubber boots and three umbrellas so as to be prepared for the rain. That "Shelterbelt" will be a good place for jackrabbits.

▽

We note that our old friend, Bert Silver of the Silver theatre at Greenville, Michigan, is a regular contributor to "What the Picture Did for Me," and if you think that Bert don't know pictures then you have been putting in too much time watching the squirrels. While Bert isn't related to old pegleg "Chon Silver" he used to be mayor of Greenville and Greenville has about 5,000 Wolverines and quite a number from Indiana. Bert has his office in one room of his home and it has been our pleasure to sit in his office and hear him tell of the early days in the show business in Michigan with the "Silver Family Theatre Co." If you should ever go to Michigan, go and call on Bert and see his theatre, and give Bert our regards.

▽

Just as the moon was coming up the other night we heard a crooner on the radio singing "I'm dying to fold you in my arms, dear," and then we asked the landlord where he kept the ax.

▽

Somebody's Boner

The recent heavy wind they had down here blew hundreds of bushels of grapefruit off the trees, and, under some kind of a law, the growers are required to bury it. Yesterday we saw more than a drayload of fine fruit thrown in the trenches to be buried, just as good fruit as were left on the trees, but they could not be shipped. There is something wrong down here when they won't allow fruit to be shipped into a country where there is none of its kind ever grown. Somebody is pulling a boner.

▽

Just as soon as we get that Old Age Pension of $15 a month that is being advocated, we are going to buy us a new pair of socks and maybe change our politics, too.

▽

We note that one fellow is predicting, in effect, that for the good of the industry, pictures should show more sin. Yes indeed. Some directors will probably agree with him. We don't know this advocate of sin, but our guess is that he wasn't brought up in the country or small towns, but he knows the Bowery from Bleecker street to the docks. For the good of the industry, why not more sin? For the good of the nation, why not more kidnappers? Wonder if the Legion of Decency will approve of his theory?

In spite of the mercury being 91 in the shade; in spite of having to bury tons upon tons of fruit; in spite of the centipedes, scorpions, rattlesnakes and other reptiles (although we haven't seen any yet) business at the theatres seems to be on the upgrade. This may be accounted for by one of two reasons: Pictures are getting better all the while, or the people want some place to go. We are inclined to believe that the first reason is right, and if right, thanks to the Legion of Decency. That organization doesn't seem to favor the showing of sin in its entertainment, and that organization doesn't stand alone in these United States of America by a whole lot.

▽

Those stars out in Hollywood are a mighty fine lot of people, but somewhat queer. We have tried to tell the truth about them in this colyum but they probably believe in that old saying that "what you get for nothing isn't worth much", since we seldom receive any thanks for the good things we try to say of them, when they deserve it. Not only that but they are exceptional people, and should we ever go to Hollywood again we will go and call on them, provided the butler will let us in.

▽

There is this about writing a colyum that the bulk of the writers don't understand, and that is that the less you write the better the readers are satisfied. It isn't just necessary to write what you know, but to know what to write, and that's our trouble right now, and that's the reason we are going to quit right here.

COLONEL J. C. JENKINS,
The HERALD'S Vagabond Colyumnist

Milwaukee Variety Club Takes Over New Quarters

Members and officers of the Milwaukee Variety Club were inducted last week in the new club rooms in the Franklinton Hotel. Among those present were John Harris, national chief barker; James Balmer, national chief property man, and "Rosey" Roswell, radio star.

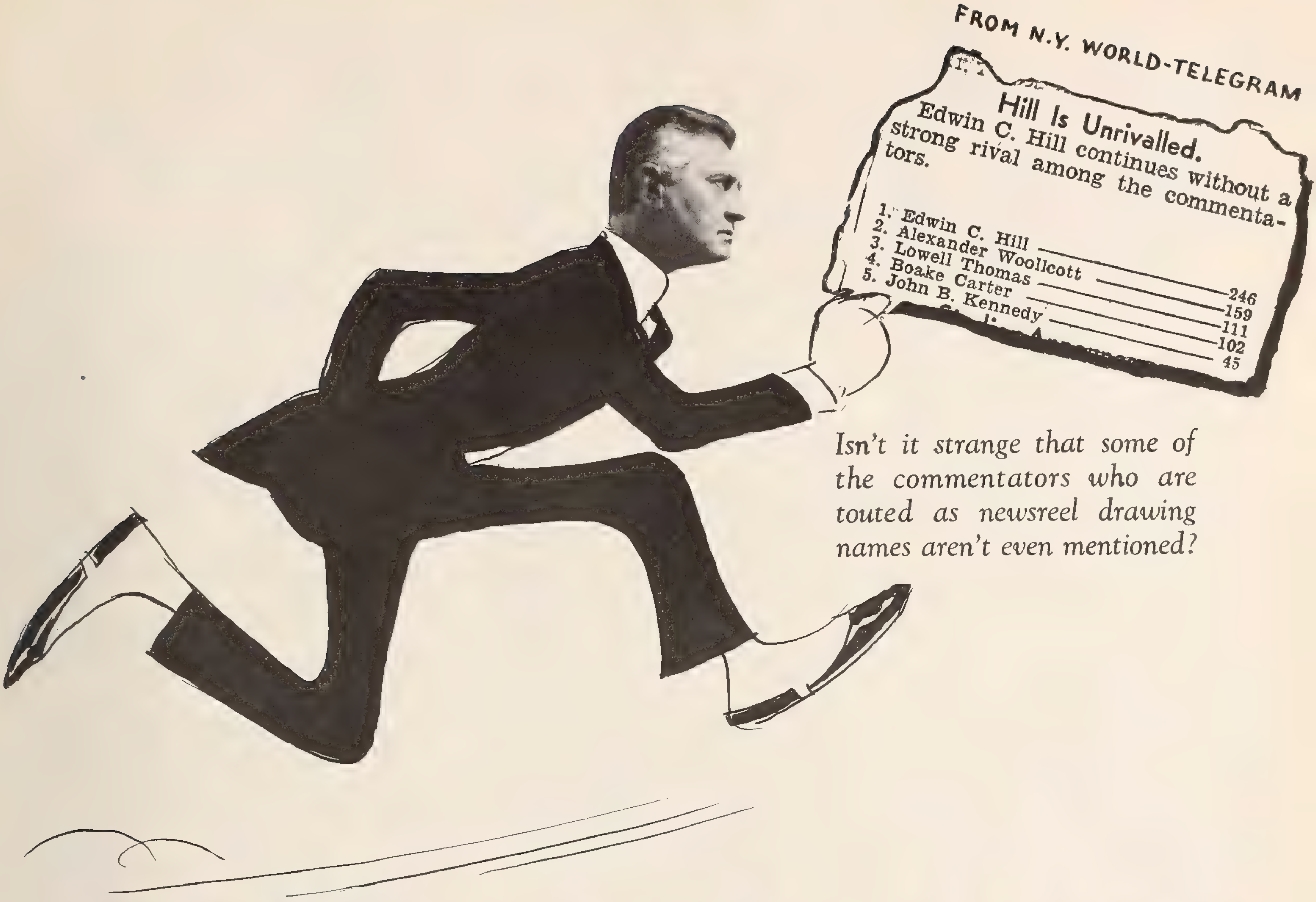
Officers installed at the meeting are: George Fischer, chief barker; Charles W. Trampe, first assistant chief barker; Sam Shurman, second assistant chief barker; Gen Konig, property man; A. N. Schmitz, wagon man, and H. J. Fitzgerald, A. C. Guttenberg, A. D. Kvool, E. F. Maertz, J. O. Kent and E. J. Weisfeldt, canvasmen.

Robb & Rowley Acquire 12 Theatres; Total Is 82

Robb & Rowley circuit has added 12 theatres to its Texas holdings, making a total of 82 houses. Theatres in Taylor, Brenham and four other Texas towns are included in the acquisitions. Harold Robb and Ed Rowley, and J. Y. Robb, arrived in New York last week on film deals. They attended the Motion Picture Theatre Owners of America convention in New Orleans.

Sentry Safety Control Shows Profit for Year

Sentry Safety Control Corporation has reported a net profit of $10,025 in 1934, after depreciation, expenses and other charges. Combined with net loss of $7,342, reported by Universal Sound System, Inc., a subsidiary, the company's net profit is equal to $2,683 for the year.



FROM N.Y. WORLD-TELEGRAM

Hill Is Unrivalled.
Edwin C. Hill continues without a strong rival among the commentators.

1. Edwin C. Hill	246
2. Alexander Woollcott	159
3. Lowell Thomas	111
4. Boake Carter	102
5. John B. Kennedy	45

Isn't it strange that some of the commentators who are touted as newsreel drawing names aren't even mentioned?

EDWIN C. HILL RAN AWAY!

It wasn't even a contest. He was so far in the lead that you couldn't see any of his competitors, even on a clear day. Certainly we mean the *Annual Radio Poll* of the *New York World-Telegram* in which 260 of America's foremost radio editors voted for the favorite commentator of the air waves. Ed Hill got 246 enthusiastic votes. *He won last year, too!* That's why the name of EDWIN C. HILL, Globetrotter of M-G-M's HEARST METROTONE NEWS is bringing extra dough to thousands of Showmen who know what's *top!*

"LEADING PICTURES"

"The leap toward finer production is so marked that appreciation is pouring in from the many-minded public," says the office of Mrs. T. G. Winter, public relations department of the Hollywood office of the Motion Picture Producers and Distributors of America, in announcing its compilation of foremost productions for the month ended January 15th. Following are the titles and details as to distributor, director, cast, and audience suitability:

Best of the Month

David Copperfield. MGM. Director, George Cukor. From the novel by Charles Dickens. Cast: Freddie Bartholomew, W. C. Fields, Edna May Oliver, Lionel Barrymore, Elizabeth Allan, Roland Young, Lewis Stone, Maureen O'Sullivan, Frank Lawton, Madge Evans, Basil Rathbone, Una O'Connor, Herbert Mundin. Family.

Lives of a Bengal Lancer. Paramount. Director, Henry Hathaway. Cast: Gary Cooper, Franchot Tone, Richard Cromwell, Sir Guy Standing, Katherine De Mille. From the novel of the same name by Francis Yeats-Brown. Adults and young people.

The Man Who Reclaimed His Head. Universal. Director, Edward Ludwig. Cast: Claude Rains, Lionel Atwill, Joan Bennett, Carol Coombe, Wallace Ford. Adults and young people.

Topics of the Day

Devil Dogs of the Air. Warner. Director, Lloyd Bacon. Cast: James Cagney, Pat O'Brien, Margaret Lindsay. Family.

Life Returns. Produced by Lou Ostrow. Released by Universal. Director, Dr. Eugen Frenke. Presents Dr. Robert E. Cornish. Cast: Onslow Stevens, George Breakston, Lois Wilson, Valerie Hobson. Family.

Manlock. Fox. Director, Raoul Walsh. Cast: Victor McLaglen, Edmund Lowe, Grace Bradley, Marjorie Rambeau. Adults and young people.

Wings in the Dark. Paramount. Director, James Flood. From the story "Eyes of the Eagle," by Nell Shipman and Phil D. Hurn. Cast: Myrna Loy, Cary Grant, Roscoe Karns, Hobart Cavanaugh. Family.

Social Drama

Gilded Lily. Paramount. Director, Wesley Ruggles. Cast: Claudette Colbert, Fred MacMurray, Ray Milland. Family.

The Last Gentleman. United Artists. Director, Sidney Lanfield. Story by Katherine Clugston. Cast: George Arliss, Janet Beecher, Edna May Oliver, Ralph Morgan. Adults and young people.

Mills of the Gods. Columbia. Director, Roy Wm. Neill. Cast: May Robson, Fay Wray, Victor Jory. Family.

North Shore. Warner Bros. Director, Robert Florey. Cast: Barbara Stanwyck, Gene Raymond, Genevieve Tobin, John Eldredge. Adults and young people.

One Hour Late. Paramount. Director, Ralph Murphy. Cast: Joe Morrison, Helen Twelvetrees, Conrad Nagel, Toby Wing, Arline Judge. Adults.

Only Eight Hours. MGM. Director, George Seitz. From the novel "The Harbour," by Theodore Reeves. Cast: Chester Morris, Virginia Bruce, Robert McWade. Adults.

Strange Wives. Universal. Director, Richard Thorpe. From "Bread on the Waters," by Edith Wharton. Cast: Roger Pryor, June Clayworth, Esther Ralston, Ralph Forbes, Doris Lloyd, Ivan Lebedeff, Leslie Fenton, Genevieve Tobin, Claude Gillingwater. Adults and young people.

Musical Romance

Music in the Air. Fox. Director, Joe May. Cast: Gloria Swanson, John Boles, Douglass Montgomery, Reginald Owen, Joseph Cawthorn, Hobart Bosworth. Family.

The Night is Young. MGM. Director, Dudley Murphy. From the story "In Old Vienna," by Vicki Baum. Cast: Ramon Novarro, Evelyn Laye, E. E. Horton, Charles Butterworth, Una Merkel. Family.

Mystery and Melodrama

The Best Man Wins. Columbia. Director, Erle Kenton. Cast: Edmund Lowe, Jack Holt, Bela Lugosi. Family.

Charlie Chan in Paris. Fox. Director, James Tinling. Cast: Warner Oland, Mary Brian, Erik Rhodes, Conchita Montenegro. Adults and young people.

Crime Without Passion. Paramount, Direction and story: Ben Hecht, Charles MacArthur. Cast: Claude Rains, Whitney Bourne, Margo, Stanley Ridges, Leslie Adams. Adults.

A Notorious Gentleman. Universal. Director, Edward Laemmle. Cast: Charles Bickford, Helen Vinson, Onslow Stevens. Adults and young people.

The White Cockatoo. Warner. Director, Alan Crosland. Cast: Jean Muir, Ricardo Cortez, Gordon Westcott, Ruth Donnelly. Adults and young people.

Foreign

Power. Gaumont-British. Director, Lothar Mendes. From novel by Leon Feuchtwanger. Cast: Conrad Veidt, Frank Vosper, Cedric Hardwicke, Benita Hume, Sir Gerald du Maurier. Adults.

Short Subjects

(**—The best are starred.*)

Note: Wherever the names of two producing companies are given in the following list, the first indicates the producer and the second the distributor. F. indicates suitability for family. J. M., interest and suitability for children's matinees. A., for adults only. Y. P., interesting to young people.

Radio Row No 1. Pepperpot Series. Vitaphone. Songs and music. F.

*Pictorial No. 6. Paramount. A Robert Bruce production with music by Rubinoff. F.

*Geneva by the Lake. Fox. Magic Carpet series. Beautiful scenes of country and people. F.

Movie Memories. Vitaphone. Bits from pictures of early film stars, most of whom are now dead. A. and Y. P.

Yacht Club Boys Garden Party. Paramount. Quartet. F.

*Hey, Hey, Fever. MGM. Color cartoon. Mother Goose characters finds a way to work out of the depression. F.

*Village Blacksmith. F.N. Color novelty. Picturization of Longfellow's poem. F.

Harlem Harmonies. Educational-Fox. Treasure Chest series. Colored choruses and comedy. F.

Dog Show. Fox. Terrytoon cartoon. Dogs stage a rodeo. F.

We Aim to Please. Paramount. Popeye cartoon. F.

*The Hare and the Tortoise. Walt Disney-United Artists. Silly Symphony in color. F.

*Dawn to Dawn. A Cameron Macpherson production. Emotional moods and landscapes. Adults.

Is Photoplay Ad Manager

Curtis J. Harrison has been named eastern advertising manager of Photoplay Magazine, succeeding Herbert J. Donahue, resigned. Mr. Harrison has been with Photoplay for 16 years.

RKO Radio Sets Deals For Foreign Distribution

RKO Radio has closed several foreign distribution deals on its product. Included are Gloria Films, Stockholm, to distribute in Denmark; Kemal Films, Istambul, for Turkey and Franco-Paris Film of Warsaw, for Poland.

Eight Radio features will be dubbed in French and distributed in France by Radio Cinema of Paris, after the films have had first runs with superimposed French titles. The deal was concluded by E. D. Leishman and Harry Leasim of Radio Pictures International, Ltd.

Holt Heads Cleveland Unit of Variety Club

Nat Holt was unanimously elected president of the Cleveland Variety Club at a meeting last week. Mr. Holt succeeds Frank D. Drew, MGM, who was tendered a banquet upon completion of a year's service as president. Other officers elected were: I. J. Schmertz, Fox, first vice-president; Colonel Harry E. Long, Loew, second vice-president; M. E. Horwitz, local circuit head, secretary; Nat L. Lefton, Monogram, treasurer. Mr. Drew, Jess Fishman and Jack Shulman were elected to the board of trustees.

Donat Assigned Title Role For Reliance's "Robin Hood"

Robert Donat, the Edmund Dantes of Reliance's "The Count of Monte Cristo," United Artists release, has been assigned the title role in the Reliance production of "Robin Hood." Mr. Donat, now appearing on the English stage, will return to Hollywood at the conclusion of his present engagement, at which time "Robin Hood" will go into production. It also will be released by United Artists.

Deals Are Closed for Several Action Series

Majestic Pictures Corporation of Ohio has closed a deal with Stage and Screen Productions for distribution in Ohio and Kentucky of several series of action features, including six Police Dog subjects, six Northwest Mounted features, and with Superior Talking Pictures for six Rough Rider and six Range Rider westerns. Nat Lefton of Monogram Pictures Corporation of Ohio has taken the same product for western Pennsylvania and West Virginia.

Berlin Firm Bankrupt

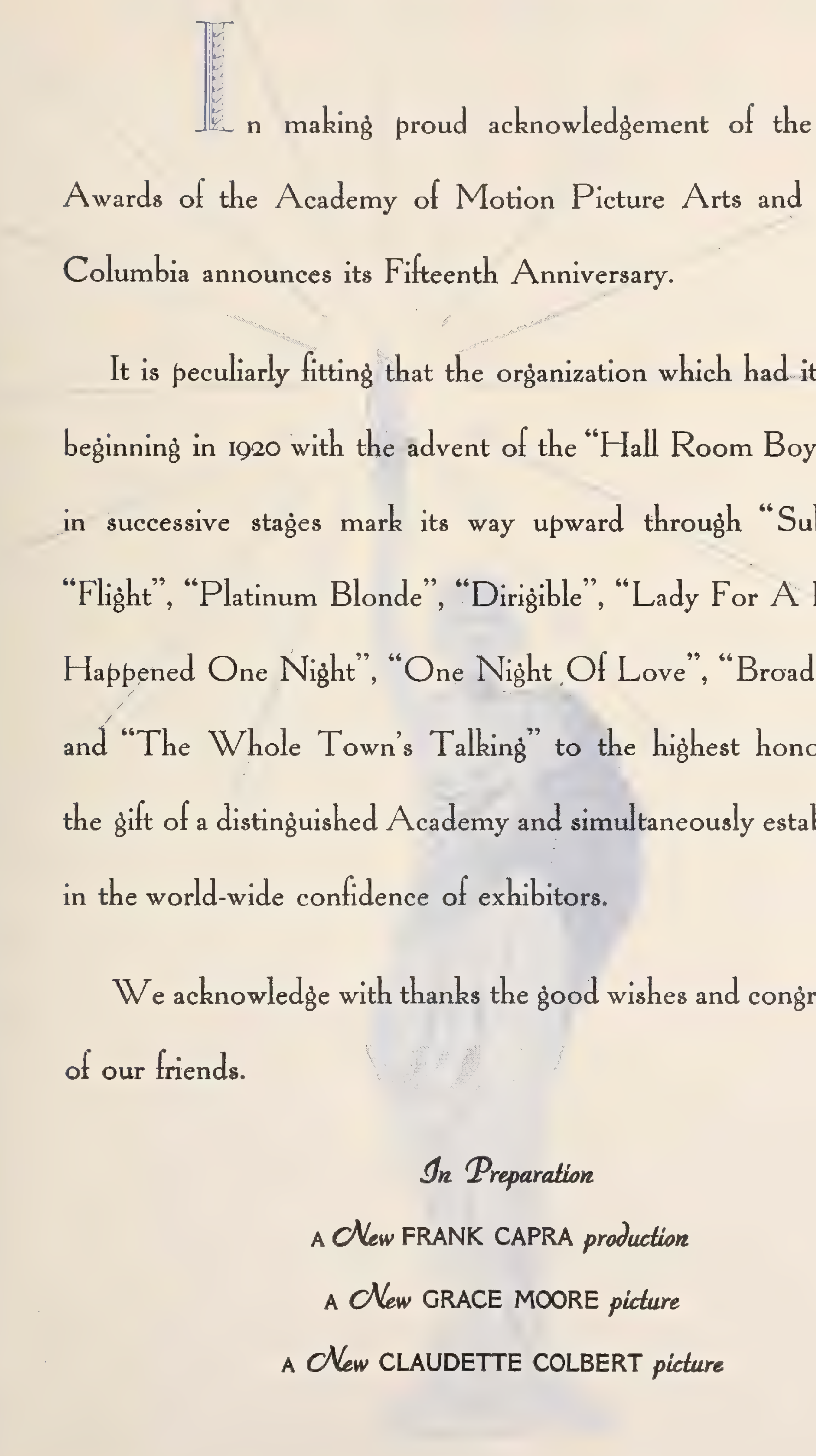
At a recent meeting of the creditors of Aafa in Berlin, it was revealed that assets of only 10,000 marks are available against preferred claims of 102,000 marks and ordinary claims of 1,200,000 marks.

Dramatic Critic Resigns

Lloyd Thompson, for six years dramatic editor and critic of the *San Francisco Examiner*, has resigned to devote his time to play writing, and has been succeeded by Ada Hanafin.

Plan Monogram Drive

Monogram franchise holders will hold a play-date drive from May 1, to May 31 in honor of W. Ray Johnston, Monogram president.



In making proud acknowledgement of the Annual Awards of the Academy of Motion Picture Arts and Sciences, Columbia announces its Fifteenth Anniversary.

It is peculiarly fitting that the organization which had its humble beginning in 1920 with the advent of the "Hall Room Boys" should in successive stages mark its way upward through "Submarine", "Flight", "Platinum Blonde", "Dirigible", "Lady For A Day", "It Happened One Night", "One Night Of Love", "Broadway Bill" and "The Whole Town's Talking" to the highest honors within the gift of a distinguished Academy and simultaneously establish itself in the world-wide confidence of exhibitors.

We acknowledge with thanks the good wishes and congratulations of our friends.

In Preparation

A *New* FRANK CAPRA *production*

A *New* GRACE MOORE *picture*

A *New* CLAUDETTE COLBERT *picture*

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fight Trooper, The	Kermit Maynard	Nov. 15		
Northern Frontier	Kermit Maynard	Jan. 15,'35		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard	July 26,'35		
Red Blood of Courage	Kermit Maynard	Apr. 17,'35		
Sandy of the Mounted	Kermit Maynard	Aug. 26,'35		
Timber War	Kermit Maynard	May 21,'35		
Trails of the Wild	Kermit Maynard	June 26,'35		
Wilderness Mail	Kermit Maynard	Mar. 13,'35		

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Curtain Falls, The (A)	Henrietta Crosman	Oct. 1	67	Oct. 6
Green Eyes (G)	Charles Starrett-Shirley Grey	June 15	67	Dec. 8
Sons of Steel	C. Starrett - Polly Ann Young	Dec. 15		
World Accuses, The	Dickie Moore - Russell Hopton - Cora Sue Collins	Nov. 12		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey			
Happiness C.O.D.				
Shot in the Dark, A	Charles Starrett-Marion Shilling			

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Law (A)	John Mack Brown-Sally Blane	Oct. 25	61	Dec. 1
Behind the Evidence (G)	Norman Foster-Sheila Mannors	Jan. 20,'35	57	Feb. 2,'35
Best Man Wins, The (G)	Tim McCoy-Shirley Grey	July 20	57	Dec. 20
Beyond the Law (G)	J. Holt-Florence Rice-E. Lowe	Jan. 5,'35	68	Jan. 5,'35
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec. 27	105	Nov. 10
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb. 10,'35	75	Feb. 23,'35
Death Flies East	Florence Rice-Conrad Nagel	Feb. 28,'35		
(See "Mistaken Identity" "In the Cutting Room," Jan. 19,'35.)				
Fugitive Lady (A)	Neil Hamilton-Florence Rice	Oct. 25	68	
(See "In the Cutting Room," Oct. 20.)				
Girl in Danger (A)	Ralph Bellamy-Shirley Grey	Aug. 29	61	Dec. 1
I'll Fix It	Jack Holt-Mona Barrie	Oct. 15	69	Nov. 17
Jealousy (G)	Nancy Carroll-Donald Cook	Nov. 20	60	Dec. 15
Lady by Choice (G)	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15	*85	Oct. 6
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58	
Let's Live Tonight	Lilian Harvey-Tullio Carminati	Mar. 1,'35		
(See "Once A Gentleman" "In the Cutting Room," Dec. 29.)				
Man's Game, A (G)	Tim McCoy-Evelyn Knapp	June 21	58	Oct. 20
Men of the Night (G)	Bruce Cabot-Judith Allen	Nov. 26	58	Dec. 8
Mills of the Gods (G)	May Robson - Victor Jory - Fay Wray	Dec. 15	67	Jan. 19,'35
Prescott Kid	Tim McCoy-Sheila Mannors	Nov. 8	56	
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57	
(See "Quick Sand" "In the Cutting Room," Nov. 17.)				
That's Gratitude (A)	Frank Craven-Sheila Mannors	Oct. 6	64	Nov. 17
Voice in the Night (G)	Tim McCoy-Billie Seward	Apr. 6	59	
Westerner, The (G)	Tim McCoy-Marian Shilling	Dec. 10		
White Lies (A)	Victor Jory-Fay Wray	Nov. 27	74	Jan. 5,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	*93	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Fury	Ralph Bellamy-Tala Birell			
Black Room Mystery	Boris Karloff			
Call to Arms (G)	Willard Mack-Ben Lyon-Shiela Mannors-Wera Engels			
(See "In the Cutting Room," Nov. 3.)				
China Roars				
Depths Below				
Eight Bells	Ann Sothern-Ralph Bellamy			
(See "In the Cutting Room," Feb. 23,'35.)				
Feather in Her Hat, A				
Fighting Shadows	Tim McCoy-Geneva Mitchell			
Frisco Fury	Jack Holt			
Georgiana	Ann Sothern			
Girl Friend, The	Lupe Velez-Jack Haley			
Grand Exit				
Hot News	Richard Cromwell-Billie Seward			
If You Could Only Cook	Claudette Colbert			
I'll Love You Always	Nancy Carroll-George Murphy	Mar. 29,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
In Spite of Danger	Marian Marsh-Wallace Ford	Mar. 8,'35		
(See "Devil's Cargo" "In the Cutting Room," Jan. 26,'35.)				
Jim Burke's Boy	Florence Rice			
Lady Beware				
Maid of Honor				
On Wings of Song	Grace Moore			
Party Wire	Jean Arthur-Victor Jory			
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18,'35		
(See "Alias John Law" "In the Cutting Room," Dec. 8.)				
Stranger in His House	Jack Holt-Mona Barrie	Mar. 20,'35		
(See "Gimpy" "In the Cutting Room," Mar. 2,'35.)				
Sure Fire	Gene Raymond-Ann Sothern			

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Light (A) 5029	Leni Riefenstahl	Oct. 15	90	
Cranquebille 5038		Dec. 15		
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60	
Kocha, Lubi Szanule 5041	(Polish)	Nov. 1	72	
L'Agonie des Aigles (A) 5032	Pierre Renoir	Dec. 1	80	Dec. 8
Man Who Changed His Name, The (A) 5036	Lyn Harding		65	Oct. 27
Marie 5043	Annabella	Jan. 1,'35	67	
Old Bill 5038	Anatole France story	Feb. 10,'35	70	
Viennese Love Song	Maria Jeritza	Feb. 15,'35	72	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of Camelias	Y. Printemps-Pierre Fresnay	Apr. 15,'35		
World in Revolt	Graham McNamee	Mar. 1,'35		

FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convention Girl	Rose Hobart		Oct. 31		
Flirtation	Jeannette Loff-Ben Alexander		Nov. 9		
Hei Tiki (G)	(All Native Cast)	Principal	Feb. 1,'35	86	Feb. 9,'35
Little Damozel	Anna Neagle		Dec. 1		
Return of Chandu	Maria Alba-Bela Lugosi	Principal	Oct. 4		
White Heat	Virginia Cherrill				Oct. 1

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babbitt (G) 869	Aline MacMahon-Guy Kibbee	Dec. 8	*75	Nov. 17
Flirtation Walk (G) 752	Dick Powell - Ruby Keeler-Pat O'Brien	Dec. 1	97	Nov. 10
Gentlemen Are Born (G) 872	Franchot Tone-Jean Muir	Nov. 17	*75	Oct. 20
Happiness Ahead (G) 854	Dick Powell-J. Hutchinson	Oct. 27	86	Sept. 22
I Sell Anything (G) 873	Pat O'Brien - Ann Dvorak - C. Dodd	Oct. 20	70	Oct. 20
Living On Velvet 859	Kay Francis - George Brent - Warren William	Mar. 2,'35	80	
(See "In the Cutting Room," Dec. 8.)				
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan. 12,'35	62	Nov. 24
Murder in the Clouds (G) 877	Lyle Talbot-Ann Dvorak	Dec. 15	61	Jan. 5,'35
Red Hot Tires 878	Lyle Talbot-Mary Astor	Feb. 2,'35	61	
Six Day Bike Rider (G) 864	Joe E. Brown-Maxine Doyle	Oct. 20	69	Nov. 10
While the Patient Slept 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	66	
(See "In the Cutting Room," Dec. 29.)				
Woman in Red, The (A) 863	B. Stanwyck-Gene Raymond	Feb. 16,'35	68	
(See "Northshore" "In the Cutting Room," Dec. 8.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike	Joe E. Brown			
Black Fury (A)	Paul Muni-Karen Morley			
(See "In the Cutting Room," Jan. 19,'35.)				
Captain Blood	Robert Donat-Jean Muir			
Case of the Curious Bride	Warren William	Apr. 13,'35		
Go Into Your Dance 853	Al Jolson-Ruby Keeler	Apr. 20,'35		
(See "In the Cutting Room," Jan. 19,'35.)				
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95	
In Caliente 856	Dolores Del Rio-Pat O'Brien			
(See "In the Cutting Room," Feb. 2,'35.)				
Napoleon	Edw. G. Robinson-Bette Davis			
Oil for the Lamps of China 867	J. Hutchinson-Pat O'Brien			
Singer of Naples	Enrico Caruso, Jr.			
Traveling Saleslady 870	Joan Blondell	Apr. 6,'35		
(See "In the Cutting Room," Mar. 2,'35.)				
Wanderlust 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35		
(See "In the Cutting Room," Mar. 2,'35.)				

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb. 8,'35	72	Jan. 26,'35
Bachelor of Arts (G) 520	Tom Brown-Anita Louise	Nov. 23	74	
(See "In the Cutting Room," Nov. 3.)				
Bright Eyes (G) 524	Shirley Temple-James Dunn	Dec. 28	83	Dec. 15
Caravan (A) 508	Charles Boyer-Loretta Young-Jean Parker-Phillips Holmes	Oct. 5	101	Sept. 8
Charlie Chan in Paris (G) 526	Warner Oland	Feb. 1,'35	*70	Jan. 5,'35
County Chairman, The (G) 525	Will Rogers	Jan. 11,'35	78	Dec. 29
Dude Ranger, The (G) 507	George O'Brien	Sept. 21	65	Sept. 22
Elinor Norton (A) 510	Claire Trevor - Norman Foster - Hugh Williams-G. Roland	Nov. 2	72	Oct. 27
First World War, The (A) 519		Nov. 23	78	Nov. 17
Gambling (A) 512	George M. Cohan	Nov. 3	80	Dec. 11
Great Hotel Murder (G) 522	Edmund Lowe-Victor McLaglen	Mar. 1,'35	*70	Feb. 23,'35
Helldorado (G) 522	Richard Arlen-Madge Evans	Dec. 21	74	Dec. 15
Hell in the Heavens (A) 517	Warner Baxter-C. Montenegro	Nov. 9	80	Nov. 3
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	*80	Feb. 16,'35
Lottery Lover (G) 523	"Pat" Paterson-Lew Ayres	Jan. 4,'35	82	Feb. 9,'35
Love Time (G) 506	"Pat" Paterson-Nils Asther	Sept. 21	73	Nov. 24
Marie Galante (A) 511	Spencer Tracy-Ketti Gallian	Oct. 26	88	Nov. 24
Music in the Air (G) 513	Gloria Swanson - John Boles - Douglass Montgomery	Dec. 7	81	Dec. 22
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan. 18,'35	69	Jan. 26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	90	Feb. 9,'35
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	70	Sept. 8
Pursued (A) 502	Rosemary Ames-Victor Jory	Aug. 24	68	Nov. 24
365 Nights in Hollywood (G) 514	Alice Faye-James Dunn	Oct. 12	74	Nov. 17
Under Pressure 521	Edmund Lowe-Victor McLaglen	Jan. 25,'35	*65	Jan. 19,'35
(Reviewed under the title "Man Lock")				
When a Man's a Man (G) 527	George O'Brien	Feb. 15,'35	68	Mar. 2,'35
White Parade, The (G) 518	John Boles-Loretta Young	Nov. 16	83	Oct. 27

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dante's Inferno	Claire Trevor-Alice Faye			
(See "In the Cutting Room," Mar. 2,'35.)				
Doubting Thomas	Will Rogers			
Gaucho Lover 528	Warner Baxter-Ketti Gallian	June 7,'35		
George White's 1935 Scandals 534	Alice Faye-James Dunn	Mar. 8,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Heaven's Gate	Shirley Temple			
It's a Small World	Spencer Tracy-Wendy Barrie			
Life Begins at 40 533	Will Rogers	Mar. 22,'35		
(See "In the Cutting Room," Jan. 26,'35.)				
Man Proposes	James Dunn-Mae Clarke			
Redheads on Parade 536	J. Boles-Claire Trevor-Alice Fay			
Secret Lives	Gilbert Roland-Mona Barrie			
Spring Tonic	Lew Ayres-Claire Trevor	Mar. 15,'35		
$10 Raise	Edward Everett Horton			

(THE RELEASE CHART--CONT'D)

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chu Chin Chow (G) 3401	Anna May Wong-George Robey	Oct. 15	95	Sept. 29
Dictator, The (A)	Clive Brook		95	Feb. 16,'35
Evensong (A) 3406	Evelyn Laye	Dec. 15	82	Nov. 3
Evergreen (A) 3405	Jessie Matthews-Sonnie Hale	Dec. 31	98	June 23
Iron Duke, The (G) 3407	George Arliss	Jan. '35	90	Dec. 22
Jack Ahoy (G) 3404	Jack Hulbert	Feb. 8,'35	70	Feb. 16,'35
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov. 18	88	Oct. 29
Lover Divine (Reviewed under the title "Unfinished Symphony")	Marta Eggerth			Oct. 13
Man Who Knew Too Much, The (G)	Peter Lorre-Nova Pilbeam		80	Dec. 29
Man of Aran (A)	Robert Flaherty	Dec.	77	Oct. 27
My Heart Is Calling (G)	Jan Kiepura		90	Feb. 2,'35
My Song for You	Jan Kiepura			Nov. 10
Power (A) 3402	Conrad Veidt-Benita Hume	Nov. 1	103	Oct. 13
Princess Charming (G) 3408	Evelyn Laye-Henry Wilcoxon	Jan. '35	81	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Walks, The	John Miljan-June Collyer	Dec. 1		
One in a Million (G)	Dorothy Wilson-C. Starrett	Sept. 15	66	Nov. 24
Port of Lost Dreams (G)	Wm. Boyd-Lola Lane	Oct. 15	68	Nov. 24
Symphony for Living	Evelyn Brent-Al Shean	Jan. 20,'35	75	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance				
Public Opinion	Lois Wilson-Shirley Grey			
Room and Board				

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct. 8	70	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec. 14	72	May 10
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct. 2	71	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dizzy Dames	M. Rambeau-Florine McKinney			
I'll Bet You				
Old Homestead, The	Mary Carlisle-Lawrence Gray			
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Mar. 22,'35		
Sweepstake Annie (G)	Marian Nixon-Tom Brown		81	Feb. 23,'35
Without Children (A) 1008	M. Churchill-Bruce Cabot			

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight	(New York) Dec. 15	65	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10,'35	*63	Dec. 1
Scarlet Letter, The (A) 501	Colleen Moore-Hardie Albright-Henry B. Walthall	Sept. 14	70	July 14
She Had to Choose (G) 504	Larry "Buster" Crabbe - Isabel Jewell - Sally Blane	Sept. 14	65	Aug. 11

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mutiny Ahead (See "In the Cutting Room," Jan. 26,'35.)	Neil Hamilton-Kathleen Burke			

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct. 1	67	Oct. 6
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov. 15	63	Nov. 24
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec. 14	72	Dec. 22
Lost Jungle, The (G)	Clyde Beatty	June 13	68	
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov. 20	70	Dec. 15
Young and Beautiful (A)	William Haines-Judith Allen	Sept. 2	68	Sept. 8

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Green Lights	Norman Foster-Judith Allen			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb. 22,'35	73	Feb. 16,'35
Babes in Toyland (G)	Laurel and Hardy-C. Henry	Nov. 30	79	Nov. 24
Barretts of Wimpole Street (A)	Norma Shearer-Charles Laughton-Fredric March	Sept. 21	111	Aug. 4
Band Plays On, The (G)	Robt. Young-Betty Furness	Dec. 21	85	Dec. 29
Biography of a Bachelor Girl (A)	R. Montgomery-Ann Harding	Jan. 4,'35	84	Dec. 29
Chained (A)	Joan Crawford-Clark Gable	Aug. 31	*74	Sept. 1
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Jan. 18,'35	133	Jan. 19,'35
Death on the Diamond (G)	Robert Young-Madge Evans	Sept. 14	72	Sept. 29
Evelyn Prentice (A)	William Powell-Myrna Loy	Nov. 9	80	Nov. 3
Forsaking All Others (A)	Joan Crawford - Clark Gable - Robert Montgomery	Dec. 28	84	Dec. 8
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec. 14	82	Nov. 17
Have a Heart (G)	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	Oct. 27
Merry Widow, The (A)	Maurice Chevalier-J. MacDonald	Nov. 2	100	Sept. 8
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan. 11,'35	82	Dec. 29
Outcast Lady (A)	Constance Bennett - Herbert Marshall - Hugh Williams	Sept. 28	79	Sept. 8
Painted Veil, The (A)	Greta Garbo-Herbert Marshall-George Brent	Nov. 23	86	Nov. 10
Sequoia (G)	Jean Parker-Russell Hardie	Feb. 1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb. 15,'35	75	Feb. 9,'35
Society Doctor (Reviewed under the title "Only 8 Hours")	Chester Morris-V. Bruce	Jan. 25,'35	68	Jan. 12,'35
Student Tour (G)	Charles Butterworth-J. Durante	Oct. 5	87	Nov. 10
Treasure Island (G)	Wallace Beery-Jackie Cooper.. Lionel Barrymore-Otto Kruger	Aug. 17	110	July 14
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1,'35	77	Feb. 23,'35
What Every Woman Knows (G)	Helen Hayes-Brian Aherne	Oct. 19	92	Oct. 13
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec. 7	74	Dec. 1
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb. 8,'35	70	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion	May Robson-Madge Evans			
Baby Face Harrington (See "Public Enemy No. 2" "In the Cutting Room," Mar. 2,'35.)	Charles Butterworth	Apr. 19,'35		
Casino Murder Case (See "In the Cutting Room," Feb. 16,'35.)	Paul Lukas	Mar. 15,'35		
China Seas	Wallace Beery-Clark Gable			
Mark of the Vampire	Lionel Barrymore	Apr. 5,'35		
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29,'35	*80	Mar. 2,'35
Order Please	Franchot Tone-Una Merkel	Apr. 26,'35		
Reckless (See "In the Cutting Room," Feb. 16,'35.)	Jean Harlow-Wm. Powell	Apr. 19,'35		
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8,'35	69	Mar. 2,'35
Typee	Mala, Lotus Long			
Vagabond Lady	Robert Young-Evelyn Venable			
West Point of the Air (See "In the Cutting Room," Feb. 2,'35.)	Wallace Beery-Robert Young	Mar. 22,'35	89	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flirting With Danger (G) 3023	Robert Armstrong-Marion Burns	Dec. 1	70	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov. 17	65	Nov. 16
Happy Landing (G) 3029	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov. 22	54	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov. 15	64	Oct. 27
Man from Utah, The (G) 2044	John Wayne	May 15	55	
Million Dollar Baby (G)	Arline Judge - Ray Walker - Jimmy Fay	Jan. 15,'35	65	Dec. 20
Monte Carlo Nights (A) 2024	Mary Brian-John Darrow	May 20	62	
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan. 25,'35	68	Jan. 19,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec. 5	52	Dec. 15
Redhead (A) 3012	Bruce Cabot-Grace Bradley	Nov. 1	76	Sept. 22
Sing Sing Nights (A)	Conway Tearle-Mary Doran	Dec. 15	60	Feb. 2,'35
Star Packer, The (G) 2041	John Wayne-Verna Hillie	July 30	54	
Successful Failure, A (G) 3024	Wm. Collier, St. - Lucille Gleason	Oct. 15	62	Oct. 8
Texas Terror	John Wayne	Feb. 1,'35	51	
Tomorrow's Youth 3021	Dickie Moore - Martha Sleeper - John Miljan-Gloria Shea	Sept. 15	63	
Trail Beyond, The (G) 3031	John Wayne-Verna Hillie	Oct. 22	55	Sept. 22
Women Must Dress (G)	Minna Gombell-Gavin Gordon	Feb. 1,'35	77	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd				
Dawn Rider, The	John Wayne			
Desert Trail (See "In the Cutting Room," Feb. 23,'35.)	John Wayne-Mary Kornman	Apr. 22,'35		
Great God Gold (See "In the Cutting Room," Dec. 15.)	Sidney Blackmer-Gloria Shea	Apr. 15,'35		
Healer, The				
Honeymoon Limited				
Hoosier Schoolmaster, The	Charlotte Henry-Norman Foster			
Keeper of the Bees, The				
Mystery Man (G)	Robert Armstrong	Apr. 25,'35	62	Feb. 16,'35
Nut Farm, The (G)	Wallace Ford	Mar. 25,'35	65	Feb. 9,'35
Rainbow Valley	John Wayne-Lucille Brown	Mar. 15,'35	52	
Reckless Romeos 3019	Robt. Armstrong-Wm. Cagney			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All the King's Horses (G) 3430	Mary Ellis-Carl Brisson	Feb. 22,'35	*85	Feb. 23,'35
Behold My Wife (A) 3419	Sylvia Sidney-Gene Raymond	Dec. 7	79	Feb. 23,'35
Belle of the Nineties (A) 3353	Mae West	Sept. 21	75	Aug. 25
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar. 1,'35	*75	Feb. 16,'35
Cleopatra (A) 3410	Claudette Colbert - Henry Wilcoxon-Warren William	Oct. 5	101	Aug. 25
College Rhythm (G) 3417	Joe Penner-Lanny Ross	Nov. 23	*83	Nov. 10
Enter Madame (A) 3414	Elissa Landi-Cary Grant	Jan. 4,'35	83	Nov. 8
Father Brown, Detective (G) 3420	Walter Connolly-Paul Lukas-Gertrude Michael	Dec. 21	*65	Dec. 1
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan. 25,'35	*80	Jan. 5,'35
Here Is My Heart (G) 3423	Bing Crosby-Kitty Carlisle	Dec. 25	76	Dec. 8
Home on the Range (G) 3421	Jackie Coogan-Randolph Scott	Dec. 21	55	Mar. 2,'35
It's a Gift (G) 3418	W. C. Fields-Baby LeRoy	Nov. 30	68	Nov. 24
Limehouse Blues (A) 3415	George Raft-Jean Parker	Nov. 9	66	Dec. 22
Lives of a Bengal Lancer (G) 3427	Gary Cooper-Franchot Tone	Jan. 18,'35	89	Jan. 5,'35
Menace (A) 3413	Paul Cavanagh	Oct. 26	58	Oct. 13
Mrs. Wiggs of the Cabbage Patch (G) 3407	Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor - Evelyn Venable	Oct. 19	73	Aug. 23
One Hour Late (G) 3422	Joe Morrison-Helen Twelvetrees	Dec. 14	75	Dec. 8
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan. 11,'35	83	Nov. 24
Pursuit of Happiness, The (A) 3409	Francis Lederer-Joan Bennett	Nov. 16	72	Sept. 15
Ready for Love (G) 3412	Richard Arlen-Ida Lupino	Oct. 12	*65	Oct. 6
Rocky Mountain Mystery 3428 (See "Vanishing Pioneer" "In the Cutting Room," Nov. 10.)	R. Scott-Chas. "Chic" Sale	Feb. 8,'35	63	
Rumba (A) 3429	George Raft-Carole Lombard	Feb. 15,'35	*70	Feb. 2,'35
Wings in the Dark (G) 3424	Cary Grant-Myrna Loy	Feb. 1,'35	75	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusades, The	Loretta Young-Henry Wilcoxon			
Devil Is a Woman, The (A)	Marlene Dietrich-Cesar Romero	Apr. 15,'35	*90	Mar. 2,'35
Four Hours To Kill (See "In the Cutting Room," Feb. 23,'35.)	Richard Barthelmess			
Glass Key, The	George Raft			
Hold 'Em Yale (See "In the Cutting Room," Feb. 16,'35.)	Patricia Ellis-Larry Crabbe			
How Am I Doin'? (See "In the Cutting Room," Feb. 23,'35.)	Mae West			
Love in Bloom 3434 (See "Win or Lose" "In the Cutting Room," Jan. 12,'35.)	Joe Morrison-Dixie Lee	Mar. 15,'35		
McFadden's Flats (See "In the Cutting Room," Jan. 26,'35.)	Betty Furness-Richard Cromwell	Apr. 22,'35		
Milky Way, The	Jack Oakie-Adolphe Menjou			
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar. 29,'35	*80	Mar. 2,'35
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	Mar. 22,'35		
Paris in Spring (See "In the Cutting Room," Feb. 23,'35.)	Tullio Carminati-Mary Ellis			
People Will Talk	Chas. Ruggles-Mary Boland			
Private Worlds 3435 (See "In the Cutting Room," Mar. 2,'35.)	C. Colbert-J. Bennett-C. Boyer	Mar. 22,'35		
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary-Boland-Charles Ruggles-Zazu Pitts	Mar. 8,'35	*90	Feb. 16,'35
Stolen Harmony (See "In the Cutting Room," Feb. 2,'35.)	George Raft	Apr. 29,'35		

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June 11	59	
Peck's Bad Boy (G)	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	70	Sept. 8
Return of Chandu, The (G) 300-312	Bela Lugosi-Maria Alba	Oct. 1	65	

(THE RELEASE CHART--CONT'D)

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Girl (G) 4148	Joan Lowell	Aug. 17	76	Aug. 25
Age of Innocence, The (A) 503	Irene Dunne-John Boles	Sept. 14	82	Sept. 8
Anne of Green Gables (G) 507	Anne Shirley-Tom Brown	Nov. 23	79	Oct. 27
By Your Leave (A) 509	Genevieve Tobin-Frank Morgan	Nov. 9	*80	Oct. 6
Captain Hurricane (G)	James Barton-Helen Westley	Mar. 1,'35	72	Feb. 16,'35
Dangerous Corner (A) 506	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5	67	Jan. 18,'35
Enchanted April, The (A)	Ann Harding-Frank Morgan	Feb. 1,'35	*78	Dec. 15
Gay Divorcee, The (G) 505	Fred Astaire-Ginger Rogers	Oct. 19	*107	Oct. 13
Gigolette	Adrienne Ames-Ralph Bellamy	Feb. 15,'35		
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan. 18,'35	72	Jan. 12,'35
Gridiron Flash (G) 511	Eddie Quillan-Betty Furness	Oct. 26	64	Jan. 26,'35
Kentucky Kernels (G) 508	Wheeler & Woolsey	Nov. 2	75	Oct. 27
Lightning Strikes Twice (G) 517	Ben Lyon-Pert Kelton	Dec. 7	66	Mar. 2,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec. 28	110	Dec. 22
Murder on a Honeymoon (G)	Edna May Oliver-J. Gleason	Feb. 22,'35	73½	Feb. 2,'35
Red Morning (A) 515	Steffi Duna-Regis Toomey	Dec. 14	66	
(See "Girl of the Islands," "In the Cutting Room," Sept. 29.)				
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan. 11,'35	78	Dec. 1
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec. 21	72	Dec. 8
Wednesday's Child (G) 510	Karen Morley-Edward Arnold	Oct. 26	69	Sept. 29
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan. 4,'35	69	Jan. 5,'35
Woman in the Dark (G)	Fay Wray-Ralph Bellamy	Nov. 9	70	Dec. 8

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Becky Sharp	Miriam Hopkins			
Break of Hearts	K. Hepburn-Charles Boyer			
Dog of Flanders (G)	Frankie Thomas-Helen Parrish	Mar. 22,'35	*72	Mar. 2,'35
Laddie	John Beal-Gloria Stuart	Mar. 29,'35		
(See "In the Cutting Room," Feb. 2,'35.)				
Informer, The	Victor McLaglen-Margot Graham			
People's Enemy	Preston Foster-Melvyn Douglas	Mar. 15,'35		
Roberta (G)	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8,'35	105½	Feb. 23,'35
Star of Midnight	William Powell-Ginger Rogers			
(See "In the Cutting Room," Feb. 23,'35.)				
Strangers All	May Robson			
(See "In the Cutting Room," Feb. 23,'35.)				
Sylvestre Bonnard	Anne Shirley			
(See "In the Cutting Room," Mar. 2,'35.)				
Village Tale	Randolph Scott-Kay Johnson			
(See "In the Cutting Room," Mar. 2,'35.)				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are You a Mason? (A)	Sonnie Hales	M. J. Kandel	Oct. 29	85	Nov. 3
Battle, The	Charles Boyer-Merle Oberon		Nov. 12	75	Dec. 1
Calling All Cars (G)	Jack LaRue	Empire Films	Jan. 25,'35	67	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan. 1,'35	57	Jan. 26,'35
Deserter, The (A)	Boris Livanov	Garrison Film	Oct. 12	105	Oct. 27
Dealers in Death (A)		Topical Films	Dec. 13	68	Dec. 22
Life in the Congo (G)		Kinematrade	Nov. 29	60	Dec. 29
Lost City, The	Wm. Boyd - Claudia Dell	Regal Pictures	Feb. 14,'35	74	
Loyalties	Basil Rathbone	Harold Auten	Oct. 24	74	Nov. 3
Man of Courage (G)		Eureka	Nov. 12	95	Nov. 24
Norah O'Neale	Lester Mathews		Oct. 24	66	Nov. 3
Maryjka	Ina Benita	Principal Film	Dec. 1	65	Dec. 15
Ticket to a Crime (G)	Ralph Graves	Syndicate	Dec. 15	67	Dec. 29
War Is a Racket (A)		Eureka Prod.	Dec. 8	68	Dec. 29
Woman Condemned	Claudia Dell	Marcy Pictures	Apr. 4	66	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25,'35	*90	Jan. 26,'35
Count of Monte Cristo, The (G)	Robert Donat-Elissa Landi	Sept. 7	*113	Sept. 8
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Mar. 8,'35	*85	Feb. 23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec. 28	*92	Oct. 27
Last Gentleman, The (G)	George Arliss	Sept. 21	72	May 12
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec. 25	*105	Dec. 1
Our Daily Bread (G)	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov. 30		Sept. 22
Runaway Queen	Anna Neagle-Fernand Graavey	Dec. 21		
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 15,'35	95	Jan. 26,'35
Transatlantic Merry-Go-Round (A)	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2	[illegible]	Nov. 17
We Live Again (A)	Anna Sten-Fredric March	Nov. 16	83	Sept. 29

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions	Jack Buchanan-Lili Damita			
Call of the Wild, The	C. Gable-Loretta Young	May 6,'35		
(See "In the Cutting Room," Mar. 2,'35.)				
Cardinal Richelieu	George Arliss	Apr. 21,'35		
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney			
Les Miserables	Fredric March-C. Laughton	Mar. 22,'35		
(See "In the Cutting Room," Mar. 2,'35.)				
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	Apr. 5,'35	75	July 14,'35
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8,'35	*90	Feb. 23,'35

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Cheaters (G) 8022	Cesar Romero-Fay Wray	Nov. 5	67	Dec. 29
Embarrassing Moments (G) 7023	Chester Morris-Marian Nixon	July 9	67	Oct. 6
Crimson Trail, The 8083	Buck Jones	Feb. 18,'35	58	
Gift of Gab (G) 8030	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	*71	Sept. 19
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18,'35	98	Feb. 9,'35
Great Expectations (G) 8029	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22	102	Oct. 20
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov. 26	111	Dec. 1
I've Been Around (A) 8025	Chester Morris	Dec. 31	*75	Dec. 29
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec. 24	*80	Dec. 9
Million Dollar Ransome (A) 8014	Mary Carlisle-Edward Arnold-Phillips Holmes	Sept. 17	67	Sept. 29
Mystery of Edwin Drood 8024	Claude Rains-Heather Angel	Feb. 4,'35	87	
(See "In the Cutting Room," Dec. 15.)				
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11,'35	*75	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan. 21,'35	*75	Jan. 19,'35
One Exciting Adventure (G) 8027	Binnie Barnes-Neil Hamilton	Oct. 15	73	Oct. 6
Rendezvous at Midnight (A) 8031	Ralph Bellamy	Feb. 11,'35		
(See "In the Cutting Room," Nov. 17.)				
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec. 3	69	Sept. 15
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14,'35	*68	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec. 10	75	Dec. 8
Rocky Rhodes (G) 8001	Buck Jones-Sheila Terry	Sept. 24	60	Dec. 22
There's Always Tomorrow (A) 8035	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	Nov. 17
Wake Up and Dream (G) 8021	Russ Columbo - June Knight	Oct. 1	78	Oct. 20
When a Man Sees Red (G) 8082	Buck Jones	Nov. 12	60	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bride of Frankenstein 8009	Boris Karloff	Apr. 8,'35		
(See "In the Cutting Room," Feb. 16,'35.)				
Great Ziegfeld, The 8005	William Powell-Fanny Brice			
It Happened in New York 8023	Lyle Talbot-Heather Angel	Mar. 18,'35		
(See "In the Cutting Room," Jan. 26,'35.)				
Life Returns (G)	Onslow Stevens-Lois Wilson		*60	Jan. 12,'35
Mister Dynamite 8012	Edmund Lowe-Esther Ralston	Apr. 15,'35		
Princess O'Hara 8013	Jean Parker-Chester Morris	Mar. 25,'35		
(See "In the Cutting Room," Jan. 26,'35)				
Stone of Silver Creek	Buck Jones-Noel Francis	Apr. 15,'35		
Sing Me a Love Song 8026				
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 4,'35		
Werewolf of London, The 8015	Henry Hull	Apr. 29,'35		
(See "In the Cutting Room," Mar. 2,'35.)				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big-Hearted Herbert (G) 830	Guy Kibbee-Aline MacMahon	Oct. 6	*60	Aug. 25
Bordertown (A) 806	Paul Muni-Bette Davis	Jan. 5,'35	90	Feb. 2,'35
Case of the Howling Dog, The	Warren William-Mary Astor	Sept. 22	75	Sept. 1
Church Mouse 881	Laura La Plante	Dec. 15		
Devil Dogs of the Air (G) 816	James Cagney-Pat O'Brien	Feb. 9,'35	86	Feb. 9,'35
Firebird, The (A) 825	Verree Teasdale-Ricardo Cortez	Nov. 3	*75	Oct. 13
Housewife (A) 478	George Brent-Bette Davis	Aug. 11	69	July 28
I Am a Thief (G) 826	Mary Astor-Ricardo Cortez	Nov. 24	64	Nov. 17
Kansas City Princess (G) 819	Joan Blondell-Glenda Farrell	Oct. 13	64	Aug. 18
Madame Du Barry (A) 452	Dolores Del Rio-Victor Jory	Oct. 13	77	Aug. 18
Right to Live (A) 828	George Brent-J. Hutchinson	Jan. 26,'35	66	Feb. 23,'35
St. Louis Kid, The (G) 817	James Cagney	Nov. 10	67	Oct. 20
(Reviewed under the title, "A Perfect Week-End")				
Secret Bride, The (G) 811	B. Stanwyck-Warren William	Dec. 22	64	Feb. 9,'35
Sweet Adeline (G) 802	Irene Dunne-Donald Woods	Dec. 29	*82	Dec. 15
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23,'35	95	Mar. 2,'35
White Cockatoo (G) 827	Jean Muir-Ricardo Cortez	Jan. 19,'35	70	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Gondolier	Dick Powell-Joan Blondell			
Dinky	Jackie Cooper-Mary Astor			
Farrell Case, The	James Cagney-Margaret Lindsay			
Florentine Dagger, The 829	Donald Woods-Margaret Lindsay	Mar. 30,'35		
(See "In the Cutting Room," Jan. 26,'35)				
Goose and the Gander	Kay Francis-George Brent			
Green Cat	Bette Davis			
Haircut	George Brent-Jean Muir			
Irish in Us, The	James Cagney-Pat O'Brien			
Midsummer Night's Dream	All Star			
Money Man	Edw. G. Robinson-Bette Davis			
Night at the Ritz, A 823	William Gargan-Patricia Ellis	Mar. 23,'35		
(See "King of the Ritz," "In the Cuting Room," Jan. 26, 35)				
Page Miss Glory	Marion Davies			
Present from Margate, A	Kay Francis-Ian Hunter			
Stranded	Kay Francis-Geo. Brent			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Bella Donna (A)	Mary Ellis	Gaumont-British		85	Jan. 5,'35
Broken Melody, The	John Garrick-Merle Oberon		Oct. 30	68	Dec. 1
Chapayev (A)		Amkino	Jan. 12,'35	[illegible]	Jan. 26,'35
Cornflower (Hungarian Dialogue)	Irene Agai	Danubia Pictures	Jan. 11,'35	80	
Czar Wants to Sleep (A)	M. Yanshin	Amkino	Dec. 8	88	Dec. 22
Death at Broadcasting House	Ian Hunter	ABFD British		90	Jan. 12,'35
Dirty Work (G)	Ralph Lynn	Gaumont-British		80	Jan. 26,'35
Forbidden Territory, The	Gregory Ratoff	Gaumont-British		87	Nov. 24
Doctor's Orders	Leslie Fuller	British Int'l		75	Jan. 5,'35
Everything for the Women (Hungarian Dialogue)	Tiber Von Halmay	Danubia Pictures	Oct. 10	84	
Fathers Knows Best (Hungarian Dialogue)	Szoke Szakail	Danubia Pictures	Jan. 18,'35	80	
Green Pack	John Stuart	British Lion			Nov. 3
House of Greed	V. Gardin	Amkino	Aug. 11	74	
Lady in Danger (A)	Tom Walls	Gaumont-British		63	Dec. 29
Lorna Doone (G)	John Loder	ABFD British		80	Feb. 2,'35
Madame Bovary (A)	Pierre Renoir	John Tapernoux	Nov. 17	100	Dec. 8
Marionettes	L. Leonidoff	Amkino	May 5	83	
Miracles	V. Gardin	Amkino	Oct. 19	68	
Mister Cinders	Clifford Mollison	British Int'l			Nov. 10
My Wife the Miss (Hungarian Dialogue)	Irene Agai - Paul Javor	Danubia Pictures	Aug. 26	79	
My Song Goes Round the World (G)	John Loder				Oct. 20
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2,'35
One Night	Ingert Bluggren	Scandinavian		80	Feb. 9,'35
Petersburg Nights (A)	B. Dobron Ravov	Amkino	Sept. 8	97	Sept. 27
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British		[illegible]	Jan. 12,'35
Rakoczi March (Hungarian Dialogue)	Paul Javor	Danubia Pictures	Nov. 12	89	
Roadhouse (G)	Violet Loraine	Gaumont-British		75	Dec. 29
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17,'35	118	
Stella Biolanti	(Greek Feature)	Frank Norton	Oct. 15	115	
Such Is Life	(Greek Feature)	Frank Norton	Jan. 19,'35	119	
Ta Galazia Keria	(Greek Feature)	Frank Norton	Oct. 15	85	
Ten Minute Alibi (A)	Phillips Holmes	British Lion		80	Feb. 9,'35
Three Songs About Lenin		Amkino	Nov. 8	64	Nov. 17
They Are Looking Up (G)	Cicely Courtneidge	Gaumont-British		100	Feb. 9,'35
Thunderstorm (A)	A. K. Tarasova	Amkino	Sept. 28	80	Oct. 6
Waltz Time in Vienna	Renate Mueller	Ufa			Dec. 1
Victor and Victoria (G)	Renate Mueller	Ufa	Jan. 26,'35	84	Feb. 2,'35
Wandering Jew, The (A)	Conrad Veidt	Olympic Pictures		83	Jan. 19,'35

SECOND RELEASE
MARCH 8TH!

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THE MARCH OF TIME

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Jan. 2	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queens of Hearts	June 25	7
Aladdin	Aug. 10	7
The Headless Horsemen	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Jan. 21,'35	1 rl.
Bremen Town Musicians	Feb. 17,'35	1 rl.
Old Mother Hubbard	Mar. 17,'35	1 rl.
Mary's Little Lamb	Apr. 14,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
His Bridal Sweet		
Harry Langdon		
His Old Flame	Jan. 25,'35	20
Charlie Murray		
Horse Collars	Jan. 10,'35	20
(3 Stooges)		
I'm a Father	Feb. 7,'35	20
Andy Clyde		
In the Dog House	Dec. 1	20
Andy Clyde		
It's the Cat's	Oct. 11	20
Andy Clyde		
Men in Black	Sept. 28	20
(3 Stooges)		
One Too Many	Dec. 28	20
Leon Errol		
Perfectly Mismated	Nov. 20	20
Leon Errol		
Restless Knights	Feb. 20,'35	16½
(3 Stooges)		
Shivers	Dec. 24	20
Harry Langdon		
Three Little Pigskins	Dec. 8	20
(Stooge Comedy)		
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse		
Babes at Sea	Dec. 12	7
Holiday Land	Nov. 9	7
Make Believe Revue, The	Mar. 22,'35	7
Shoemaker and the Elves	Jan. 20,'35	7
KRAZY KAT KARTOONS 1934-35		
1. The Trapeze Artist	Sept. 1	7
2. Katnips of 1940	Oct. 12	7
3. Krazy's Waterloo	Nov. 16	7
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. Goofy Gondolas	Dec. 21	7
LAUGHING WITH MEDBURY 1934-35		
Laughing with Medbury in the Arctics	Sept. 15	10
In Maylesia	Oct. 20	10
Among the Caccons	Nov. 9	10
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Feb. 28,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 1—	Sept. 15	10
No. 2—	Oct. 12	10
No. 3—	Nov. 9	10
No. 4—	Dec. 12	10
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
MUSICALS		
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTOONS		
Gloom Chasers, The	Jan. 18,'35	7
Happy Butterfly	Dec. 20	7
Scrappy's Experiment		8
Scrappy's Ghost		
1934-35		
Concert Kid	Nov. 2	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises		
SCREEN SNAPSHOTS		
No. 1—	Sept. 29	10½
No. 2—	Oct. 26	10½
No. 3—	Nov. 23	10½
No. 4—	Dec. 21	10½
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
SPICE OF LIFE 1934-35		
No. 1—	Sept. 10	10
No. 2—	Sept. 29	10
No. 3—	Dec. 13	10
No. 4—	Dec. 31	10
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
WORLD OF SPORT		
Anything for a Thrill		1 rl.
Decks Awash	Aug. 10	1 rl.
Heigh-Ho the Fox	June 20	1 rl.
1934-35		
Air Thrills	Mar. 1,'35	10
Good Golfers Start Young	Sept. 20	10
Pardon My Grip	Feb. 1,'35	10
Pole Thrills	Oct. 12	10
Thrill Flashes	Dec. 12	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Mire Unga	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Hello, Sailors	Aug. 17	20
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Domestic Bliss-Ters	Oct. 12	19
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Good Luck—Best Wishes	Aug. 24	21
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
SONG HIT STORIES		
Blue and the Gray, The	Mar. 15,'35	1 rl.
Bounding Main, The	Nov. 16	10
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
I Smell Smoke	Apr. 12,'35	1 rl.
Mountain Melody	Aug. 31	10
Song Plugger	Jan. 18,'35	9
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	11
STAR COMEDY SPECIALS		
Dog-Gone Babies	July 6	20
STAR PERSONALITY COMEDIES		
Gentlemen of the Bar	Dec. 28	18
Hayseed Romance	Mar. 15,'35	2 rls.
His Lucky Day	Sept. 21	20
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	2 rls.
One-Run Elmer	Feb. 22,'35	19
Palooka From Paducah	Jan. 11,'35	20
TERRY-TOONS		
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Busted Blossoms	Aug. 10	6
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	1 rl.
First Snow, The	Jan. 11,'35	6
Five Puplets	May 17,'35	1 rl.
Flying Oil	Apr. 5,'35	1 rl.
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
Jail Birds	Sept. 21	6
Magic Fish, The	Oct. 19	6
Mice in Council	Aug. 24	6
Modern Red Riding Hood, A	May 3,'35	1 rl.
Moth and the Spider, The	Mar. 8,'35	1 rl.
My Lady's Garden	July 13	8
Old Dog Tray	Mar. 21,'35	1 rl.
Peg Leg Pete, the Pirate	Apr. 19,'35	1 rl.
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What A Night	Jan. 25,'35	6
Why Mules Leave Home	Sept. 7	6
TOM HOWARD COMEDIES		
Wrong Bottle, The	July 13	16
TREASURE CHEST		
Chums	Mar. 1,'35	1 rl.
Harlem Harmony	Dec. 21	10
Hollywood Gad-About	Oct. 5	9
Hollywood Movie Parade, The	Nov. 2	9
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 19	11
YOUNG ROMANCE		
Moon Over Manhattan	Feb. 15,'35	17
Three Cheers for Love	Dec. 14	19

FIRST DIVISION

Title	Rel. Date	Min.
(Technicolor)		
1. In a Monastery Garden	Oct. 2	7
2. Mexican Idyl	Oct. 16	
3. Fingal's Cave	Nov. 13	
4. Lieberstraum	Nov. 3	
5. Dance of the Hours	Dec. 15	
6. Ava Maria	Jan. 1,'35	
Barcarolle		8
In a Mountain Pass		
Irish Melody		8
Italian Caprice		8
October Day		
Old Faithful Speaks		8
Mediterranean Songs		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAM		
Man's Mania for Speed		10
Marching With Science		9
On Foreign Service		9
Casting for Luck		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Picturesque Portugal		9
Crossroads of the World		9
Geneva-By-The-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please		
Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple	Sept. 8	18
You Said a Hatful	Oct. 13	19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Holland in Tulip Time	Sept. 15	9
Ireland, The Emerald Isle	Dec. 8	8
Rainbow Canyon	Feb. 2,'35	8
Switzerland, The Beautiful	Oct. 13	9
Tibet, Land of Isolation	Mar. 17	9
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10		10
HAPPY HARMONIES (Harman-Ising)		
1—The Discontented Canary	Sept. 1	9
2—Old Pioneer	Sept. 29	8
3—A Tale of the Vienna Woods	Oct. 27	9
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick		10
LAUREL & HARDY		
Fixer-Uppers		21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Grandfather's Clock	Oct. 27	17
Spectacle Maker, The	Sept. 22	20
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Attention, Suckers!	June 8	10
Dartmouth Days	Nov. 17	11
Donkey Baseball		8
Motorcycle Cossacks	Jan. 12,'35	9
Little Feller	May 28	8
Old Shep	June 23	9
Pichlanni Troupe	Sept. 22	9
Pro Football		9
Rugby	Dec. 15	10
Strikes and Spares	Oct. 20	9
Taking Care of Baby	Aug. 25	9
Trick Golf	Mar. 24	8
Vital Victuals	Mar. 8	10
(Color)		
Windy		11
OUR GANG		
Mama's Little Pirate	Nov. 3	18
Shrimps for a Day		21
Mike Fright	Aug. 25	18
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!		21
Three Chumps Ahead		2 rls.
Tin Man, The		16
Treasure Blues		19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		7
Raslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr.	Mar. 10	8
(Color)		
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 18,'35	7
Betty Boop's Life Guard	July 13	7
Betty Boop's Life Pal	Sept. 21	7
Betty Boop's Prize Show	Oct. 19	7
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Stop That Noise	Mar. 15,'35	
Taking the Blame	Feb. 15,'35	1 rl.
Keep in Style	Nov. 16	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
An Elephant Never Forgets	Dec. 28	7
Little Dutch Mill	Oct. 26	7
Poor Cinderella	Aug. 3	7
Song of the Birds	Mar. 1,'35	
HEADLINERS		
Cab Calloway's Hi-De-Ho	Aug. 24	11
Feminine Rhythm	Feb. 8,'35	1 rl.
Ina Ray Hutton and Her Melodears		
Club Continental	Oct. 5	10
Leon Belasco & Orchestra George Givet-Vivian Janis Grace Barry		
Hollywood Rhythm	Nov. 16	10
Gordon and Revel - Lyda Roberti - Jack Oakie-Norman Taurog-LeRoy Prinz-Edith and Bill Wilshire		
Ladies That Play	Dec. 7	10
Phil Spitalny and His Musical Ladies		
Melody Magic	Mar. 22,'35	
Million Dollar Notes	Feb. 8,'35	
Red Nichols and his World Famous Pennies		
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof	Oct. 26	11
Anson Weeks & Orchestra		
Society Notes	Aug. 3	10
Song Writers of the Gay Nineties	Mar. 1,'35	
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 1—Song Makers of the Nation — Chas. Tobias — Flowery Kingdom of America—The Windjammer	Aug. 17	10
No. 2—The Big Harvest—Geared Rhythm — Denys Wortman	Sept. 14	10
No. 3—Bear Facts — The Valley of Silence—Irving Mills	Oct. 12	10
No. 4—Tub Boat Ahoy—Hot Dog—Mabel Wayne	Nov. 9	10
No. 5—Rose of Bulgaria—O. Soglow—Coney Island	Dec. 7	10
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Baby Blues	Oct. 5	10
(Technicolor)		
Coo-Coo News	Jan. 25,'35	
Jungle Antics	Feb. 22,'35	1 rl.
Madhouse Movies No. 1	Aug. 24	9
Manhattan Rhythm	Mar. 8,'35	
Monkey Shines	Nov. 16	1 rl.
Movie Sideshow	Jan. 11,'35	11
Nerve of Some Women, The	Nov. 2	10
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	
Superstition of the Black Cat	Aug. 10	10
Superstition of the Rabbit's Foot	Mar. 22,'35	1 rl.
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Axe Me Another	Aug. 24	7
Be Kind to Animals	Feb. 22,'35	1 rl.
Beware of Barnacle Bill	Jan. 25,'35	7
Dance Contest	Nov. 23	
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
SCREEN SONGS		
Love Thy Neighbor	July 29	7
Mary Small		
SCREEN SOUVENIRS		
No. 1		1 rl.
No. 2		1 rl.
No. 3		1 rl.

Our ANNIVERSARY but your celebration

× × *Because* . . . That new-idea of 15 years ago is recognized today by every type of showman . . . from Class-A Circuits to the smallest 3-hundred-seater . . . as the cheapest and best exploitation ever devised × × *Because* . . . In the heat of the drive . . . when you need ideas most . . . you can count on the National Screen Trailer as the key-stone of your selling-campaign × × *Because* . . . That same "new-idea" organization which blazed new trails to theatre exploitation 15 years ago is now bigger . . . stronger . . . greater than ever . . . the Little Giant of this big industry . . . with eight great branches hooking service together from coast-to-coast . . . with more than 700 employees thinking only of TRAILERS × × With special equipment . . . specialized brains . . . an organization built from top to bottom for TRAILER SERVICE × × *And today* . . . on our 15th Anniversary . . . the roll-call of theatres using

NATIONAL SCREEN SERVICE

reads like an index of Exhibitor showmen!

(THE RELEASE CHART--CONT'L)

Title	Rel. Date	Min.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	10
No. 4—Keeping Time	Oct. 26	11
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	1 rl.
TWO REEL COMEDIES		
Making the Rounds Pallette-Catlett	July 6	21
New Dealers, The Pallette-Catlett	Apr. 6	20
News Hounds Pallette-Catlett	June 1	20
No More Bridges Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	10
Pleased to Meet Cha!	Mar. 22,'35	
Sporting Sounds	Mar. 22,'35	
Up and Down Franklyn Pangborn	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Ocean Swells	Oct. 12	21
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPIN SERIES (Re-Issues)		
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In a Pig's Eye	Dec. 28	20½
In the Devil Dog House	Feb. 2	21
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
DUMBBELL LETTERS		
No. 3	Aug. 17	4
No. 4	Sept. 28	4½
No. 5	Oct. 26	5
No. 6	Nov. 23	4½
No. 7	Dec. 21	5
No. 8	Jan. 4,'35	5½
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
EASY ACES		
Pharaohland	Feb. 22,'35	9
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
How to Break 90 at Croquet	Jan. 4,'35	15
HEADLINER SERIES		
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
EDGAR KENNEDY COMEDIES		
Blasted Event	June 29	19
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music	Mar. 9	19½
Henry the Ape Bert Lahr	Jan. 26	2 rls.
If This Isn't Love	Sept. 28	21½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Southern Style	Sept. 14	20
Ticket Or Leave It	May 26,'35	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RAINBOW PARADE CARTOONS		
Japanese Lantern		
Parrotville Old Folks	Jan. 25,'35	7
Spinning Mice		
Sunshine Makers, The	Jan. 11,'35	8
SOGLOW'S "THE KING" CARTOONS		
Cactus King	June 8	1 rl.
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweekstakes Race, 1934	Apr. 2	10
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)	Aug. 31	20½
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica		
Red Republic	Sept. 21	10

STATE RIGHTS

CENTRAL		
Child of Mother India		30
Hindu Holiday		9
GENERAL FILMS		
It's a Bird		14
MARY WARNER		
Olympic Winter Sports Capital		8
METROPOLITAN LIFE		
Once Upon a Time		10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
8. Mickey Plays Papa	Sept. 29	
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert	Feb. 23,'35	
SILLY SYMPHONIES		
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	7
8. Peculiar Penguins	Sept. 6	8
9. Goddess of Spring	Nov. 1	
10. The Golden Touch		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1	9
No. 2—Toyland Premiere	Dec. 10	9
GOING PLACES with LOWELL THOMAS		
No. 2	Oct. 8	1 rl.
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
No. 6	Jan. 14,'35	9
No. 7		9
No. 8	Mar. 25,'35	
GOOFYTONE NEWS		
No. 7	Apr. 30	9
OSWALD CARTOONS		
Do a Good Deed	Mar. 25,'35	1 rl.
Hill Billys	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Sky Larks	Oct. 22	8
Spring in the Park	Nov. 12	7
Two Little Lambs	Mar. 11,'35	1 rl.
Wax Works, The	June 25	9
William Tell	July 9	6
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	10
No. 3—Novelty	Oct. 22	9
No. 4—Novelty	Nov. 26	9
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	1 rl.
UNIVERSAL COMEDIES		
At the Mike (Mentone No. 3-A)	Oct. 10	20
Demi Tasse (Doane Musical No. 1)	Oct. 3	2 rls.
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Fads and Fancies (Mentone No. 13)	Aug. 22	20
Father Knows Best Sterling Holloway	Feb. 20,'35	2 rls.
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	18
Henry's Social Splash Henry Armetta	Dec. 19	21
Hits of Today (Mentone No. 12)	Aug. 15	2 rls.
Hollywood Trouble	Jan. 9,'35	20
Just We Two	Aug. 8	19
Knickerbocker Knights Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
Night in a Night Club, A (Mentone No. 1-A)	Sept. 2	18
Oh What a Business (Mentone No. 5-A)	Nov. 26	2 rls.
Picnic Perils Sterling Holloway	July 18	21
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
Sterling's Rival Romeo Sterling Holloway	Nov. 14	2 rls.
Tid Bits (Doane Musical No. 2)	Oct. 24	2 rls.
Well, By George (Mentone No. 4-A) George Price	Oct. 31	20
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
World's Fair and Warmer	Oct. 17	22

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 20—Daredevil O'Dare Ben Blue	Aug. 11	19
1934-35		
All Sealed Up Ben Blue	Sept. 15	19
Get Rich Quick Allen Jenkins	Apr. 20,'35	2 rls.
His First Flame Shemp Howard Daphne Pollard	Mar. 9,'35	
Oh Sailor Behave El Brendel	Sept. 29	17
Old Gray Mayor, The Bob Hope	Apr. 6,'35	2 rls.
Smoked Hams Shemp Howard Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk Roscoe Ates	Nov. 3	20
Out of Order Ben Blue	Nov. 17	19
Vacation Daze Jenkins & Donnelly		2 rls.
Dizzy and Daffy Dizzy and Daffy Dean	Dec. 15	19
Once Over Lightly Roscoe Ates	Jan. 12,'35	2 rls.
Radio Scout El Brendel	Jan. 26,'35	19
BROADWAY BREVITIES		
No. 32—The Policy Girl Mitzi Mayfair-Roscoe Ails	Aug. 11	20
1934-1935		
Syncopated City Hal LeRoy-Dorothy Dare	Sept. 1	20
Paree, Paree Dorothy Stone-Bob Hope	Sept. 8	21
Good Morning Eve Leon Errol (Technicolor)	Sept. 22	19
No Contest Ruth Etting	Oct. 6	21
Off the Beat Morton Downey	Oct. 18	20
The Flame Song Bernice Claire- J. Harold Murray	Oct. 27	19
Gem of the Ocean Jeanne Aubert	Nov. 19	20
Gypsy Sweetheart Winifred Shaw- Phil Regan	Mar. 30,'35	2 rls.
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks & Sweet Music George Price-Sylvia Froos	Dec. 8	20
Show Kids Maglin Kiddies Tad Alexander	Jan. 5,'35	20
Radio Silly Cross & Dunn	Jan. 9,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 22,'35	2 rls.
Mr. & Mrs. Melody Ilomay Bailey—Lee Sims	Mar. 16,'35	
Shoestring Follies Eddie Peabody	Feb. 16,'35	2 rls.
Singing Silhouette, The Olga Baclanova	Mar. 16,'35	2 rls.
Castle of Dreams, The Morton Downey	Apr. 6,'35	2 rls.
Cure It With Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Pick and Pat-Roscoe Ails	Apr. 27,'35	2 rls.
LOONEY TUNES		
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy		1 rl.
(1934-1935)		
No. 1—Buddy's Adventures		1 rl.
No. 2—Buddy the Dentist		1 rl.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		1 rl.
No. 5—Buddy's Pony Express		1 rl.
MELODY MASTERS		
1934-1935		
Mirrors Freddy Rich & Orchestra	Sept. 8	11
Phil Spitalny and His Musical Queens	Oct. 6	10
Richard Himber and His Orchestra	Nov. 3	10
Don Redman and His Band	Dec. 29	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	1 rl.
Rimac's Rhumba Orchestra	Mar. 2,'35	1 rl.
Barney Rapp and His New Englanders	Mar. 16,'35	1 rl.
MERRIE MELODIES		
1934-35 (In Color)		
No. 1—Those Beautiful Dames		7
No. 2—Pop Goes My Heart		7
No. 3—Mr. & Mrs. Is the Name		7
No. 4—Country Boy		7
No. 5—I Haven't Got a Hat		1 rl.
SEE AMERICA FIRST		
E. M. NEWMAN		
No. 1—Pilgrim Days	Oct. 27	11
No. 2—Boston Tea Party	Nov. 17	11
No. 3—Hail Columbia	Dec. 8	10
No. 4—Remember the Alamo	Dec. 20	10
No. 5—Trail of the 49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	
No. 9—Westward Bound	Apr. 13,'35	1 rl.
No. 10—Remember the Maine	May 4,'35	1 rl.
PEPPER POT		
No. 24—At the Races Edgar Bergen	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9
1934-35		
Little Jack Little	Sept. 1	9
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live Gus Edwards	Nov. 10	9
Two Boobs in a Balloon Edgar Bergen		
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 8	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	8
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 22,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	
Some Bridge Work Easy Aces	Apr. 13,'35	1 rl.
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles Boy Scouts	July 1	2 rls.

MASCOT

Burn 'Em Up Barnes Jack Mulhall-Lola Lane- Frankie Darro	June 16	2 rls. (each)
Lost Jungle, The Clyde Beatty	June 13	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)

PRINCIPAL

Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1	(Seven-reel feature followed by eight two-reel episodes)

UNIVERSAL

Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Red Rider, The Buck Jones (15 episodes)	July 16	20 (each)
Rustler's of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy Maurice Murphy- Noah Beery, Jr.	Oct. 29	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20 (each)

Remodeling

In Recent Issues of Better Theatres

- *Proper Planning for Air Conditioning*
- *Revamping Small Store Building for Theatre*
- *Modernizing the Projection Room*
- *Heating the Theatre Economically*
- *Methods for Theatre Employe Training*
- *Some Pointers on Reconstruction*
- *What an FHA Loan Can Do*
- *Better Amplification at Lower Costs*
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Better Theatres

Section Two of Motion Picture Herald

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

LADY BY CHOICE: Carole Lombard, May Robson, Walter Connolly, Roger Pryor—This is a good picture and pleased almost 100 per cent. Business not so good, but no fault of picture. You need not be afraid of this one.—C. W. Tipton, New Theatre, Manila, Ark. General patronage.

MEN OF THE NIGHT: Bruce Cabot, Judith Allen—Here is a very good photoplay. Bruce Cabot is cast 100 per cent. Judith Allen works hard and puts herself over in a very pleasing way. You will find it is entertainment but hard to get them in. Business average last three days of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MEN OF THE NIGHT: Bruce Cabot, Judith Allen—A nice little action picture for Friday, Saturday. Running time, 58 minutes.—Fred E. Pennell, Cozy Theatre, Decatur, Mich. Small town patronage.

NO GREATER GLORY: George Breakston, Jimmie Butler, Jackie Searl, Frankie Darro—I consider this a poor picture. It was very mushy in places and the moral or object was brought out very poorly. Borzage's productions lack reality and the scenes are often too sentimental. No drawing power.—B. L. Smith, Liberty Theatre, Quinton, Okla. Small town patronage.

SQUARE SHOOTER: Tim McCoy—Average western that pleased the Friday-Saturday patronage. Running time, 58 minutes.—Fred E. Pennell, Cozy Theatre, Decatur, Mich. Small town patronage.

WESTERNER, THE: Tim McCoy, Marion Shilling—This is a good western picture that pleased all of my Saturday patrons. It is crammed full of action, fighting and a touch of romance. McCoy plays his part well and makes this an excellent attraction for the regular Saturday fans, who enjoy plenty of action and fighting. Played one day to very good business. Running time, 55 minutes. Played February 16.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

First National

BABBITT: Aline MacMahon, Guy Kibbee—This is a very good picture of the comedy type and it pleased all who saw it. It is the story of a small town business man, his ups and downs. This is strictly comedy throughout and is good entertainment for both young and old. The trailer sold the show for us and we played on a late Saturday night show to good business. Running time, 75 minutes. Played February 16.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

DARK HAZARD: Edward G. Robinson, Genevieve Tobin, Glenda Farrell—Very good. Robinson puts this picture over in fine shape. Based on gambling; the ups and downs that go with this game. The action and shots of the greyhound racing was new to our audience. Picture okay for weekend run.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DRAGON MURDER CASE, THE; Warren William, Margaret Lindsay, Lyle Talbot—Just played this and it failed to get anywhere.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

Fox

BABOONA: Mr. and Mrs. Martin Johnson—The critics are, as usual, all wet on this. It is the best African picture and it will get money if you will forget all the African pictures before it and go after it. Be sure to talk of ten thousand wild elephants in a herd, of snow a hundred feet deep at the equator, of monkey people battling the big baboony ape people and winning the battle, etc. Johnson should give us a little less Ossie and use the space for Africa in these pictures.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

BABOONA: Mr. and Mrs. Martin Johnson—Unique story of airplane exploration in Africa gives this wild animal picture a different angle from previous releases.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

BABOONA: Mr. and Mrs. Martin Johnson—Some thought this not quite as good as "Congorilla," but on the whole, entertaining and educational. I liked it very much and was good at the box office, considering time of year. Plenty of action in the last reel, and comedy, too. Hope to have another from them in a year or two. Running time, 73 minutes.—Fred E. Pennell, Cozy Theatre, Decatur, Mich. Small town patronage.

BABY TAKE A BOW: Shirley Temple, James Dunn, Claire Trevor—Excellent picture. Good business.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

BRIGHT EYES: Shirley Temple, James Dunn—Excellent. Box office said so.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

BRIGHT EYES: Shirley Temple, James Dunn, Jane Darwell, Judith Allen—The best that Shirley has done, but this Jane Withers, her foil, runs her a close second as the brat. The cast was perfect, especially Sellon that took the part of Uncle Ned.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BRIGHT EYES: Shirley Temple—This is one of the best pictures I have ever run and pleased all. Business good.—C. W. Tipton, New Theatre, Manila, Ark. General patronage.

CHARLIE CHAN IN LONDON: Warner Oland—Entertaining detective story. Saturday biz just so-so.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CHARLIE CHAN IN PARIS: Warner Oland, Mary Brian—Good entertainment for Friday and Saturday.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

CHARLIE CHAN IN PARIS: Warner Oland, Mary Brian—Without first asking Sidney Skolsky, this, I believe, rates as a very good mystery thriller. Audience liked it.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

DUDE RANGER, THE: George O'Brien—Very good comedy western.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HELLDORADO: Richard Arlen, Madge Evans—A good Friday and Saturday picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

MARIE GALANTE: Spencer Tracy, Ketti Gallian—Medium program type picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

SHE LEARNED ABOUT SAILORS: Alice Faye, Lew Ayres—An entertaining comedy to terrible midweek business (it must be the weather).—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

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365 NIGHTS IN HOLLYWOOD: Alice Faye, James Dunn—Our patronage enjoyed this film, but agreed that it was not as good as "She Learned About Sailors."—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

WHITE PARADE, THE: John Boles, Loretta Young—This picture will please most any audience. It is a good picture. Good for small town.—C. W. Tipton, New Theatre, Manila, Ark. General patronage.

Mascot

CRIMSON ROMANCE: Ben Lyon, Sari Maritza—A thrilling war picture that appealed to everybody who saw it. Got extra business by playing up war angle. If your patrons like war stories don't fail to book it. Played December 19-20.—Al Johnston, Rialto Theatre, Jacksonville, Texas. Small town patronage.

CRIMSON ROMANCE: Ben Lyon, Sari Maritza—This is only fair entertainment. It is a drama of war with romance set against a background of the German air force. Ben Lyon as the smart Alec practically ruined the show, but for the excellent acting of Bush and Sari Maritza. It is adult entertainment and will not please the ladies because of the war scenes. Played one day to poor business. Running time, 67 minutes. Played February 20.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

LITTLE MEN: Ralph Morgan, Erin O'Brien-Moore, Junior Durkin, Cora Sue Collins, Frankie Darro, Dickie Moore—A swell picture for a small town with population over 7,000. Played this picture during the year's coldest weather, sleet and snow, and did excellent business. If this picture is exploited well it will get extra business. Played January 20-21-22.—Al Johnston, Rialto Theatre, Jacksonville, Texas. Small town patronage.

MARINES ARE COMING, THE: William Haines, Esther Ralston, Conrad Nagel, Armida—A snappy picture that did swell business for three days. I could have gotten lots of extra business on this one, if 24 sheets were available. This picture appealed to the adults. Played December 20-31, January 1.—Al Johnston, Rialto Theatre, Jacksonville, Texas. Small town patronage.

MGM

BABES IN TOYLAND: Stan Laurel, Oliver Hardy, Charlotte Henry—This is not adult entertainment. I would suggest a matinee for the kids if you have to run it.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

BABES IN TOYLAND: Laurel and Hardy—This is a good picture of its type, but not the kind the patrons of today want. This is a comedy of Fairyland with all of the story book characters and will make excellent entertainment for the kids. If you play this for a kiddie matinee, you will do business, otherwise it will be just another flop at the box office. Played two days to poor business. Running time, 78 minutes. Played February 18-19.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

BIOGRAPHY OF A BACHELOR GIRL: Ann Harding, Robert Montgomery—Got a world of well justified kicks on this one. Glad I saw it for nothing myself as would have hated to think I paid to see it. My town is strictly off Ann Harding; perhaps it's because of the fact they put her in stuff like this. Business poor. Direction terrible, like an old time stage play; no action, no wit, no reason on earth why it was ever made.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

BIOGRAPHY OF A BACHELOR GIRL: Ann Harding, Robert Montgomery—There is a lot of dialogue to this picture, but it is so cleverly given that it is far from boresome. Personally liked it very much and received good comments, but was way low at the B. O. Running time, 84 minutes.—Fred E. Pennell, Cozy Theatre, Decatur, Mich. Small town patronage.

FORSAKING ALL OTHERS: Joan Crawford, Robert Montgomery, Clark Gable, Billie Burke, Charles Butterworth, Frances Drake—Excellent. The box office said so, although I had bad roads and weather to fight.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

PAINTED VEIL, THE: Greta Garbo—Was agreeably surprised in this one for it seemed to please nearly everyone. Garbo is not popular here but this one has the advantage of a good story and I consider it her best picture. Not as good at the box office but pleased those who came. Running time, 86 minutes. Played January 26-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WHAT EVERY WOMAN KNOWS: Helen Hayes, Brian Aherne, Madge Evans—Poison to the box office. One Scotchman came twice.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

WICKED WOMAN, A: Mady Christians, Jean Parker, Charles Bickford—A good melodramatic program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

WICKED WOMAN, A: Mady Christians, Charles Bickford—Was agreeably surprised with this one. Figured it was just another program feature and it turned out to be an A-1 piece of entertainment. Has some nice weepy moments that the ladies just love and enough comedy relief to keep it from getting draggy. Good picture and good business so everything's lovely on the Sumas front. Played February 20.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Monogram

GIRL O' MY DREAMS: Mary Carlisle, Creighton Chaney—Very poor picture. Business bad.—C. W. Tipton, New Theatre, Manila, Ark. General patronage.

GIRL OF THE LIMBERLOST, A: Marian Marsh, Ralph Morgan—Set it midweek position and this is not a regular policy. Gave it lots of newspaper space and sat back and took in the money. Gave fine satisfaction as entertainment, and the boxoffice fairly groaned with the take-in.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

GIRL OF THE LIMBERLOST: Marian Marsh, Ralph Morgan—Very good. A picture that is suitable and will be enjoyed by the whole family. However, for some reason or other, the box office results on this were very disappointing. Played February 16.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GIRL OF THE LIMBERLOST: Marian Marsh, Ralph Morgan, Louise Dresser—Fair picture. Many said they were very disappointed.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

GIRL OF THE LIMBERLOST: Marian Marsh, Ralph Morgan—If all the hungry independent exhibitors book and play this one, they will be able to live off the fat purse this one will bring into the box office. Played this one three days and hung out SRO sign every performance. Went rather heavy on the exploitation angles and that put it over. Boys, do something to get them in the first time on this picture and those who see it will do the rest. Played December 23-24-25.—Al Johnston, Rialto Theatre, Jacksonville, Texas. Small town patronage.

LOST IN THE STRATOSPHERE: William Cagney, Edward Nugent, June Collyer—This is a very good air picture and did very good here. A good picture that the family will enjoy. All who saw it were pleased. Played February 13-14.—Al Johnston, Rialto Theatre, Jacksonville, Texas. Small town patronage.

MAN FROM UTAH, THE: John Wayne—I played this one on Friday and Saturday and hung up SRO sign for two days. Boys, page Mr. Ripley because it's another "Believe It or Not." Plenty of action in this one to wow them. Heard lots of comment from patrons on it. Played January 25-26.—Al Johnston, Rialto Theatre, Jacksonville, Texas. Small town patronage.

MILLION DOLLAR BABY: Ray Walker, Arline Judge—This is a fine little picture with a catchy title. Played it two days and did as much as picture does in three days. All who saw it were pleased. It particularly appealed to the younger crowd. Played February 3-4.—Al Johnston, Rialto Theatre, Jacksonville, Texas. Small town patronage.

RANDY RIDES ALONE: John Wayne, Alberta Vaughn—Played this picture on Friday and Saturday and hung out SRO sign both days. This picture holds the record for business in this house. Plenty of fast action and excitement. Pleased everybody. Played December 21-22.—Al Johnston, Rialto Theatre, Jacksonville, Texas. Small town patronage.

SING SING NIGHTS: Conway Tearle, Hardie Albright, Boots Mallory—This was a mighty fine picture and appealed to everybody. Hung up SRO sign first day and had a full house second day. Patrons seemed to enjoy it. Played December 26-27.—Al Johnston, Rialto Theatre, Jacksonville, Texas. Small town patronage.

WOMEN MUST DRESS: Minna Gombell, Gavin Gordon, Hardie Albright—This is a good picture, well directed, well acted and excellent photography. It was an excellent story, but lacked the prominent stars to draw the patrons. Played February 17-18-19.—Al Johnston, Rialto Theatre, Jacksonville, Texas. Small town patronage.

Paramount

BEHOLD MY WIFE: Sylvia Sidney, Gene Raymond—A good picture but no drawing power. Pleased everyone that saw it. Running time, 79 minutes. Played February 12-13.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

From the South and Southwest this week come three new reporters to "What the Picture Did for Me". They are:

AL JOHNSTON, Rialto Theatre, Jacksonville, Texas.

B. L. SMITH, Liberty Theatre, Quinton, Oklahoma.

C. W. TIPTON, New Theatre, Manila, Arkansas.

Reports from each of these showmen appear in the Department this week.

CLEOPATRA: Claudette Colbert, Warren William—Caesar calls it "Cleo-Patt-ra"; Antony calls it "Cleo-pott-ra"; the dictionary calls it "Cleo-pay-tra." I call it a splendid big spectacle, with a great cast and wonderful acting. The highbrows went for it, but the regular gang failed to come, so it wasn't a tremendous financial success here.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CLEOPATRA: Claudette Colbert, Warren William—Have this to say, "Cleopatra" is the most pretentious offering of the screen since talkies came in. It is big in every way, everyone connected with it in any way have a perfect right to be more than proud of their achievement. As a box office we found it okay.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

CLEOPATRA: Claudette Colbert, Warren William, Henry Wilcoxon, Joseph Schildkraut—This is a great picture of its type, but this type does not click at the box office. It is a typical De Mille production and as spectacular as its predecessors. It is a romantic drama based on an historical background. The acting, direction and settings are wonderful, but that was not enough to pull them in. Played two days to very poor business. Running time, 100 minutes. Played February 14-15.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

COLLEGE RHYTHM: Lanny Ross, Joe Penner, Mary Brian—Splendid comedy drama with action and romance nicely interspersed with music and fun. Pleased. Drew above average business on a Sunday and Monday. Played January 27-28.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

FATHER BROWN, DETECTIVE: Walter Connolly, Gertrude Michael—Average program. Little slow but pleased older patrons and had no complaints from younger element. Played February 1-2.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HERE IS MY HEART: Bing Crosby, Kitty Carlisle—Clean, enjoyable entertainment for all ages. Pleased. Played February 17-18.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HERE IS MY HEART: Bing Crosby, Kitty Carlisle—I doubled this with a John Wayne western and it did the work. Running time, 77 minutes. Played February 8-9-10.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

HOME ON THE RANGE: Jackie Coogan, Randolph Scott—An A-1 westerner that pleased 100 per cent. Did very good business here and brought out more kids than I knew were in town. Jackie Coogan not so hot as an actor, although some came to see him out of curiosity, or maybe for old time's sake. Running time, 55 minutes. Played February 9.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HOME ON THE RANGE: Jackie Coogan, Randolph Scott—A very good western that did the business and pleased everyone. Played February 1-2-3.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

IT'S A GIFT: W. C. Fields, Baby LeRoy—Opinions were divided about this. Some thought it good, others said it was silly. It didn't do any business, and they must get better stories for Fields or it's going to be too bad.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

KISS AND MAKE UP: Cary Grant, Helen Mack, Genevieve Tobin, Edward Everett Horton—This programmer will do all right.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

LEMON DROP KID: Lee Tracy—Average Saturday business. Tracy is not the drawing card he used to be, and as a fond papa he isn't quite convincing.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

(Reports continued on following page)

LEMON DROP KID: Helen Mack, Lee Tracy—This is a dandy program picture and will give very good satisfaction.—C. W. Tipton, New Theatre, Manila, Ark. General patronage.

LIMEHOUSE BLUES: George Raft, Jean Parker, Anna May Wong, Kent Taylor—Got by with a hard shove. Raft has no draft here. Anna May Wong has been neglected and has to be put across again. It's remarkable how many clever people are neglected and how many dubs are thrust into every picture. There must be a clique in Hollywood. If you are born in Czechoslovakia and come from Europe they will waste years and millions trying to put you over, but if you are an American, God help you.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

MANY HAPPY RETURNS: Gracie Allen, George Burns, George Barbier, Joan Marsh, Veloz and Yolanda, Guy Lombardo and his Royal Canadians—Too much Allen; not enough Lombardo. Fair program picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

NOW AND FOREVER: Shirley Temple, Carole Lombard, Gary Cooper—Good Sunday business. Picture just fair. Hitch your wagon to this little star and you'll wear diamonds (Hecht and MacArthur to the contrary notwithstanding).—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

NOW AND FOREVER: Shirley Temple, Gary Cooper, Carole Lombard, Sir Guy Standing—This is another picture that offers only fair entertainment and is entirely the wrong type of story for Shirley Temple. A few more parts like this and Shirley will go down just as many others have. "Bright Eyes" made her famous, but "Now and Forever" did much harm. Played two days to good business, but not so pleasing. Running time, 72 minutes. Played February 11-12.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PURSUIT OF HAPPINESS: Francis Lederer, Joan Bennett—A very pleasing picture, but I couldn't get them out to see it.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PURSUIT OF HAPPINESS, THE: Joan Bennett, Francis Lederer—Comedy drama of colonial days, featuring oldtime customs, among which was "bundling." That is, the courting couples climbed into bed with a dividing board between them and there visited, thereby saving fuel which history tells us was a very scarce article. Played January 25-26.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott—A Zane Grey tale. Pleasing but not up to "Wagon Wheels" in drawing power; lacking song and music build-up. Played February 9-10.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SHE LOVES ME NOT: Bing Crosby, Miriam Hopkins—Very pleasing comedy drama to slim Sunday business. Blame it on the flu epidemic. The picture is OK.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard, George Burns, Gracie Allen, Ethel Merman—Old, but very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

WITCHING HOUR, THE: Tom Brown, Judith Allen—One of the best program pictures we have played in a long while. Running time, 64 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

Pinnacle

CHLOE (LOVE IS CALLING): Olive Borden, Reed Howes—If this is a sample of what Florida producers are going to offer, we'll take Hollywood. The beautiful natural settings of swampland and plantations are the only redeeming features of this production which shows the effects of a limited budget and hurried effort. It is distinctly a second-rate picture.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

RKO Radio

ADVENTURE GIRL: Joan Lowell—I advertised this as a travelogue, so they knew what to expect. The recording is goshawful. Joan Lowell sounds as if she had her head in a barrel.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—Very, very good. Drew some extra business and pleased all. Played February 3-4-5.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

ANNE OF GREEN GABLES: Anne Shirley—Excellent family picture. Did only fair at the box-office because of bad weather and roads. Just the type of picture for family entertainment, clean. Running time, 79 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—A wonderful picture and a very fine cast. So far, I am much pleased with RKO pictures. Running time, 79 minutes. Played February 15-16-17.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

ENCHANTED APRIL: Ann Harding, Frank Morgan, Ralph Forbes—Poison to your box office and thetre. This is not entertainment in any town or city.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

FINISHING SCHOOL: Frances Dee, Billie Burke, Ginger Rogers, Bruce Cabot—You can give RKO credit for this one. It is a good program picture and pleases nearly everyone. The direction was handled very cleverly. Ginger Rogers knocks 'em cold. Business was wonderful.—B. L. Smith, Liberty Theatre, Quinton, Okla. Small town patronage.

GAY DIVORCEE, THE: Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton—A highly entertaining film which pleased our patrons.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

GOODBYE LOVE: Charles Ruggles, Verree Teasdale—An old one full of wisecracks. Good comedy. It's entertainment that people want and this furnished it. Played February 20-21.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

GRAND OLD GIRL: May Robson, Mary Carlisle, Fred MacMurray—Very good program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

GRAND OLD GIRL: May Robson—Very good family picture. May Robson at her best in this one. Running time, 71 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HAT, COAT AND GLOVE: Ricardo Cortez—Nothing extra.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

KENTUCKY KERNELS: Bert Wheeler, Robert Woolsey, Mary Carlisle—I would like to see Wheeler and Woolsey in a good picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

LITTLE MINISTER, THE: Katharine Hepburn, John Beal—Excellent; the box office said so.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

RED MORNING: Steffi Duna, Regis Toomey—Good program action picture. Localed on an island off the coast of British New Guinea. Played February 15-16.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SILVER STREAK, THE: Sally Blane, Charles Starrett—Entertaining railroad drama. Although a bit of propaganda for the railroad and streamlines in the picture, it seemed to please our patrons. We played on Sunday. Played February 10-11.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

WEST OF THE PECOS: Richard Dix, Martha Sleeper—Swell. Did the best midweek business in many months. Richard Dix fits the role like a glove. Played February 13.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WOMAN IN THE DARK: Fay Wray, Ralph Bellamy, Melvyn Douglas, Roscoe Ates—Fair program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

WOMAN IN THE DARK: Fay Wray, Ralph Bellamy—This is just a pleasing program picture and that is all. Nothing big, but should please the average fans. It is a drama about a young man who could not keep out of trouble. Roscoe Ates supplies the necessary comedy and the entire cast play their parts well. Played on late Saturday night show to fair business. Running time, 70 minutes. Played February 9.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

United Artists

BORN TO BE BAD: Loretta Young, Cary Grant—This picture offers very poor entertainment and our patrons did not like it. This is a bad story and strictly adult entertainment. Thanks to the Decency League, there will be less pictures of this type. If you were one of the exhibitors who didn't play this, then you were lucky. Played one day to fair business. Running time, 61 minutes. Played February 13.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

KID MILLIONS: Eddie Cantor, Ann Sothern, Ethel Merman, Block and Sully—Very good entertainment. Pleased about 75 per cent. Personally think Eddie is slipping.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

KID MILLIONS: Eddie Cantor, Ann Sothern, Ethel Merman, Block and Sully—A swell picture. It has everything, comedy, gals and two spectacular dancers that are among the best we have seen on the screen. Ann Sothern has not the voice to solo; too light in volume, but this Merman girl has plenty of what it takes. She's "tops" at putting a song over. The minstrel number and the ice cream sequence in color is very good and we must not forget Eve Sully as the slightly "screwy" daughter of the sheik. And did she put it over? She did. A swell little comedian. It's a honey for the Cantor fans and everyone else that saw it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WATCH FOR
KARLOFF

MIGHTY BARNUM, THE: Wallace Beery, Adolphe Menjou, Virginia Bruce, Rochelle Hudson—Mixed reception. Many thought it a burlesque on a great showman. Whoever made this should have read "Dollars and Sense or How to Get On." This book by Barnum I carried with me ten years, from fifteen to twenty-five. Read it. Barnum was not a gaping fool, but a shrewd man. Unbelievable that the show business should make a repulsive henpecked ass out of its patron saint. Business would have been better if intelligence had been used in characterizing Barnum. The "stage" fire of the museum reminded me of old ten-twenty-thirty cent melo days. A real director would have made it thrilling and real. Why don't we have a real fire in some picture? Now don't scramble into it, boys, and start a cycle. Virginia Bruce a knockout and can she sing. Personally, I thought Beery did a poor job of it. He's better at burlesquing Garbo, an artist miles ahead of his comprehension. The big laugh, however, is the fact that the asinine "Liberty" gave this four stars.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

PRIVATE LIFE OF DON JUAN, THE: Douglas Fairbanks, Merle Oberon, Binnie Barnes—Drew 50 per cent of average crowd, so I can't say it's a show that will go over big anywhere. Doug is a washout in this one. Played February 23-24.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

WE LIVE AGAIN: Anna Sten, Fredric March—Excellent, but not from a box office standpoint. Will please about 25 per cent of any audience.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

Universal

AFFAIRS OF A GENTLEMAN: Paul Lukas, Leila Hyams, Patricia Ellis—Another one of those would-be sophisticated pictures which talks itself to death. All about the loves of a gentleman (via flashback method) who is discovered dead from mysterious causes. Naturally this calls for a crowd of suspicious characters and a detective. Ho hum.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

CHEATING CHEATERS: Fay Wray, Caesar Romero—Picture seemed to please, and did average Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GREAT EXPECTATIONS: Henry Hull, Janet Wyatt, Phillips Holmes—I tied up with the school on this, and it went over nicely on Saturday. It is unusual, old-fashioned, and leisurely in tempo, but to my surprise the Saturday crowd took it and liked it. Henry Hull is perfect in the difficult role of Magwitch. Jane Wyatt is a charming early Victorian heroine, and the rest of the cast are very good.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

I'VE BEEN AROUND: Chester Morris, Rochelle Hudson—Just a programmer. Got an ending thrown into it that would make one think, "Well, I'm glad that's over." The hero runs out on her and she runs for the poison and they lived happily ever after. Running time, 75 minutes.—Fred E. Pennell, Cozy Theatre, Decatur, Mich. Small town patronage.

WAKE UP AND DREAM: Russ Columbo, June Knight—A pleasing musical comedy. Better midweek business than I have been doing lately.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WAKE UP AND DREAM: Russ Columbo, Roger Pryor—Another picture that meant nothing at the box-office and did not please. Too many drinking scenes. Why don't the producers cut out these drinking scenes in pictures? Why don't they wake up to the fact that 90 per cent of the patrons don't like these drinking scenes. Running time, 76 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

WAKE UP AND DREAM: Russ Columbo, Roger Pryor, June Knight—After reading several favorable reports on this picture, it proved somewhat of a disappointment as we found it slow and draggy with little originality. Russ Columbo was the outstanding personality and proved that if he could have lived and been given stronger roles, he would have gone to the top.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Warner

BORDERTOWN: Paul Muni, Bette Davis, Margaret Lindsay—Surprised me with the business it did and the praise it got. My town must be changing its psychology, as such stuff used to be poison. It did first rate.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

BORDERTOWN: Paul Muni, Bette Davis—They don't come any better than this one for a rural town. Muni does one swell job in this role. First time that we have had him and he is no fashion plate and they will never use him on a collar ad, but he can certainly put a role like this one over. Good story, tense drama, a gripping picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BORDERTOWN: Paul Muni, Bette Davis—This is the first time we have ever seen Muni, and hope will see many more from this star. This should be classed as mostly drama. My patronage wanted to see a little more action on his part, as he can sure put it over. Bette Davis wonderful. Running time, 90 minutes.—Fred E. Pennell, Cozy Theatre, Decatur, Mich. Small town patronage.

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien, Margaret Lindsay—Certainly a great picture. Every one will want to see this. Word-of-mouth advertising great. This picture is destined to go places. Give it all you got, for it certainly will pay you big dividends. Better than "Here Comes the Navy." Running time, 90 minutes. Played February 6-8.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

HAROLD TEEN: Hal LeRoy, Rochelle Hudson, Patricia Ellis, Guy Kibbee—This picture may not have much of a story, but is good entertinment for all the family, as it has pep, youth, and interesting personalities.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

HEAT LIGHTNING: Aline MacMahon, Preston Foster, Ann Dvorak, Lyle Talbot—Pretty good picture to pretty good business. Business could have been a third better; the mats on this are as bad as it is possible to make them.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

MYSTERY OF THE WAX MUSEUM: Lionel Atwill, Fay Wray—Well made picture and fine color and sound well recorded. But the condition of the print was bad, as it was the last print they had in Detroit. Had a hard time running it. 8 reels. Liked by all that saw it. Running time, 72 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. College students patronage.

SECRET BRIDE, THE: Barbara Stanwyck, Warren William—Excellent program picture. Strong story, capable acting, plenty of suspense, no sex and mush. Good for any situation at any time. Pleased everyone and word of mouth advertising built up business. Don't pass it up. Running time, 64 minutes. Played February 14-16.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Small town patronage.

SECRET BRIDE, THE: Barbara Stanwyck, Warren William—This I consider to be a good little picture of the murder mystery type; state capitol scenes good; but at the B. O. was terrible. Running time, 68 minutes.—Fred E. Pennell, Cozy Theatre, Decatur, Mich. Small town patronage.

SWEET ADELINE: Irene Dunne—Any small town will be better off not to use this picture. It will not please. However, it is not a bad picture but will not take with the most of the show game.—C. W. Tipton, New Theatre, Manila, Ark. General patronage.

SWEET ADELINE: Irene Dunne, Donald Woods—This is the box office disappointment of the year. I had no one else complain, but people just don't want to see it. I think they let Irene sing too much and made about two reels too much show. Anyway, though I liked it, people didn't and it ran down to just no business.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

Short Features

Columbia

HAPPY BUTTERFLY, THE: Scrappy Cartoon Series—Excellent cartoon. These new Scrappy cartoons are much better than the old ones. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HORSE COLLARS: Three Stooges—Here is a laugh comedy and if you are like me that is what you are looking for.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MEN IN BLACK: Three Stooges—Maybe you call this a comedy, but my patrons did not. Who told the Stooges they could act? This is poor comedy and entirely too silly to be funny. Let's have better shorts and less of this kind of entertainment. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TRAPEZE ARTIST: Krazy Kat series—This is a knockout; a pip.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

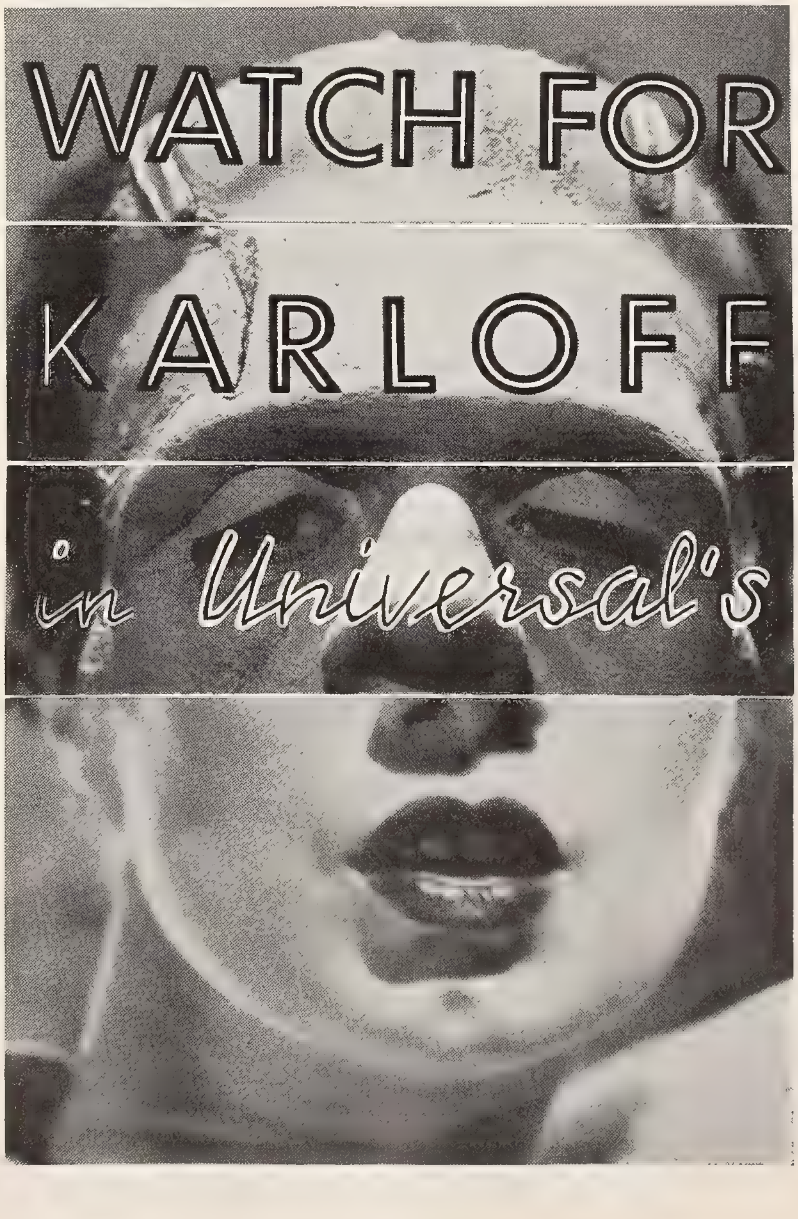
Educational

GENTLEMEN OF THE BAR: Ernest Truex—Could be worse and could be a whole lot better. Running time, 20 minutes.—Fred E. Pennell, Cozy Theatre, Decatur, Mich. Small town patronage.

IRISH SWEEPSTAKES: Terry-Toons—Very fine and print good and recording clear. Liked by all who attended. Running time, 6 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. College students patronage.

MAGIC FISH, THE: Terry-Toon—This is fair entertainment of the cartoon type and will please all who like this kind of comedy. However, I think there is lots of room for improvement and hope the producer will try it. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

(Reports continued on following page)



NIFTY NURSES: Musical Comedies Series—This is very poor entertainment of the musical type. There is very little music and the entire two reels are entirely too silly for a comedy. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SECOND HAND HUSBAND: Tom Howard—This is only fair entertainment of the slapstick variety and did not please our patrons. The two-reelers of today are very poor entertainment compared with the shorts of several years ago and the producers should give this their attention. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THEN CAME THE YAWN: Treasure Chest—Very clever satire on extravagant previews of pictures. Running time, 8 minutes.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WHY MULES LEAVE HOME: Terry-Toons—A good cartoon.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

MGM

AFRICA, LAND OF CONTRAST: FitzPatrick Travel Talk—This is both interesting and educational as well as amusing. This one reeler shows many interesting scenes in Africa and especially the beautiful Victoria Falls. Let's have more of these. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

APPLES TO YOU: Musical Comedies Series—Why any company should produce such a short as this is beyond my knowledge. Metro, the Number 1 company, was the producer of this and they get the prize for the year's best flop in the short subject line. If you can do worse, let's see it. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BALLAD OF PADUCAH JAIL: Irvin S. Cobb—If Irvin Cobb is funny, then we can all go on the stage as great comedians. Bum comedy. Someone should really tell the Cobb person his mush is painful, not funny.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa. Idaho. General patronage.

GOING BYE-BYE: Laurel and Hardy—This is a good two-reel comedy of the slapstick variety. It is a bit different from the usual Laurel and Hardy comedy, but they still use many of their old gags. Why not create something new for them so the public will not grow tired of them? Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GRANDFATHER'S CLOCK: Musical Revues Series—Not bad and not good. Gets by and that's about all.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HANDLEBARS: Oddities Series—This is a very interesting one-reeler showing the development of the bicycle from the beginning to the present time. This will please the majority of patrons. The remarks by Pete Smith make half of the entertainment. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

JUNGLE JITTERS: Willie Whopper—This is a good comedy that pleased all who saw it. This is one of the best of this series of Willie, and if all were as good as this one, this would be one of the best shorts on the market. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LIVE GHOSTS: Laurel and Hardy—The best Laurel and Hardy in three years.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

MAID IN HOLLYWOOD: Todd-Kelly—This is the poorest Todd-Kelly comedy I have yet seen.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

YOU BRING THE DUCKS: Irvin S. Cobb—I could see nothing in this one and nobody else could. Running time, 16 minutes.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronge.

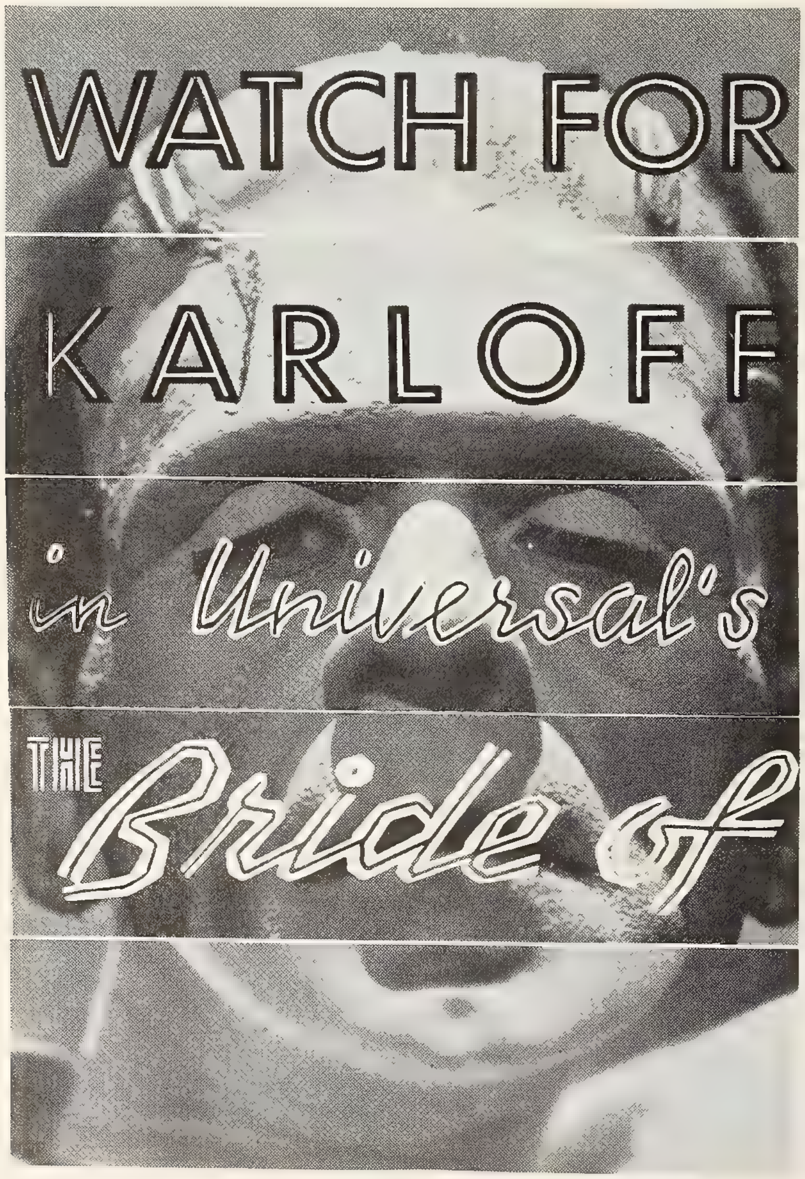
ZION, CANYON OF COLOR: FitzPatrick Travel Talks Series—One of the best travelogues I have ever seen. Wonderful scenes, technicolor and some nice incidental music. It's OK and will improve any program. Running time, 8 minutes.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Paramount

OLD KENTUCKY HOUNDS: Paramount Varieties—Clever comedy played by dogs.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

POOR CINDERELLA: Betty Boop Series—This is a wonderful picture. Can use a lot more like it. Running time, 7 minutes.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

SUPERSTITION OF THE BLACK CAT: Paramount Varieties—Rather slow.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.



THERE'S SOMETHING ABOUT A SOLDIER: Betty Boop—Fair cartoon.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Principal

DEATH DAY: An interesting and unusual short. This is part of the film made by Sergei M. Eisenstein and financed by Upton Sinclair who, incidentally, wrote the introductory subtitle of this subject. Death Day, according to this film, is a Mexican holiday which is both religious and festive. On Death Day the natives wear skull masks, bedeck skeletons with all manner of costumes, and buy skeleton toys and miniature skulls made of candy for their children. The photography is beautiful and the grotesque ceremonies are different from anything ever seen by the average theatre patron. The picture is silent with subtitles and musical accompaniment.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

RKO Radio

LA CUCARACHA: Steffi Duna, Don Alvarado—Wonderful, and how the customers raved about it Running time, 20 minutes.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

LITTLE BIRD TOLD ME, A: Toddle Tale Cartoons—A dandy cartoon comedy. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

United Artists

FLOWERS AND TREES: Silly Symphonies—Very artistic and beautiful. Running time, seven minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

THREE LITTLE PIGS: Silly Symphonies—Still a good drawing card.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Universal

AT THE MIKE: Mentone No. 3-A—Just an average musical short.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GOOD TIME HENRY: Henry Armetta—If this is comedy, then I'm badly misinformed by my patrons. One of the worst two-reelers ever played in my theatre. Patrons told me so. Universal should make better comedies than they do. Don't play this unless you want to be razzed by your patrons like I was. Running time, 2 reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

GUS VAN AND HIS NEIGHBORS: Mentone No. 2-A—Not too good.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WAX WORKS, THE: Oswald Cartoons—Only fair cartoon. It seems as if these don't make a very big hit here. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

WHOLE SHOW, THE: James Barton—This is made up of a lot of acts, and I think some of them can be glad they are on film and not on stage or they might get a few ripe tomatoes. Running time, 20 minutes.—Fred E. Pennell, Cozy Thetre, Decatur, Mich. Small town patronage.

Vitaphone

PEACH OF A PAIR: Shemp Howard, Daphne Pollard—This is a very good comedy from this team. A stuffed turkey sequence in it is a wow. Running time, 18 minutes.—Fred E. Pennell, Cozy Theatre, Decatur, Mich. Small town patronage.

RADIO SCOUT: El Brendel—El Brendel's best. Goes scouting for hillbillies in the Kentucky mountains. Plenty of comedy to it, and some good music. Running time, 20 minutes.—Fred E. Pennell, Cozy Theatre, Decatur, Mich. Small town patronage.

Serials

Universal

RED RIDER, THE: Buck Jones—One of the best serials I ever saw. Boys, better book this one, it will bring in the extra customers.—Al Johnston, Rialto Theatre, Jacksonville, Texas. Small town patronage.

TAILSPIN TOMMY: Maurice Murphy, Noah Beery Jr.—Very good serial. Showed eight chapters and getting better as they go along.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

TRAVELERS

Patricia Ellis, Warner star, returned to the Hollywood studios from her Detroit vacation.

Helen Broderick, Broadway actress, reported on the RKO Radio lot to make her film debut in "Top Hat," with Fred Astaire.

Eric Hatch, Fox scenarist, and Royer, Fox stylist, are in New York.

H. G. Wells, noted British author, is due in New York this week. His "100 Years From Now" is nearing completion at the London Films studios.

Willard McKay of Universal is in Hollywood for an indefinite stay.

Marlene Dietrich arrived in New York for a holiday.

Edgar B. Hatrick, Hearst Metrotone general manager, is in Hollywood and plans to remain there several months.

Michael Balcon, production head of GB studios, and Arthur A. Lee, vice-president, left New York for Hollywood.

Leo Freedman of the Columbia home office, is in Hollywood.

Jack Buchanan, star of "Brewster's Millions," London made, United Artists release, arrived in New York from England.

George McKay, Broadway comedian and dancer, signed by Columbia, left for the Hollywood studio.

Joseph H. Seidelman, Columbia foreign manager, left for Los Angeles en route to Australia.

Leaving Paramount's Hollywood studio for New York was Russell Holman, story board head in the East.

Cresson Smith, Radio's western and southern sales manager, returned to New York from the Coast.

Trem Carr, Monogram vice-president in charge of production, returned to Hollywood after two months in New York conferring with W. Ray Johnston, president, and acquiring 1935-36 story properties.

Freddie Bartholomew returned to Culver City from New York for his second for MGM.

Gus Schaefer, German manager for Paramount, sailed for Berlin from New York.

George Schaefer, vice-president and general manager of Paramount, was back at the home office from the Coast.

Paramount production folk arriving in New York from the studios were Henry Hathaway, director; Claudette Colbert and Ben Bernie.

Rudy Vallee was vacationing at Miami Beach.

Hal Horne, United Artists advertising director, and Herbert Jaedicker, art director, left New York for Hollywood production conferences.

Samuel Goldwyn arrived in New York from Hollywood for the premiere of Anna Sten's "Wedding Night."

Maxwell Anderson returned to New York from Hollywood, where he adapted his book, "So Red the Rose," for Paramount.

Fred McConnell, Charles Stillman, Daniel Longwell and Amos Hiatt were in Detroit to meet Harry Thomas, First Division president, and Ralph Rolan, "March of Time" advertising director, for sales discussions.

Sailing from New York for Los Angeles were Phil Friedman, Fox casting director; Eugene Forde, Fox director, and John Stone, Fox producer.

Rudolph Sanders, Brooklyn exhibitor, sailed for Palestine.

Al Mertz, Radio short subject sales manager, was on a midwestern trip.

John Hay Whitney, producer, was back in New York from Hollywood.

Morton Spring left New York for Jamaica, to return this weekend.

Basil Rathbone left New York for Metro's Culver City studio.

P. A. Powers returned to New York from Palm Beach.

Sam Rinzler, exhibitor, returned to New York from a southern vacation.

A. H. Schwartz, Long Island circuit owner, left for Florida.

Abe Leff and Louis Meyers returned to New York from the South.

Harold B. Franklin arrived in Hollywood from New York.

Merlin H. Aylesworth, RKO president, returned to New York from the Coast.

Louis Phillips, motion picture attorney, returned to New York from St. Louis.

Milton Kusell returned to New York from Albany.

Bert Perkins resigned from Warners' exploitation department and was preparing to sail for Turkey for American Export Steamship Company.

William Wright, former Paramount production executive, returned to Hollywood from New York.

Charles C. Pettijohn was traveling the legislative circuit.

Major I. E. Lambert, RKO attorney, was vacationing in Miami from New York.

Phil Reisman, Radio's foreign executive, was to sail for Europe.

N. L. Nathanson and Sir William Wiseman went to Florida.

Johnny Walker returned to New York from England and Ireland, where he made a picture.

Jack Warner is due back in Hollywood over the weekend.

Harvey Day, Terry-Toons sales manager, was touring Fox exchanges in the South.

Fabian to Purchase Brooklyn Paramount

Si Fabian will purchase the Brooklyn Paramount and office building from Allied Owners' Corporation for $1,500,000, it was learned Wednesday. Paramount's lease on the theatre remains undisturbed, as does Mr. Fabian's sub-lease as operator.

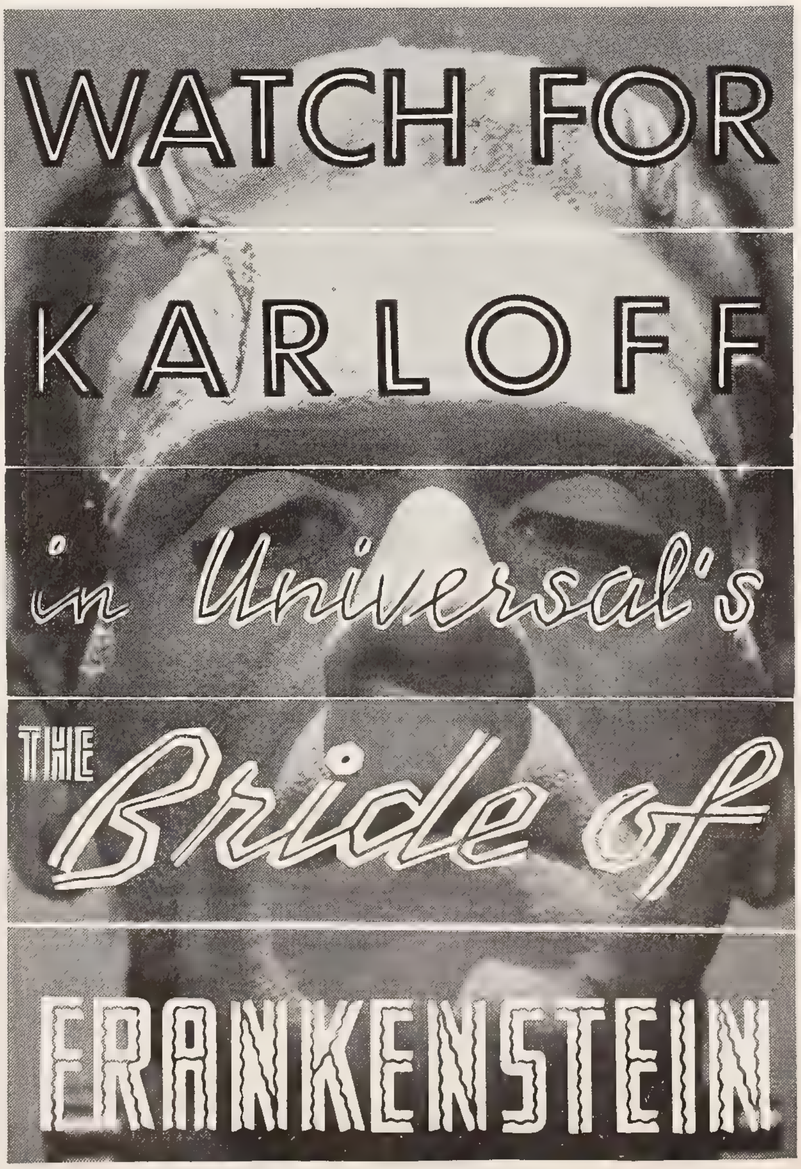
SHORT PRODUCT PLAYING BROADWAY

Week of March 2

MAYFAIR	Stranger Than Fiction No. 6	Universal
	His First Flame	Vitaphone
	Revue a la Carte	Universal
MUSIC HALL	Dumbbell Letters No. 14	RKO Radio
	The Sunshine Makers	RKO Radio
PARAMOUNT	Be Kind to Animals	Paramount
	Song Writers of the Gay Nineties	Paramount
	Mr. Widget	Educational
RIALTO	Casting for Luck	Educational
	Mr. Widget	Educational
RIVOLI	Mickey's Band Concert	United Artists
	Chums	Educational
ROXY	The Dognappers	United Artists
	Gentlemen of the Bar	Educational
	Pardon My Grip	Columbia
STRAND	A Trip Through a Hollywood Studio	Vitaphone
	Country Boy	Vitaphone

Ralph Kohn Ill on Coast

Ralph A. Kohn, former Paramount executive, is still ill in Hollywood and was unable to return to New York for the funeral of his father, Morris Kohn, who died last week.



TECHNOLOGICAL

TALKS WITH MANAGERS ON PROJECTION

By F. H. RICHARDSON

In assisting theatre managers to determine the proficiency of applicants for projectionist duties, it would serve no good purpose to print a series of questions. Were this done, all projectionists and near-projectionists could quickly search out answers thereto and "learn them by heart." Ability to answer correctly then would be no indication of their knowledge, even of the matters the questions covered.

It is not the propounding of any set series of questions that counts, but the determining of just how much knowledge the one being examined really has of mechanical action, lubrication, electrics, magnetism, optics and the proper care and adjustment of the various kinds of equipments he will be in charge of. Mere ability to dissemble any piece of equipment and put it together again proves nothing except that he knows where the various parts belong, and possibly their correct adjustment with relation to one another. Important, yes, but not by any manner of means a final test. That does not demonstrate his knowledge of the action of the equipment, either in part or as a whole. For example, a man may know perfectly well how to assemble electrical equipment, yet know little or nothing about its electrical action, or how to cause it to work at maximum efficiency.

How, then, may a manager, who cannot be expected to know very much about projection himself, conduct a competent examination?

New Bluebook a Source

Well, gentlemen, that is no easy task. However, it may to a considerable extent be solved by use of the new Bluebook, about to be issued. All text matter therein is laid out in a way that will enable even the uninformed to ask hundreds of questions pertinent to projection, and to know whether a substantially correct answer is given. It, of course, would not be fair to adjudge a man incompetent if he is unable to answer *all* these hundreds of questions.

However, by intelligent, judicious use of the new book an excellent idea may be attained as to the applicant's range of knowledge.

Managers should remember that lack of adequate knowledge in the projection room means inevitable loss, both at the box office and through wasted power and rapid deterioration of equipment. Such losses may amount to very substantial sums in a year, counting diminished box office receipts.

I feel confident that this plan of procedure will be approved heartily by capable projectionists, or that at the least they will have no objection to it. Incompetent projectionists can be expected to protest. Unions cannot justly object, provided the examination is a fair one. I am now and always have been "for" the projectionist. However, I have always demanded, and do still demand, that he be thoroughly competent, which means being equipped with all possible knowledge, both technical and practical.

Public Also Has "Rights"

The projectionist has his "rights," certainly, and I am perfectly willing to do any possible thing to see that they are respected. However, the industry, the exhibitor, the manager and the public also have rights, and those rights too should be respected. Moreover, I am quite willing to help see to it that they are respected.

Failure of theatre managers to obtain for themselves all possible knowledge of the relative merits of various kinds of equipment is likely to be costly—perhaps very costly. The manager who studies and equips himself with competent knowledge of various types of equipment is a far more valuable manager than is one who does not.

How to acquire this knowledge depends in part on location. For city managers it is an easy matter to visit other theatres, examine equipment of supply dealers, and consult with other managers and with various projectionists. In the case of small-town managers it is a more difficult problem, yet much may be accomplished if a real attempt is made. Whether city or small town manager, however, it takes effort to obtain worthwhile results.

SAYS PROJECTIONIST MUST BE REPAIRMAN

To the Editor of the Herald:

I started taking the Moving Picture World in 1913. I was hoping if I didn't renew right away you would send J. C. Jenkins up after me. I would sure like to meet the man, I get a great kick out of his writings. Please tell him I think he is a great scout.

Just as soon as the Herald comes in I read it through. "What the picture did for me" is real funny but good. I know if Bert Silver says a picture is good, it is good, and I book it if it is not already set in or shown.

I like Mr. Richardson's writings but I can't always agree with him. He has always said a projectionist should not try to put in repairs. I say a man is not a projectionist if he can't do repair work; at least he couldn't run a show out in the country. I expect he will laugh when I say I made my first talking outfit, amplifier and turntables. I just saved $1,500 and that outfit ran perfectly until I put in track in 1932 and I had sound in the little town of Birtle in 1929, one of the first small towns to have sound, for the price of an outfit in those days was out of the question here for the small theatres.

I have run the show in Birtle since 1912. I have a house there seating 250. I took over this theatre here in Virden in 1930. This house belongs to the town and is a lovely theatre. It is not so good for pictures; it is more for stage shows. The house here seats 500.—Tom S. Laidman, Auditorium Theatre, Virden, Man., Canada, and Savoy Theatre, Birtle, Man.

Paris Film Introduces New Projection Device

Majestic Film, Paris producer, has completed "Napoleon Bonaparte," directed by Abel Gance, which has received favorable attention from critics of Paris newspapers. In the exhibition of the film, it is planned to make the first use of a new sound projection method, the development of Mr. Gance and Andre Debrie. It is said the apparatus may be attached to any regular projector, and is being handled by Western Electric. The device is termed the Sound Perspective.

Van Schmus Denies He Conferred with Schenck

W. G. Van Schmus, managing director of the Radio City Music Hall in New York, returns from the Coast this week after a visit of two weeks in Hollywood when he watched production and conferred with officials of the Radio studio. He denied in Hollywood that his trip included conferences with Joseph Schenck, president of United Artists, who had preceded him east, relative to a proposed deal giving preference to United Artists pictures by the Music Hall.

Bost Toothpaste to Aid Liebman with Darro Club

M. B. Liebman, who merchandises to theatres the "Frankie Darro Movie Stamp Club," arranged this week with Bost Toothpaste for a national exploitation campaign in which newspapers, radio and the usual publicity mediums will be utilized, especially NBC's network on the Edwin C. Hill broadcast. The principal award in a contest which will highlight the campaign will be a trip to Hollywood visiting Frankie Darro, theatres working with the sponsors to put over the stunt.

Monarch, 20 Others In Rockefeller Center

Monarch Theatres, Inc., has leased office space at Rockefeller Center, New York, marking the twenty-first film company to take space at the midtown development. In all, these 21 companies occupy 80,000 square feet of space, the greater part of it taken by companies directly engaged in the production of pictures.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THE MANAGER'S PROVINCE

Echoes wafted back from the recent MPTOA meeting indicate that advertising emanating from the home offices was slated to be picked apart by properly indignant exhibitors. Chosen for castigation were those ad chieftains who accepted invitations to speak before the convention. However, detonations, if any, were mild—as was to be expected.

The subject of press books and other home office advertising helps has been discussed thoroughly by members during the past few months in the Round Table pages. Unquestionably these debatings have aided in clarifying the situation, and it is to be doubted whether fireworks at New Orleans would have uncovered any further conclusions of significance.

We would have been more impressed were some of this time given to ways and means of improving the lot of the manager within whose province the press book really belongs.

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WHAT, FOR INSTANCE?

Among the various comments noted in the recent discussions on failings and virtues of press books, some of our contributors indicated they were not entirely sold on the willingness with which the ad heads accepted suggestions.

However, the unanimity with which these harassed executives went for Manager Harry Creasey's idea on radio announcements, as told last week, leads to the belief that if there are any "great walls" around the sanctums of the ad men, the defences may easily be scaled by showmen with something to say.

The thought suggests a story supposed to concern one of the Brothers Shubert and the late Augustus Thomas then directing one of their shows. During a rehearsal, Mr. Shubert stopped at the theatre to watch proceedings and, just before the second act curtain, popped up excitedly:

"Right there, Gus," he shouted, "right at that curtain is the very spot for a real belly laugh."

"Exactly," replied Thomas. "What, for instance?"

▽ ▽ ▽

The take-a-bow department this week lists the name of the New York Roxy publicity prestidigitator, Morris Kinzler, for his newspaper campaign on "Night Life of the Gods." That Universal was sufficiently impressed to broadcast these ads to the trade with Kinzler credited in the billing may be pointed to as another instance of the immediate response from the home officers to a good job of work from the field.

SHOULD NOT BE A FAVOR

As concerns juvenile patronage, there is no question but that the studios are now producing many excellent pictures that deserve not only the approval of school superintendents but also their active endorsements.

For the most part, members report little difficulty in obtaining full cooperation from local educators, but there are instances where direct endorsements to pupils and teachers have not been so easy to procure.

We pause to ask, Why? If the producers are doing their part in releasing a grade of picture that meets with the approval of Better Films Councils, women's clubs and other important organizations, then by all means school heads should fall in line with at least the same degree of willingness and dispatch.

Granted that the nation's schools are not to be exploited for box office profits—that educators must employ every precaution to avoid tieups that smack of promotion. However, proper allowances should be made for the "Copperfields" and other nationally approved worthwhiles if producers are to be encouraged to proceed further in this direction. Managers should not be forced to ask for school cooperation in the light of a personal favor.

▽ ▽ ▽

THE TOUGH TO SELL

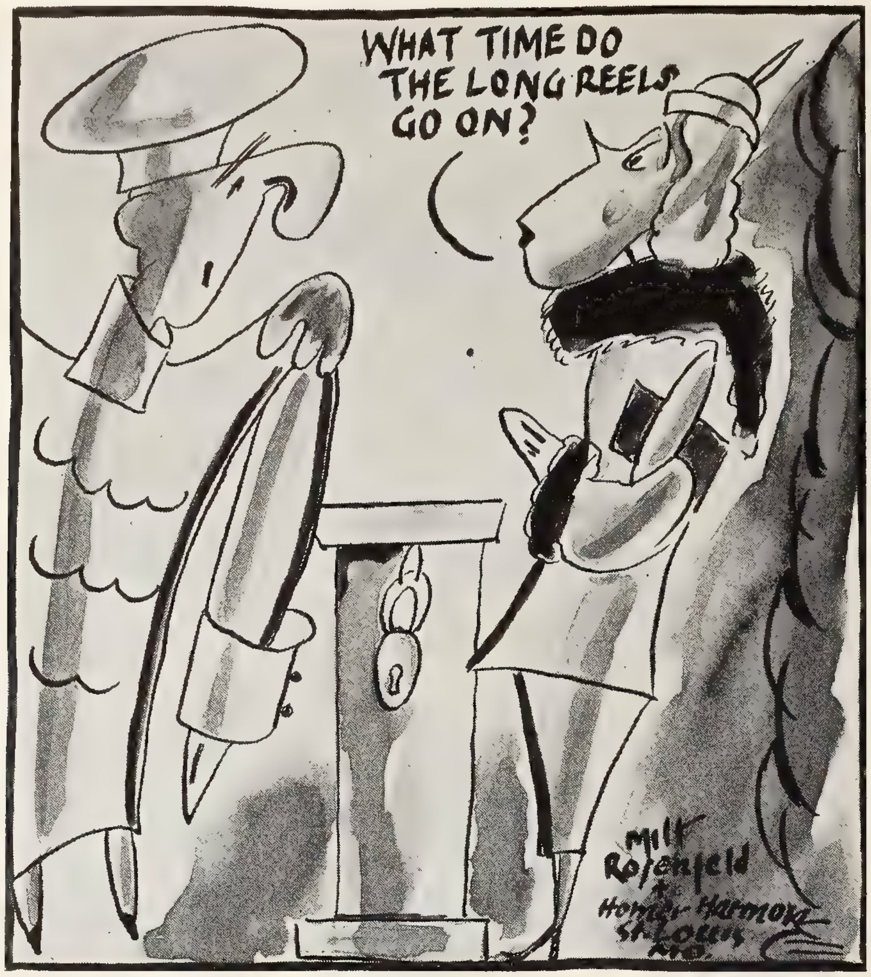
The largest advertising dollar, of course, is spent on the biggest attraction and by the same token the widest tieups are usually built around the standout pictures. There is no quarrel with this procedure. The hit shows pay the rent and contribute much of the oh-day that buys shoes for the baby.

At the same time, observing showmen are also cognizant of the profit potentialities in many lesser but pleasing entertainments that have to be nursed vigorously with a full exploitation bottle to attain box office sturdiness. Martin Goldenberg, of the Karlton Theatre, Philadelphia, reporting on his good campaign for "Little Men", says it succinctly with these words: "It's the little ones that are tough to sell".

How much a manager has on the ball may oftimes be determined by the showmanship he displays in putting over attractions of this calibre.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS


WHAT TIME DO THE LONG REELS GO ON?
Milt Rosenfeld + Homer Harman St. Louis Mo.

Cartoon suggested by Homer Harman, Shubert - Rialto, St. Louis, Mo., and executed by Milt Rosenfeld.

Griffith Circuitmen Effect "Lancer" Tieups

Managers of the Griffith Circuit of Oklahoma recently participated in a circuit contest on "Bengal Lancer," a number of smart ideas forthcoming and reported by C. O. Fulgham. Various angles were included and these are detailed without particular identity as names and locations were not forwarded.

Street Stuff

Kid band of 240 pieces was used in one spot in parade with six horsemen in lancer costume, carrying banners. Parade was also put on in college town, with uniformed school band followed by float featuring life-size animated camel attended by "native" Bengal. Sand bags and palm trees were further decoration. Bannered white cow was led by man in costume, tiein copy starting: "In India, the white cow is worshipped," etc. Other marchers in costume were also included.

Along the same idea was a teaser stunt put on wherein three mysterious costumed strangers on horseback arrived a few days ahead and worked the town without disclosing their identity or purpose, until manager sprung the gag. Mounted ushers in costume, carrying lances, and others in uniforms borrowed from National Guard also were used. Negro made up as Hindu, playing clarinet as a snake-charmer and doing his act at important corners proved another effective slant. Boy Scouts and members of uniformed organizations cooperated on street stuff in other towns.

Prologue Ideas

Mounted lancer on stage was used as a living advance trailer, with giant cutout title letters raised behind blue foots as lancer rode slowly across stage. In another house, dance scene from the picture clicked with cast from local school. Again, uniformed men with guns at bayonet made up line in front of which "panther girl" sang number, closing to clashing of bayonets. Another house put on dance school act which included boys in turbaned costumes, with oriental garden set for background.

Marquee and Lobby

Fort idea was stressed in numerous spots using drummers and buglers. At theatre with low roof, fort was built with scrap beaver board and old canvas. Lighted at night with stage border and flood lamps; two sentinels paraded ramparts and for extra attractors, flare bombs and railroad fuses were set off. Special record provided sound effects.

One fast worker secured original Gary Cooper costume from studios for lobby display with letter and autographed photo of star. Wire from studio in advance was blown up. Ushers also were costumed.

Make 1935 Your Award Year

New Orleans Armored Cars Carry "Roberta" Gowns

Style Shows Open "Roberta" Premiere

As befits the clothes background of the story, the world premiere of "Roberta" at the Orpheum, New Orleans, was distinguished by a series of style shows featuring 11 of the original gowns worn in the production. The first style parade took place at the theatre just before the midnight opening and the second next day at Holmes, leading department store.

The heavily insured Hollywood creations of metal moire, shimmering satin, Russian sable and other material worn by Irene Dunne, Ginger Rogers and other stars in the picture transported from the station in New Orleans by a fleet of bannered armored cars, and accompanied by an escort of motorcycle police, were brought to the store to be placed on exhibition, where attractive models met the caravan (see photo).

For the show before the premiere, one model wearing an original rode in each of 11 open bannered cars which were routed through the main streets and then to the theatre. Here the mannequins paraded up and down the aisles while an announcer on stage described each costume. Motion pictures were taken in the lobby, and a band, lights, microphone were also on hand to lend the proper opening atmosphere.

Store took plenty of space to announce the coming style show, ads including photo of arriving gowns. Papers also broke stories of the event and in general, much to-do was made by the theatremen and merchants to build up the campaign, effective additionally as it took place during the MPTOA convention.

Manager Victor Meyer, of the Orpheum, and Gar Moore, publicity director, put on the fashion pageant stunt, assisted by Bernard Waldman, of Modern Merchandise Bureau. The stunt is expected to be duplicated at other "Roberta" openings.

Make 1935 Your Award Year

Baldridge Invites Clubs to Work on Junior Hour

As part of the recent Junior Hour campaign instituted by Warner Theatres of the various divisions, Manager Tom Baldridge, Capitol, Winchester, Va., invited 75 clubs, literary societies, welfare groups, church boards and others to cooperate and received many encouraging acceptances.

Shows are to be put on Saturday mornings at 10 o'clock with nominal charge for children. Subjects are to be from recommended lists with possible addition of stage shows made up of talent from the juniors.

Make 1935 Your Award Year

Fox Theatres Staging Junior Movie Contest

Managers in the Fox Midwest division are now arranging for May execution, a junior movie contest for youngsters not over 14 years of age in which entrants will impersonate some prominent star. Local winners will receive prizes, possibly promoted from cooperating merchants, the main award being a trip to Kansas City.

At one of the Fox theatres in that spot, preliminary winners will take part in further competitions. Motion pictures will be taken, and while not a test, outstanders will be aided by having their film efforts passed on to sympathetic production ears.

Quigley Awards Information . . .

A QUIGLEY AWARD, to be known as a "Quigley Silver", will be presented each month during 1935 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on pictures played between the first and last days of that month. . . .

▽

A QUIGLEY AWARD, to be known as a "Quigley Bronze", will be presented each month during 1935 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on pictures played between the first and last days of that month. . . .

▽

THE QUIGLEY GRAND AWARD will be presented at the end of 1935 to the theatreman submitting, in the opinion of the Judges, the most meritorious campaign on any picture played between January 1 and December 31, 1935. . . .

▽

THE QUIGLEY SECOND GRAND AWARD will be presented at the end of 1935 to the theatreman submitting, in the opinion of the Judges, the second best campaign on any picture played between January 1 and December 31, 1935. . . .

▽

THEATREMEN everywhere in the world are eligible. Campaigns may be on domestic or foreign product from major or independent producers. Entries from foreign lands are especially invited and will be accepted for consideration during the month they are received. . . .

▽

VISUAL EVIDENCE must accompany every entry, such as tear sheets, photos, heralds, etc., etc. This ruling must be obeyed. . . .

▽

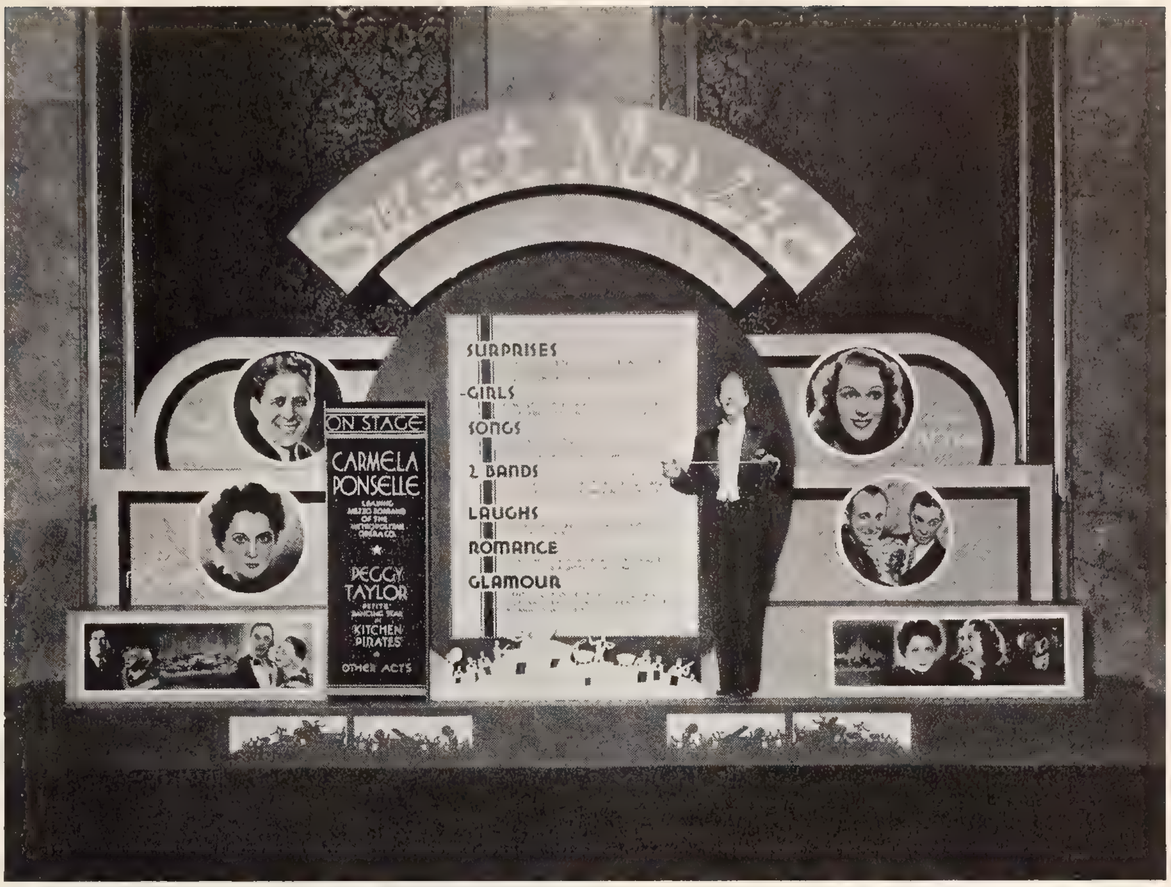
EQUAL CONSIDERATION will be given every campaign. Theatremen with small budgets will receive the same break. Remember—"it's what you do, not how much you spend."

▽

CAMPAIGNS should be forwarded as soon as possible. They may be mailed after the last day of the month on pictures that have played during the month. This includes attractions played on last days of month and first days of following. . . .

▽

ENTRIES should be mailed to:
Quigley Awards Committee
1790 Broadway - - New York



SWEET DISPLAY. The flash advance lobby set piece for "Sweet Music" at the Earle, Washington, D. C., designed by Frank La Falce and assisted by Bill Ewing. Center copy panel was transparent with color wheel attachment, giving additionally attractive light effects. Orchestra groups on bottom platform were also transparent.

Hendricks Profits With Amateur Nite

Alert showmen ever on the hunt to cash in on new slants that catch the public eye are now getting aboard the amateur night angle, lately in the limelight through build-up on various radio hours. Colonel Bill Hendricks, down in Memphis, has developed this profitably in what he states would otherwise be an off night at the Warner his procedure being as follows:

Leading radio station cooperates with a lot of recognized air talent and orchestra and Bill has also promoted a line of girls from dancing studio, the amateur night feature being incorporated in the rest of the entertainment. Station and dance studio is paid off in theatre mentions, names carried in ads and also on stage as can be seen in accompanying (courtesy Gerstel Studio). Plenty of free air advertising is also thrown in as station is eager to build up many of its attractions through this idea.

In construction the show follows the style of a regular presentation, running about an hour and given twice, at 7:30 and 10:15. Acts are presented by M. C., who also handles the amateurs. Guest stars from night clubs and hotels are featured additionally.

Colonel Hendricks' Amateur Nite Radio Revue Finale

An "applause-o-meter" is used to record the amount of audience popularity of each amateur, and a cowbell to terminate the efforts of those more willing than talented. Prizes are all promoted from local furrier, who also guarantees any extra expenses whenever the gross on the night drops below certain set figures. Bill says the merchant has not been called upon so far.

Make 1935 Your Award Year

Ed Hart Clicks With Temple Contests

In conjunction with his showings on recent Shirley Temple features, City Manager Ed Hart, Walter Reade Plainfield, N. J., theatre reports good results from contests staged among local children on Saturday mornings at the Oxford Theatre, in that spot. The gag took the form of high type amateur contests, with Ed throwing in a lot of dressing on intelligence tests, as detailed by the Fox press books.

Children were allowed to enter any time in the week before opening, and on day of contests, Temple feature would be run first so that audience might be better judges of the children's efforts, after seeing the child starlet in action.

Regular M. C. was in charge to help the youngsters arrange their offerings and routine the event. Cash prizes were awarded the winners, and to appease those who finished outside the money, Ed contributed a pair of tickets to the next best 25.

Ed reports the stunt has been clicking consistently for him and with a few variations has it set for coming Temple pictures.

Alper's "Wiggs" Display

Murray Alper at the Commodore in Brooklyn, N. Y., comes through with another of his snappy lobby displays (see photo) on "Mrs. Wiggs." His "house" was constructed solely of egg and grapefruit boxes, with old fashioned stove, crude fence and imitation grass. Cutouts of players were planted at table and wax figure of farmer completed the display.

Make 1935 Your Award Year

Legion Ties In with Mott For "First World War"

For his "First World War" showing E. P. Mott, Worcester Theatre, Wooster, Ohio, contacted the American Legion on a benefit to raise funds for a new entrance to the high school auditorium. Legion officers sent letters to all school teachers asking them to aid in the sale of tickets and to urge pupils to see the film, emphasizing the fact that the Legion's profit was derived only from the advance sale. Legion boys built trench and dugout in lobby (see photo) and also stood guard.

Make 1935 Your Award Year

Elephant Ballys "Clive" for Deering

How he managed to lure the cautious pachyderm from the zoo, Francis Deering, State, Memphis, Tenn., doesn't say, but this member promoted the use of the city's pet elephant for a street bally on "Clive of India," draping the beast with theatre banners.

Through the cooperation of local high school dramatic club, Francis arranged the broadcasting of "Clive" radio playlet. For his street bally ushers were used, each carrying a letter of title and tea company donated India tea and sandwiches which were served on mezzanine; merchant also placed streamers on all grocery windows selling their product.

Make 1935 Your Award Year

Henderson Stages Toy Parade Matinee on "It's a Gift"

Leo Henderson, Idaho Theatre, Twin Falls, Idaho, staged an "It's a Gift" toy parade matinee with toy serving as admission. Papers came through with publicity, firemen repaired the toys and the associated charities were the benefactors of hundreds of toys. Boy Scouts aided in the distribution and plugged the matinee at their meetings.

Leaving from a prearranged meeting place the parade of children with their toys headed by Scout band, marched through streets to theatre where the band played selections before entering the house.

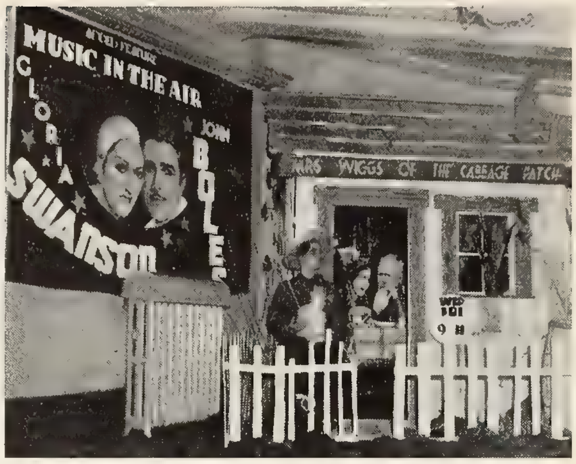
Make 1935 Your Award Year

Gilman Constructs New "Copperfield" Front

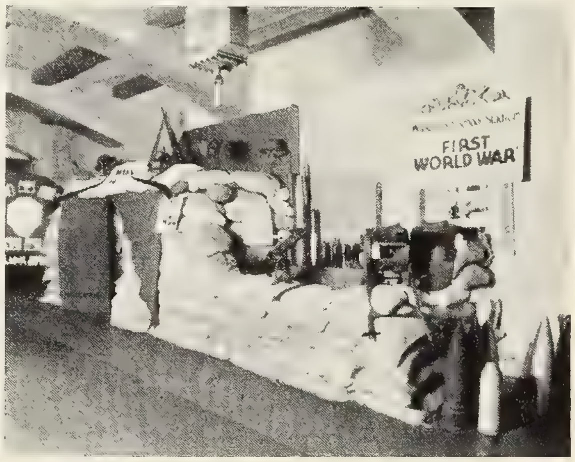
An entire new front was constructed by Sam Gilman, Loew's Harrisburg, Harrisburg, Pa., for "David Copperfield" (see photo). Sides and top of box office were covered with copper metallic paper with cutout letters painted a two tone bronze, purple and silver, trimmed with cromium molding.

At height of recent blizzard, Sam promoted old fashioned sleigh bally with bells, which was used three days ahead. Doorhangers were hung on all pay station telephone mouthpieces and book marks distributed by public, school and circulating libraries.

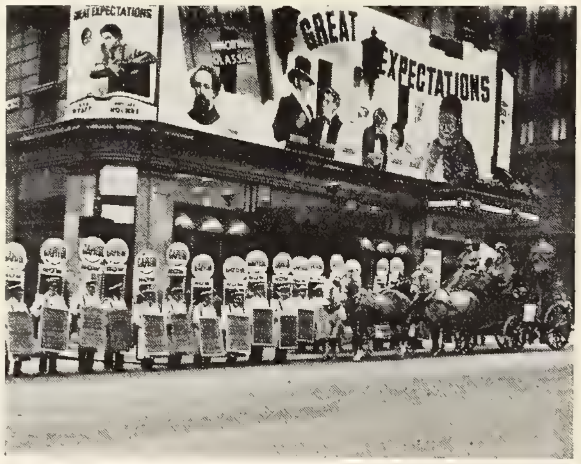
Small "I have in my heart" pamphlets were inserted in screening invitation envelopes and mailed to selected list. Leading card shop also enclosed one in each greeting card envelope.



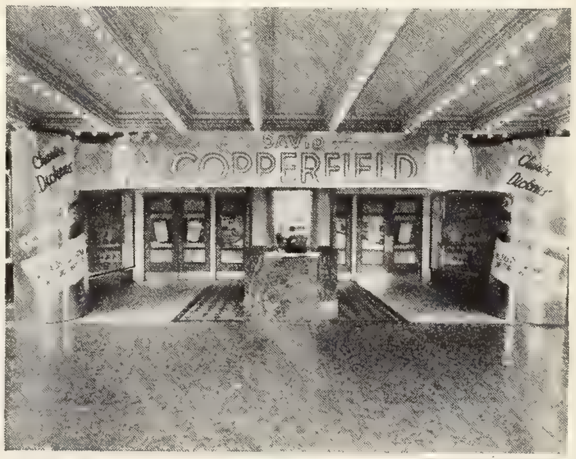
Alper's Atmospheric "Wiggs" Display



Mott's "World War" Lobby



Ditcham's "Copperfield" Sandwich Men



Gilman's Fine New Front

Novel Street Bally Sells "Copperfield" for Ditcham

Accompanying photo shows the way S. F. Ditcham, managing director, Capitol Theatre, London, England, sold "David Copperfield" to the Britishers with a couple of dozen sandwich men and stage coach bally with occupants in costume, offering free rides to theatre.

Giant cutouts atop marquee were illuminated at night and leading department store featured a display of Dickens relics.

Make 1935 Your Award Year

Cinema Club Officer Endorses "Clive"

Teachers of English, history, and those in grade schools Dick Wright reports were urged to attend "Clive of India" at the Warner, Youngstown, Ohio, by the president of the local Cinema Club, by means of signed post cards carrying impressive selling copy on the date.

All district A and P stores tied in on a plug for certain brand of tea, giving photos of Colman and Young to all purchasers. Book windows and co-op beauty parlor ads were also promoted.

Make 1935 Your Award Year

Goldberg Invites Clergy To "Anne of Green Gables"

Invitations to all clergymen in his county to attend "Anne of Green Gables" showing were issued by Andy Goldberg, Regent Theatre, Elizabeth, N. J., ministers in turn recommending it to their parishioners.

Standard Oil posted sign on bulletin boards suggesting that all employees see the picture. Cards were used in all buses and stills placed in window of leading dress shop.

Make 1935 Your Award Year

Stein Tells Riding Masters About "Broadway Bill"

Louis Stein at the Stanley, Newark, N. J., circularized all riding academies in and around town telling them about his "Broadway Bill" opening. Louis also covered apartments and hotels with theatre and real estate guides containing theatre ad.

Press book masked star contest was run in local papers offering tickets to first fifty guessing correctly. Leading jeweler used stills of Myrna Loy in attractive frames in window display.

Make 1935 Your Award Year

Gilbert Arranges Poll On Rogers Pictures

Manager H. J. Gilbert and Melvin Barnett, publicist at the Granada, Bluefield, West Va., stationed a girl in lobby to query exiting patrons on whether they preferred "County Chairman" to Rogers' previous "Judge Priest" opus. Votes were tabulated and published in papers and broadcast each evening. Arrangements were made with station to set up a studio in foyer with music and talk from picture serving as background. Interviews with patrons placing their votes was included.

Attractive girls covered offices distributing "Vote for Rogers" cards and rural districts were circularized with postcards from Rogers.

Purves Treats Patrons To "Imitation" Waffles

Anybody who had the price of admission to the Capitol in Sudbury, Ont., could step up to the lobby bar installed for the occasion and have pancakes on Jack Purves for his "Imitation of Life" date. Girl in addition to dispensing pancakes handed each femme patron recipe on cookies.

Hardware store came through with large window display of waffle irons and cutout of Claudette Colbert (see photo), copy reading, "Miss Colbert won't make waffles for you, but buy an iron and make your own." Restaurants, hotels and coffee shops hung signs mentioning free offer of pancakes at theatre.

Make 1935 Your Award Year

Brown Uses Shirley's Eyes As Part of Teaser Campaign

As part of his teaser campaign, Lou Brown, publicity director Loew's Palace, Washington, D. C., hung 25-foot banners on side wall of theatre showing Shirley's eyes and copy reading "Whose Bright Eyes are these?"

Through local distributor of electric refrigerator fifteen window displays consisting of cutouts and theatre plug were secured. Department store used enlargement of Shirley surrounded by dresses, stills and dolls and cardboard standees were sniped and placed in prominent windows.

Make 1935 Your Award Year

Smith Distributes Heralds With Daily Newspapers

J. O. Smith, Paramount, Ashland, Alabama, reports that he finds the most profitable way to distribute heralds is clipping them onto the daily papers. In that way he is sure of their commanding attention.

On "Bright Eyes" Smith covered the surrounding countrysides with one sheets and this in addition to announcements in all country schools helped spread news of Shirley's new opus.

Make 1935 Your Award Year

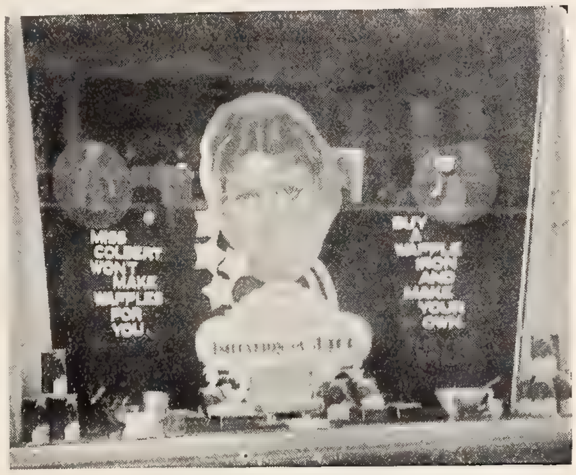
Gas Station Mails Heralds with Bills

A tieup was arranged with local gas station by Milt Harris, exploiteer, Loew's State, Cleveland, Ohio, for the mailing of "Clive of India" announcements with all monthly bills. Five and ten featured "Clive" sundae and plugged it on all menus in branches. *Liberty* and telegraph boys bicycled to theatre, each boy wearing silk badge and bikes carrying signs, sound truck preceding parade.

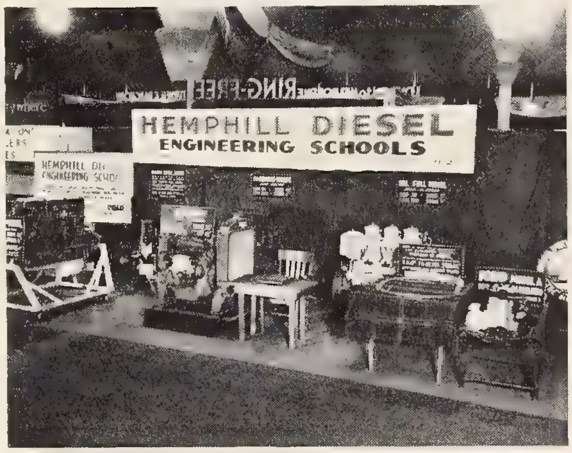
Make 1935 Your Award Year

STRAND
JOHNSONS' BABOONA
STRAND
WOW
WOW

Stubblefield's "Baboona" Cannibals


MISS COLBERT WON'T MAKE WAFFLES FOR YOU
BUY A WAFFLE IRON AND MAKE YOUR OWN
IMITATION OF LIFE

Purves' "Imitation" Window Tieup



Murphy-Rosenstein "Streak" Display

SMOOT
SMOOT THEATRE
FEATURE PHOTO PLAYS

Yearsley's "Quints" Clothes Line

Duffus Secures Coverage On "David Copperfield"

Carlton Duffus, director of advertising, Century Theatre, Minneapolis, Minn., on tiein with store featured dress copied from model in "Copperfield," securing mention in silk sale ad and window display carrying stills of Maureen O'Sullivan and Madge Evans wearing gowns from picture. Ad was run in all papers asking for old editions of the book for display purposes. These were used in window of leading book store with studio script.

On opening day, head of school board was invited to showing, which returned cut and story in weekly issue of school paper. The famous Micawber thrift message was promoted for bank tieups in windows in all branches.

Duffus generously shares credit for this campaign with Harold Kaplan, manager; Morris Abrams, M-G-M exploiteer, and George Tharp, assistant.

Stubblefield Uses Zulu Bally for "Baboona"

A ballyhoo truck for "Baboona" consisting of 28 sheets, grass hut and four negroes dressed as cannibals beating tom toms (see photo) was conceived by Flynn Stubblefield at the Strand in Louisville, Ky.

The entire lobby was decorated with green and brown crepe paper, mounted wild birds and animals borrowed from taxidermist and concealed public address system ran record emitting cries of jungle beasts.

Newspaper contest on "My most thrilling adventure" was arranged for cash and ticket prizes, winner of local prize to compete with winners in other cities for trip to Africa offered by Fox. Sporting goods stores used window displays of firearms with stills showing the Martin Johnsons using advertized rifles.

Make 1935 Your Award Year

Fountains Feature Sandwich For Rotsky's "Minister" Date

George Rotsky, Palace, Montreal, arranged with chain drug stores to feature a special apple and cheese sandwich, purported to be a favorite of Katharine Hepburn, tying in copy on "Little Minister," currently playing. George also managed to get the sandwich plugged over radio on household hints program.

Make 1935 Your Award Year

Showmen Plant "Silver Streak" in Auto Show

The only theatre to be represented in the Los Angeles automobile show was the Downtown, according to Manager Melvin Murphy and Jaik Rosenstein, publicist, who arranged with the Diesel Company to display a miniature "Silver Streak" in their booth (see photo) with theatre card.

Railroad cards with copy "What does the future hold for you as a railroad employee" were posted in and around all rail and trolley terminals. Living billboard was used with trailer projected on glass screen, and jumbo telegrams posted in Western Union offices.

Make 1935 Your Award Year

Another Clothes Line For the "Quints"

The clothespin and diaper manufacturers must be celebrating a lot of prosperity to judge from the campaigns on the Dionne quintuplets short. Bill Yearsley, Warner representative in Parkersburg, West Va., now gets in line with baby wash day in the lobby of the Smoot (see photo) and makes it more personal by indicating to which infant the diapers belong.

Bill reports the display pleased the ladies and that further attention was whipped up by the numerous breaks given the showing by the local press.

Make 1935 Your Award Year

Paper Goes to Town On "Copperfield"

The press buildup given "Copperfield" at the Warner, Youngstown, Ohio, may have had something to do with the holdover on that attraction judging from some of the tear sheets Dick Wright sends in from the *Sunday Vindicator*. Not only did that sheet run an eight-column art spread, but also urged attendance editorially in a following four-column bold face caption.

QUIET PLEASE!

In your eager desire to effect a good showing, have you been too preoccupied with mailing reports, making outside contacts and selling your attractions without giving your utmost attention to the proper atmosphere in the presentation of your entertainment? Common courtesy and intelligent operation of your theatre demand that every precaution possible be made to insure a quiet and refined atmosphere for your patrons' comfort. Confidence and enjoyment of your programs can only be attained by your watchfulness of these elements. Unnecessary noises which may seem inconsequential to you not only disturb your patrons but can easily wreck their entire evening of anticipated enjoyment.

Play safe . . . train your service staff to eliminate all unnecessary conversation between staff members. In working a capacity house, minimize announcements to subdued tones. Impress your operators with the importance of low tone conversations so they will not be heard in the auditorium above your sound. Adjust door checks for quiet and proper operation and eliminate rattles and squeaks in seat standards and sockets. Instruct your doorman in the proper operation of his ticket chopper; make sure that your stage equipment operates as noiselessly as possible; and educate your staff members to report to you other annoyances which may come from pounding lobby radiators. Check regularly for loose hand rails, improper adjustment of toilet room fixtures and drinking fountains.

In double checking your house operation don't overlook the fact that your own office can be of assistance in minimizing noise. Satisfy yourself that your theatre is as near "quiet-proof" as possible. You will not only be amply repaid with the effectiveness of a refined atmosphere but you will also be rendering a distinctive service to your patrons.

—By DICK WRIGHT, *District Manager, in Warner Theatres Ohio "Mouthpiece"*

Various Exploitations On "Bengal Lancer"

Frank Moneyhan at the Indiana in Indianapolis, Ind., highlighted his "Bengal" campaign with a street patrol of National Guardsmen in lancer costumes and pith helmets.

F. H. Read, Paramount, Atlanta, Ga., took advantage of local polo matches to break papers with stories paralleling army polo and peg-pulling sequences in picture.

A radio contest was promoted by the publicity staff of the Denham Theatre in Denver, Colo., for the best amateur talent to broadcast a radio playlet on "Lancer." Lobby stunts consisted of guard in lancer uniform and rifle, with girls dressed as nautch dancers distributing samples of French candy.

Make 1935 Your Award Year

And Now, Ed Siegal

Add to the various and sundry ways that the boys in the field have advertised the Dionne Quintuplets short that of Ed Siegal, Ritz Theatre, Pittsburgh, Pa., who forwards display illustrated in accompanying photo.

A Day in the Life of the Dionne Quintuplets
Ritz Theatre

Siegal's "Dionne" Lobby Display

Clubwomen Aid Drissel On "Copperfield" Drive

At a regular monthly meeting three weeks ahead of his opening, Manager Roscoe Drissel, Loew's, Wilmington, Del., secured the aid of the Federation of Women's Clubs to put over "Copperfield," a resolution being passed that every affiliated club would work on the date.

Immediately, the next weekly broadcast sponsored by the local Better Films Council was given over to the picture, the Delaware branch of the Association of University Women fell in line, bulletins planted in all club headquarters, and the Telephone Committee of the Films Council went into action with each of the members calling 10 others about the picture, who in turn called 10 more, etc.

Lands School Endorsement

For the first time on this date, Drissel reports success in getting the superintendent of public schools to endorse a picture, and another "first" took the form of a preview at the most important local private school. Heads of other hard-to-penetrate private and parochial schools were invited with good results from this quarter. Copperfield booklets were also distributed to school libraries through the approval of the board of education.

Roscoe was additionally able to do a bit of selling to put over the fountain pen press book tieup, and succeeded in promoting one of his stores to stock up on the item and get behind the contest. Radio of course was enlisted, and besides the free plugs from various quarters the picture playlet was broadcast.

Most interesting is that Drissel's First Mention campaign contained a number of follow up ideas and angles put to work after the picture opened, many of which he feels helped in the daily buildup of his grosses.

Managers to Divvy In Fox Bonus Plan

Fox Midwest Theatres, under the supervision of Elmer Rhoden, division chief, have recently inaugurated a managers' and employees' participation drive, based upon the net cash return improvement over the first quarter of 1934. The expectancy of par figures for each situation will be the net cash returns made the first 13-week period. Individual managers will participate in the excess net cash return for each situation.

Theatres are classified in three groups as follows: Houses having a weekly gross of $2,250 or over are placed in "Class A," managers in these spots to receive five per cent of all cash return in excess of par.

"Class B" includes theatres with grosses of between $1,500 and $2,250, where managers will take down seven and one-half per cent of the net cash returns. Houses grossing under $1,500 will return managers 10 per cent of all cash returns over par.

In situations supervised by City Managers, these executives will retain one-third, the managers one-third and remainder to theatre employees. In other spots, participation money will be divided equally among the manager and house staff, manager to use his discretion in dividing up the 50 per cent that goes to the personnel.

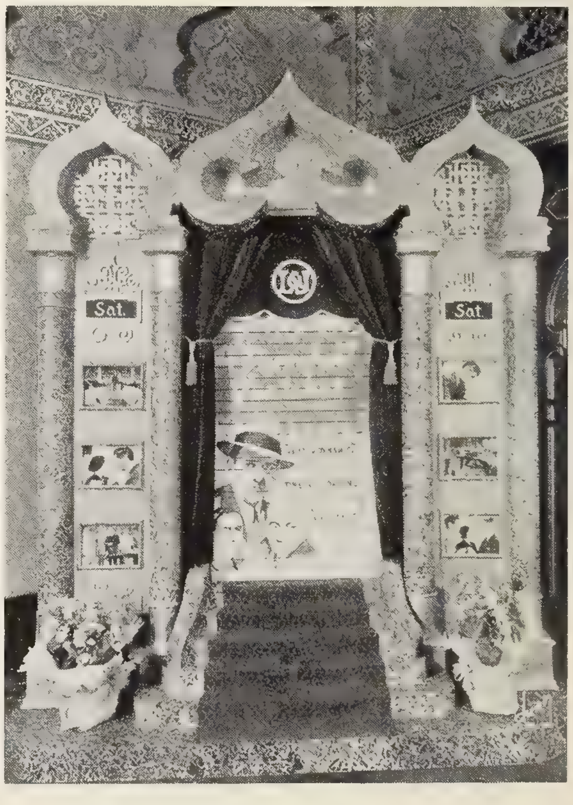
Three additional prizes will be available to best cashiers, doormen, ushers, operators, janitors, district managers and district bookers also coming in for part of the divvy.

Make 1935 Your Award Year

Venetian-Blind Action Introduced by Whitaker

What he terms "Venetian blind" action has been introduced by L and J City Manager E. E. Whitaker in a unique kind of lobby shadow box display on "President Vanishes" at the Fox, Atlanta, Ga.

Small motor turns the blind, portraits painted on one side with catchlines on the reverse. Motor is geared so that blind turns four times a minute, just fast enough but not too fast to prevent easy reading of the copy.



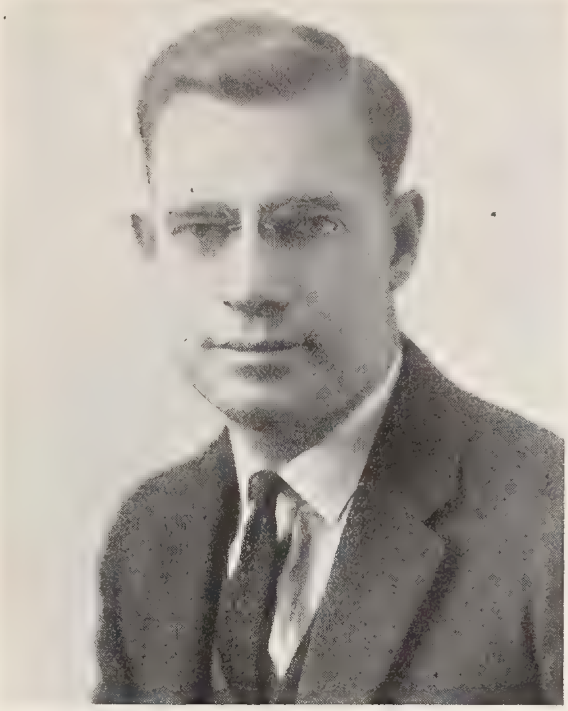
Whitaker's Animated "Blind" Shadow Box

"THERE AREN'T ANY SMALL TOWNS"

Wisconsin Member Argues Size of Community Has Little Bearing on Pictures' Success or Failure

by FRED HINDS

Strand, Whitewater, Wis.



FRED HINDS has his opinions on small town operation and states them vigorously in these columns, bringing into discussion the meaning of a phrase that has undoubtedly affected the grosses of many an attraction, good and indifferent. Hinds has been around. He has operated in the big cities and the small spots, for the circuits, the independents and now on his own. He knows well whereof he speaks, and whether or not readers agree with him unanimously or otherwise, Fred's article makes darn good reading.—A-MIKE.

Ever since the days of "The Great Train Robbery" (1905) and "Queen Elizabeth" (1912) we've been reading and listening to such phrases as: "Not a small town picture." . . . "Will probably go in big cities, but no good *in* small towns." . . . "Too high brow for my little situation." . . . "May be all right for the intelligentsia, but not small town material." And during these 23 years we've wondered what phrases like that are all about.

Perhaps our interpretation of a small town . . . anything under 10,000 population . . . may be wrong. Our personal experience goes no further down than 3,100 population; and no higher than 600,000 . . . but we've found that a picture which stimulates a big gross in a sizable city also gathers big receipts in a small town . . . comparatively. Coming down to cases, take some of this season's outstanding successes: "Chained," "Judge Priest," "Forsaking All Others," "Mrs. Wiggs of the Cabbage Patch," "Anne of Green Gables," "The Little Minister," "The Barretts of Wimpole Street," "Bright Eyes," "The Mighty Barnum," "Imitation of Life," "College Rhythm," "The Count of Monte Cristo," "David Copperfield," ad infinitum. Yo other small towners! Didn't these pictures do business in your town, as they did here? There may be one or two exceptions, as there are to every rule; but we still fail to find any just application of the phrase, "Not a small town picture" in any generalization.

Never Heard the Phrase

During nearly half of our twenty odd years in the show business, we managed theatres for chains in large cities. We've never once heard the phrase, "Not a big town picture." It has been noted, of course, that Westerns have no place in an important first run; but neither has a Western, to our knowledge, ever broken any records in small towns. One could scarcely call the epic, "The Covered Wagon," a Western, in the sense in which it is used here.

If the reporters refer to towns under 1,000 population, we are in no position to argue the matter. But certainly Whitewater, with its 3,500 population, is a small town. Are people so different, so very suburban, in the limited compass of a couple of thousand of population? Cinematically speaking, we find them no different, and their requirements no less, in a city of three and one-half thousand than in one hundred times as large. In 1919 we advertised the film successes of that year in Minneapolis and St. Paul for the old F. & R. circuit. In 1920 we advertised them in an Iowa town of 3,100 . . . and the same pictures were the successes of the latter situation; every one!

The writer has been in some situations under 1,000 population . . . theatres redolent with heavy odors reminiscent of barnyards; where the projection machines were vying with the sound system to see which could create the greatest noise; where it would have been difficult enough to understand the words without any interference from worn out projectors; where the picture on an alleged screen jumped in unison with decayed intermittents; and where the janitor, if any, brushed up lightly here and there a couple of times a month. This is not what we mean by a small town.

The writer has been in a few towns under 1,000 population, and scores under 5,000 population, where the projection, sound, seating and atmosphere is exactly on a par with the largest theatres. The big city theatre has, of course, a much more auspicious building, more elaborately appointed, but, if "the show's the thing," it's no better than the properly outfitted small town. We have our Western Electric or RCA sound systems, our new type projectors with latest arcs, our comfortably upholstered seats, our thick carpets, our experienced employees. We present first run pictures at approximately the same show as the larger cities.

Presumably farmers bear the greatest brunt of the differentia. Why? They go to college and play golf now. Possibly, as a class more of them like Westerns than any other division of patronage; but we find a large number of town people who also like them. We recall scores of farmers driving in to see "The Barretts of Wimpole Street" and "David Cooperfield" . . . more than the number who make it a point to take in Westerns. As a matter of fact, through the entirely natural process of educational improvement in both motion picture entertainment and prospective patrons of this amusement, our personal box-office discovery is that the time honored Western is in a state of prodigious decline.

"A Hit Is A Hit"

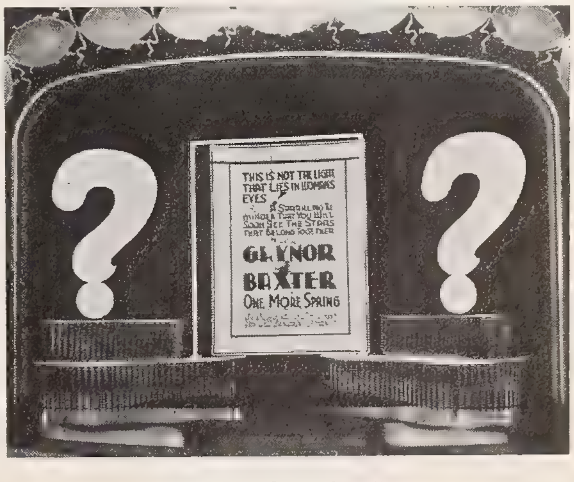
The very fact that practically all of the major distributors await reaction of first runs before allocating percentage pictures under their contracts is proof that a hit is a hit in a big city or small town. A mistake or two is made now and then, but the determined percentage engagements represent the "clickers" with what amounts to monotonous regularity. Likewise, circuits await the reaction of their own key spots before determining the days of the week on which the various subjects will play all subsequent runs . . . which far outnumber the keys.

To our knowledge, the only possible difference might be in the case of the ultra-high brow picture, where the 8,000 members of the "400" in a big city provide sufficient prospects that the 40 members in a small town cannot provide . . . but these are very rare exceptions. After eleven years of watching box-offices in large cities and eleven years watching them in small towns, we say "There are no small towns."

Make 1935 Your Award Year

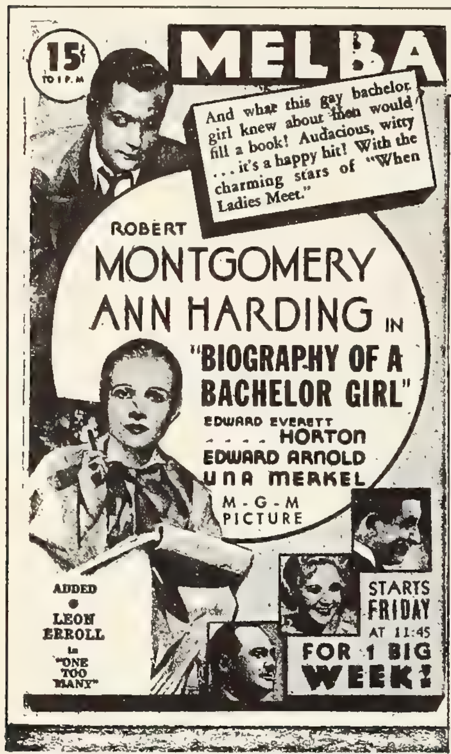
Simons' Novel Illusion

Jack Simons, Poli Theatre, Hartford, Conn., is using an illusion effect for "One More Spring" that is secured by hanging an electric light bulb by a shoestring from the top of card (see photo). Light goes on and off and keeps 'em guessing.



Simons' Light Bulb Illusion

REPRESENTATIVE NEWSPAPER ADS



MELBA

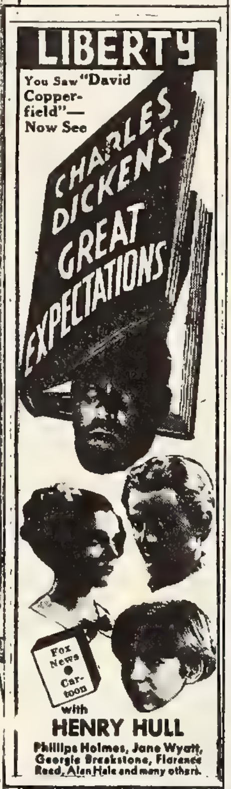
15¢ TO 1 P.M.

And what this gay bachelor girl knew about men would fill a book! Audacious, witty . . . it's a happy hit! With the charming stars of "When Ladies Meet."

ROBERT MONTGOMERY
ANN HARDING IN
"BIOGRAPHY OF A BACHELOR GIRL"
EDWARD EVERETT - - - - HORTON
EDWARD ARNOLD
UNA MERKEL
M-G-M PICTURE

ADDED ● LEON ERROLL in "ONE TOO MANY"

STARTS FRIDAY AT 11:45
FOR 1 BIG WEEK!

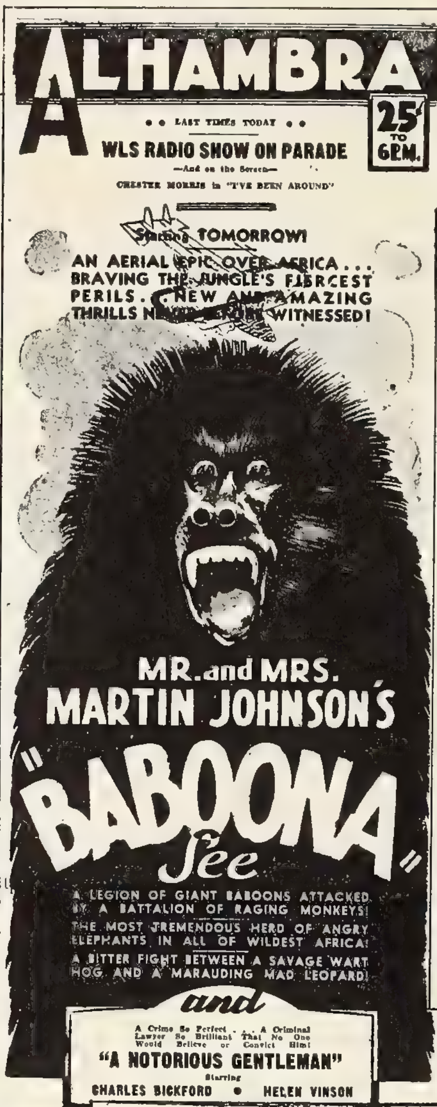


LIBERTY

You Saw "David Copperfield"— Now See
CHARLES DICKENS' GREAT EXPECTATIONS

Fox News ● Cartoon

with HENRY HULL
Phillips Holmes, Jane Wyatt, Georgie Breakstone, Florence Reed, Alan Hale and many others.



ALHAMBRA

25¢ TO 6 P.M.

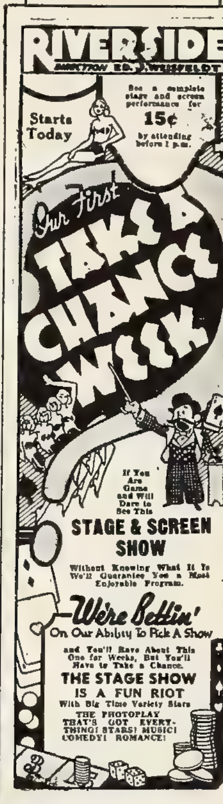
● ● LAST TIMES TODAY ● ●
WLS RADIO SHOW ON PARADE
—And on the Screen—
CHESTER MORRIS in "I'VE BEEN AROUND"

Starting TOMORROW!
AN AERIAL EPIC OVER AFRICA . . . BRAVING THE JUNGLE'S FIERCEST PERILS . . . NEW AND AMAZING THRILLS NEVER BEFORE WITNESSED!

MR. and MRS. MARTIN JOHNSON'S
"BABOONA"
See
A LEGION OF GIANT BABOONS ATTACKED BY A BATTALION OF RAGING MONKEYS!
THE MOST TREMENDOUS HERD OF ANGRY ELEPHANTS IN ALL OF WILDEST AFRICA!
A BITTER FIGHT BETWEEN A SAVAGE WART HOG AND A MARAUDING MAD LEOPARD!

and

A Crime So Perfect . . . A Criminal Lawyer So Brilliant That No One Would Believe or Convict Him!
"A NOTORIOUS GENTLEMAN"
Starring
CHARLES BICKFORD ● HELEN VINSON



RIVERSIDE
DIRECTION ED. J. WEISFELDT

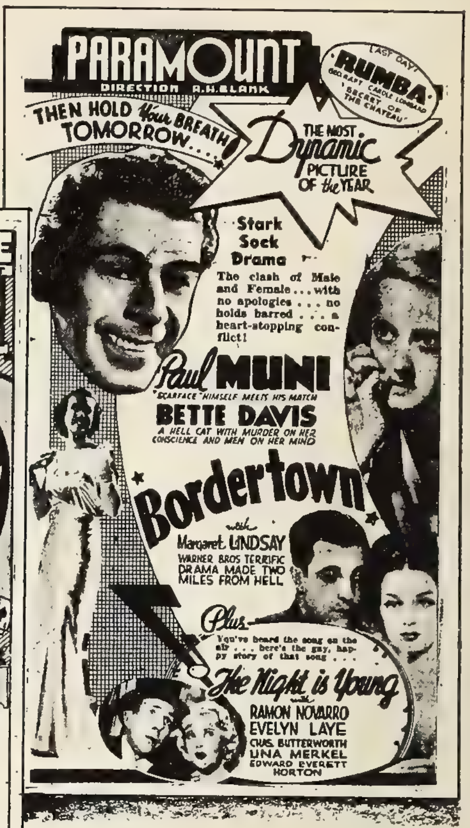
Starts Today

See a complete stage and screen performance for 15¢ by attending before 1 p.m.

Our First TAKE A CHANCE WEEK

If You Are Game and Will Dare to See This
STAGE & SCREEN SHOW
Without Knowing What It Is We'll Guarantee You a Most Enjoyable Program.

—We're Bettin'
On Our Ability To Pick A Show
and You'll Rave About This One for Weeks, But You'll Have to Take a Chance.
THE STAGE SHOW IS A FUN RIOT
With Big Time Variety Stars
THE PHOTOPLAY THAT'S GOT EVERYTHING! STARS! MUSIC! COMEDY! ROMANCE!



PARAMOUNT
DIRECTION A. H. BLANK

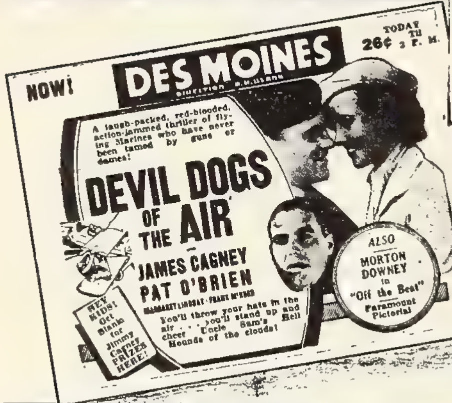
LAST DAY! "RUMBA" GEO. RAFT CAROLE LOMBARD "SECRET OF THE CHATEAU"

THEN HOLD Your BREATH TOMORROW....
THE MOST Dynamic PICTURE OF the YEAR

Stark Sock Drama
The clash of Male and Female . . . with no apologies . . . no holds barred . . . a heart-stopping conflict!

Paul MUNI
"SCARFACE" HIMSELF MEETS HIS MATCH
BETTE DAVIS
A HELL CAT WITH MURDER ON HER CONSCIENCE AND MEN ON HER MIND
Bordertown
with Margaret LINDSAY
WARNER BROS TERRIFIC DRAMA MADE TWO MILES FROM HELL

Plus
You've heard the song on the air . . . here's the gay, happy story of that song . . .
The Night is Young
with RAMON NOVARRO
EVELYN LAYE
CHAS. BUTTERWORTH
UNA MERKEL
EDWARD EVERETT HORTON



NOW!
DES MOINES
DIRECTION A. H. BLANK
TODAY TIL 26¢ 2 P. M.

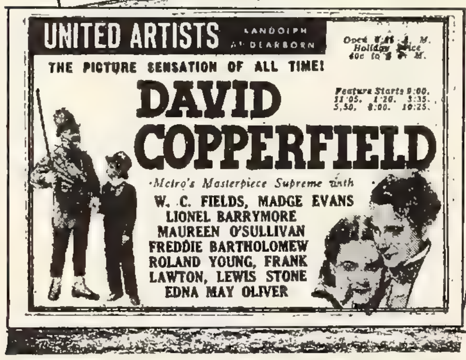
A laugh-packed, red-blooded, action-jammed thriller of flying Marines who have never been tamed by guns or dames!

DEVIL DOGS OF THE AIR
JAMES CAGNEY
PAT O'BRIEN
MARGARET LINDSAY · FRANK McHUGH

You'll throw your hats in the air . . . you'll stand up and cheer Uncle Sam's Hell Hounds of the clouds!

HEY KIDS! Get Blanks for Jimmy Cagney PRIZES HERE!

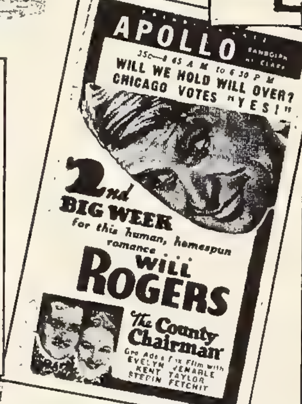
ALSO MORTON DOWNEY in "Off the Beat" Paramount Pictorial



UNITED ARTISTS RANDOLPH AT DEARBORN
Open 8:45 A. M. Holiday Price 40c to 2 P. M.

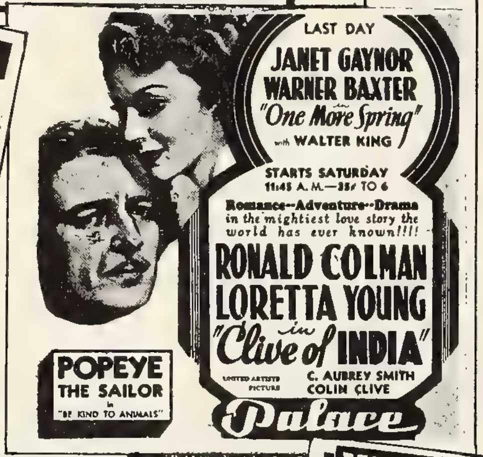
THE PICTURE SENSATION OF ALL TIME!
DAVID COPPERFIELD
Feature Starts 9:00, 11:05, 1:20, 3:35, 5:50, 8:00, 10:25.

Metro's Masterpiece Supreme with
W. C. FIELDS, MADGE EVANS
LIONEL BARRYMORE
MAUREEN O'SULLIVAN
FREDDIE BARTHOLOMEW
ROLAND YOUNG, FRANK LAWTON, LEWIS STONE
EDNA MAY OLIVER



APOLLO RANDOLPH AT CLARK
35c—8:45 A. M. to 6:30 P. M.
WILL WE HOLD WILL OVER? CHICAGO VOTES "YES!"

2nd BIG WEEK
for this human, homespun romance . . .
WILL ROGERS
"The County Chairman"
Geo. Ade's Fox Film with EVELYN VENABLE, KENT TAYLOR, STEPIN FETCHIT



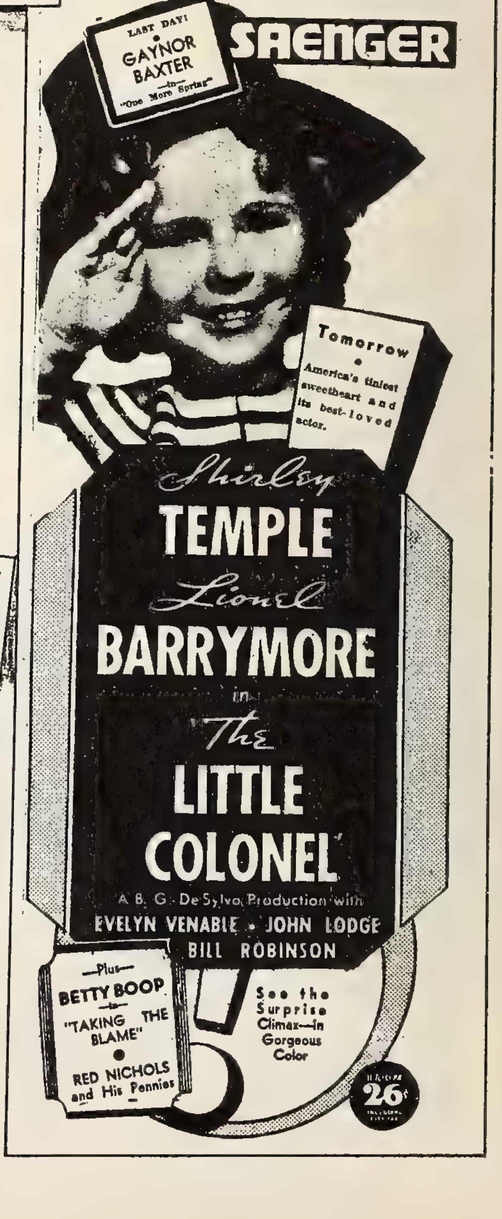
LAST DAY
JANET GAYNOR
WARNER BAXTER
in "One More Spring"
with WALTER KING

STARTS SATURDAY
11:45 A. M.—35¢ TO 6

Romance--Adventure--Drama
in the mightiest love story the world has ever known!!!!
RONALD COLMAN
LORETTA YOUNG
in "Clive of INDIA"
UNITED ARTISTS PICTURE
C. AUBREY SMITH
COLIN CLIVE

POPEYE THE SAILOR in "BE KIND TO ANIMALS"

Palace



SAENGER

LAST DAY! ● GAYNOR BAXTER —in— "One More Spring"

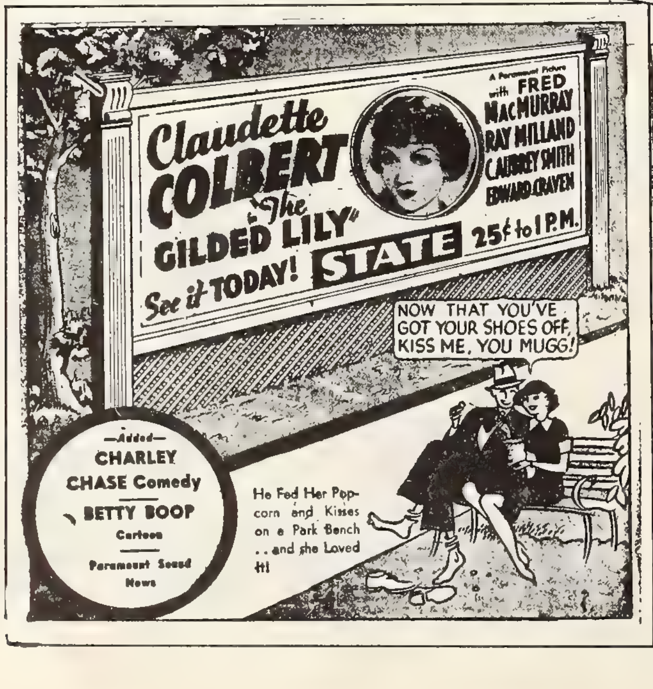
Tomorrow ● America's tiniest sweetheart and its best-loved actor.

Shirley TEMPLE
Lionel BARRYMORE
in The LITTLE COLONEL
A B. G. DeSylva Production with
EVELYN VENABLE ● JOHN LODGE
BILL ROBINSON

—Plus— BETTY BOOP —in— "TAKING THE BLAME" ● RED NICHOLS and His Pennies

See the Surprise Climax—in Gorgeous Color

26¢

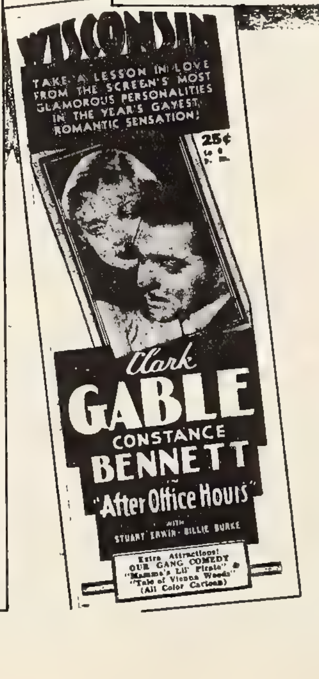


A Paramount Picture
Claudette COLBERT
"The GILDED LILY"
with FRED MacMURRAY
RAY MILLAND
C. AUBREY SMITH
EDWARD CRAVEN
25¢ to 1 P.M.
See it TODAY! STATE

NOW THAT YOU'VE GOT YOUR SHOES OFF, KISS ME, YOU MUGG!

—Added— CHARLEY CHASE Comedy
BETTY BOOP Cartoon
Paramount Sound News

He Fed Her Popcorn and Kisses on a Park Bench . . and she Loved It!



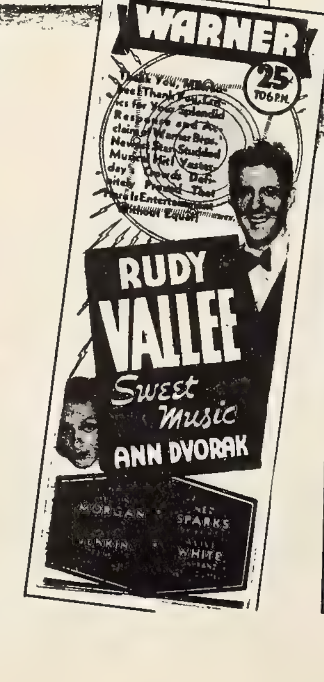
WISCONSIN

TAKE A LESSON IN LOVE FROM THE SCREEN'S MOST GLAMOROUS PERSONALITIES IN THE YEAR'S GAYEST ROMANTIC SENSATION!

25¢ to 6 P. M.

Clark GABLE
CONSTANCE BENNETT
"After Office Hours"
WITH STUART ERWIN · BILLIE BURKE

Extra Attractions! OUR GANG COMEDY "Mamma's Lil' Pirate" & "Tale of Vienna Woods" (All Color Cartoon)



WARNER

25¢ TO 6 P.M.

Thank You, [illegible] . . . Thank You, [illegible] for Your Splendid Response and Acclaim of Warner Bros.' Newest Star-Studded Musical Hit! Yesterday's Crowds Definitely Proved That Here Is Entertainment Without Equal!

RUDY VALLEE
Sweet Music
ANN DVORAK

MORGAN SPARKS [illegible] WHITE

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
AMBASSADOR			
"Wilderness Mail"	Story, James Oliver Curwood. Director: Forrest Sheldon.	Kermit Maynard, Sid Saylor, Fred Kohler.	Shooting
CHARLES CHAPLIN			
Chaplin Prod. No. 5	Original screen play, Charles Chaplin. Director: Charles Chaplin.	Charles Chaplin, Paulette Goddard, Carter DeHaven, Henry Bergman.	Shooting
COLUMBIA			
"Hot News"	Original screen play, Anthony Coldewey. Director: Lambert Hillyer.	Richard Cromwell, Billie Seward, Wallace Ford, Jack LaRue.	Shooting
"Party Wire"	Original, Bruce Manning, Vera Caspary. Screen play, John Howard Lawson, Ethel Hill. Director: Erle Kenton.	Jean Arthur, Victor Jory, Clara Blandick, Charlie Grapewin, Geneva Mitchell.	Shooting
"Air Fury"	Screen play, J. Griffin Jay, Grace Nevill. Director: Al Rogell.	Ralph Bellamy, Tala Birell, Victor Kilian, Billie Seward, Douglas Dumbrille.	Shooting
FOX			
"Gaucho Lover"	From an original, Gordon Morris. Adaptation, Ernest Pascal, Bradley King. Director: James Tinling.	Warner Baxter, Ketti Gallian, John Miljan, Armida, J. Carrol Naish, Blanca Vischer, Rita Cansino, Soledad Jiminez, George Irving, Jack LaRue.	Shooting
"It's A Small World"	Based on a short story, Albert Treynor. Screen play, Gladys Lehman, Sam Hellman. Director: Irving Cummings.	Spencer Tracy, Wendy Barrie, Chas. Sellon, Virginia Sale, Raymond Walburn, Irving Bacon.	Shooting
"Redheads on Parade"	Original story, Gertrude Purcell, Don Hartman, Jay Gorney. Screen play, Don Hartman, Rian James. Director: Norman McLeod.	John Boles, June Knight, Alan Dinehart, Jane Withers, Jack Haley, Herman Bing, Wm. Austin, Grant Mitchell.	Shooting
"Doubting Thomas"	Based on stage play, Geo. Kelly. Adaptation, Bartlett Cormack. Director: David Butler.	Will Rogers, Billie Burke, Alison Skipworth, Sterling Holloway, Andrew Tombes, Frances Grant, Gail Patrick, Frank Albertson.	Shooting
"Heaven's Gate"	From a story, Florence Leighton Pfalzgraf. Adaptation, Stephen Avery. Screen play, Stephen Avery, Allen Rivkin. Director: John Robertson.	Shirley Temple, Joel McCrea, Lyle Talbot, Rosemary Ames, Doris Nolan.	Shooting
"Man Proposes"	Based on story, Sidney Skolsky, Claude Binyon. Screen play, Wm. Hurlbutt. Director: Wm. Seiter.	James Dunn, Mae Clarke, Neil Hamilton.	Shooting
"Secret Lives"	From a story, Ilya Zorn. Director: Bruce Humberstone.	Mona Barrie, Gilbert Roland, Hardie Albright, Herbert Mundin, Nick Foran, Donald Cook.	Shooting
INVINCIBLE			
"Public Opinion"	Original screen play, Karen de Wolf. Director: Frank Strayer.	Lois Wilson, Crane Wilbur, Shirley Grey, Luis Alberni, Andres de Segurola, Florence Roberts, Gertrude Sutton, Ronnie Cosbey.	Shooting
METRO-GOLDWYN-MAYER			
"Age of Indiscretion"	Story, screen play, Leon Gordon. Director: Edward Ludwig.	May Robson, Madge Evans, Ralph Forbes, Shirley Ross, Adrian Morris, Una Merkel, Samuel Hinds, Mary Jo Matthews, Flush.	Shooting
"Order Please"	Stage play, Edward Childs Carpenter. Adapted, Frank Davis. Director: Jack Conway.	Conrad Nagel, Steffi Duna, Nat Pendleton, Harvey Stephens, Louise Henry, Leila Bennett, Franchot Tone, Una Merkel.	Shooting
"China Seas"	Novel, Crosbie Garstin, Adaptation, Jules Furthman. Director: Tay Garnett.	Wallace Beery, Clark Gable, Jean Harlow, Dudley Digges, Lewis Stone, Charles Butterworth, Robert Benchley.	Shooting
PARAMOUNT			
"The Crusades"	Screen play, Harold Lamb, Dudley Nichols, Waldemar Young. Director: Cecil B. DeMille.	Henry Wilcoxon, Loretta Young, Ian Keith, Alan Hale, Pedro de Cordoba, Katherine DeMille, Ramsey Hill, C. Henry Gordon, George Barbier, C. Aubrey Smith, Lumsden Hare, Hobart Bosworth.	Shooting
"People Will Talk"	From original, Sophie Kerr and an original by F. Hugh Herbert. Screen play, Herbert Fields. Director: Alfred Santell.	Charlie Ruggles, Mary Boland, Leila Hyams, Dean Jagger, Ruthelma Stevens, Stanley Andrews, Sarah Edwards.	Editing
"The Glass Key"	Original, Dashiell Hammett. Screen play, Kathryn Scola, Kubec Glasmon. Director: Frank Tuttle.	George Raft, Rosalind Culli, Edward Arnold, Ray Milland, Dean Jagger.	Shooting
RKO RADIO			
"Becky Sharp"	Play, Langdon Mitchell. From novel, "Vanity Fair," Wm. Makepeace Thackery. Screen play, Francis Edw. Faragoh. Director: Rouben Mamoulian.	Miriam Hopkins, Alan Mowbray, Mrs. Leslie Carter, Wm. Stack, Frances Dee, Nigel Bruce, Cedric Hardwicke, Billie Burke.	Shooting
"Sylvestre Bonnard"	Novel, "Crime of Sylvestre Bonnard": Anatole France. Screen play, Francis Faragoh. Director: Geo. Nicholls, Jr.	Anne Shirley, Helen Westley, O. P. Heggie, Trent Durkin, Elizabeth Patterson.	
"The Informer"	Original, Liam O'Flaherty. Screen play, Dudley Nichols. Director: John Ford.	Victor McLaglen, Heather Angel, Preston Foster, Margot Grahame, Wallace Ford, J. M. Kerrigan, Joe Sauers.	Shooting
"Village Tale"	Novel, Phil Stong. Screen play, Allan Scott. Director: John Cromwell.	Randolph Scott, Kay Johnson, Janet Beecher, Robert Barrat, Dorothy Burgess, Edward Ellis, Ray Mayer, Guinn Williams, Donald Meek, Chas. Bennett.	Shooting
"Break of Hearts"	Story, Lester Cohen. Screen play, Sarah Y. Mason, Victor Heerman. Director: Phillip Moeller.	Katharine Hepburn, Charles Boyer, John Beal, Inez Palange.	Shooting
UNITED ARTISTS			
"Cardinal Richelieu"	Screen play, Nunnally Johnson, Cameron Rogers. Director: Rowland Lee.	George Arliss, Edward Arnold, Maureen O'Sullivan, Frances Lister, Cesar Romero, Halliwell Hobbs.	Shooting
UNIVERSAL			
"Werewolf of London"	Story, Robert Harris. Director: Stuart Walker.	Henry Hull, Valerie Hobson, Warner Oland, Lester Matthews, Clark Williams.	Editing
"Mister Dynamite"	Story, Dashiell Hammett. Screen play, Harry Clork, Doris Malloy. Director: Alan Crosland.	Edmund Lowe, Jean Dixon, Esther Ralston, Victor Varconi, Verna Hillie, Jameson Thomas, Matt McHugh, Joyce Compton, Mary Wallace.	Shooting
WARNER BROS.-FIRST NATIONAL			
"A Midsummer Night's Dream"	Wm. Shakespeare's play. Original music by Mendelssohn, arranged by Erich Wolfgang Korngold. Screen play, Chas. Kenyon, Mary McCall, Jr. Directors: Max Reinhardt, Wm. Dieterle.	James Cagney, Dick Powell, Joe E. Brown, Jean Muir, Frank McHugh, Ian Hunter, Hugh Herbert, Anita Louise, Victor Jory, Mickey Rooney, Olivia de Haviland, Dewey Robinson, Ross Alexander, Hobart Cavanaugh, Grant Mitchell, Nina Theilade, Arthur Treacher.	Shooting
"Oil for the Lamps of China"	From novel, Alice Tisdale Hobart. Screen play, Laird Doyle. Director: Mervyn LeRoy.	Pat O'Brien, Josephine Hutchinson, John Eldredge, Jean Muir, Lyle Talbot, Ronnie Cosbey, Donald Crisp.	Shooting
"Dinky"	Original story, John Fante, Frank Fenton, Samuel Gilson Brown. Adaptation, screen play, Harry Sauber. Director: D. Ross Lederman.	Jackie Cooper, Mary Astor, Sidney Miller, Roger Pryor, Jimmy Butler, George Ernest.	Shooting
"The Farrell Case"	Story, screen play, Seton I. Miller. Director: Wm. Keighley.	James Cagney, Ann Dvorak, Robert Armstrong, Lloyd Nolan, Margaret Lindsay, Edward Pawley, Russell Hopton, Barton MacLane, Wm. Harrigan.	Shooting
"Alibi Ike"	Original story, Ring Lardner. Screen play, Bert Kalmar, Harry Ruby. Director: Ray Enright.	Joe E. Brown, Olivia de Haviland, Wm. Gargan, Ruth Donnelly, Roscoe Karns, Henry O'Neill, Wm. Frawley.	Shooting

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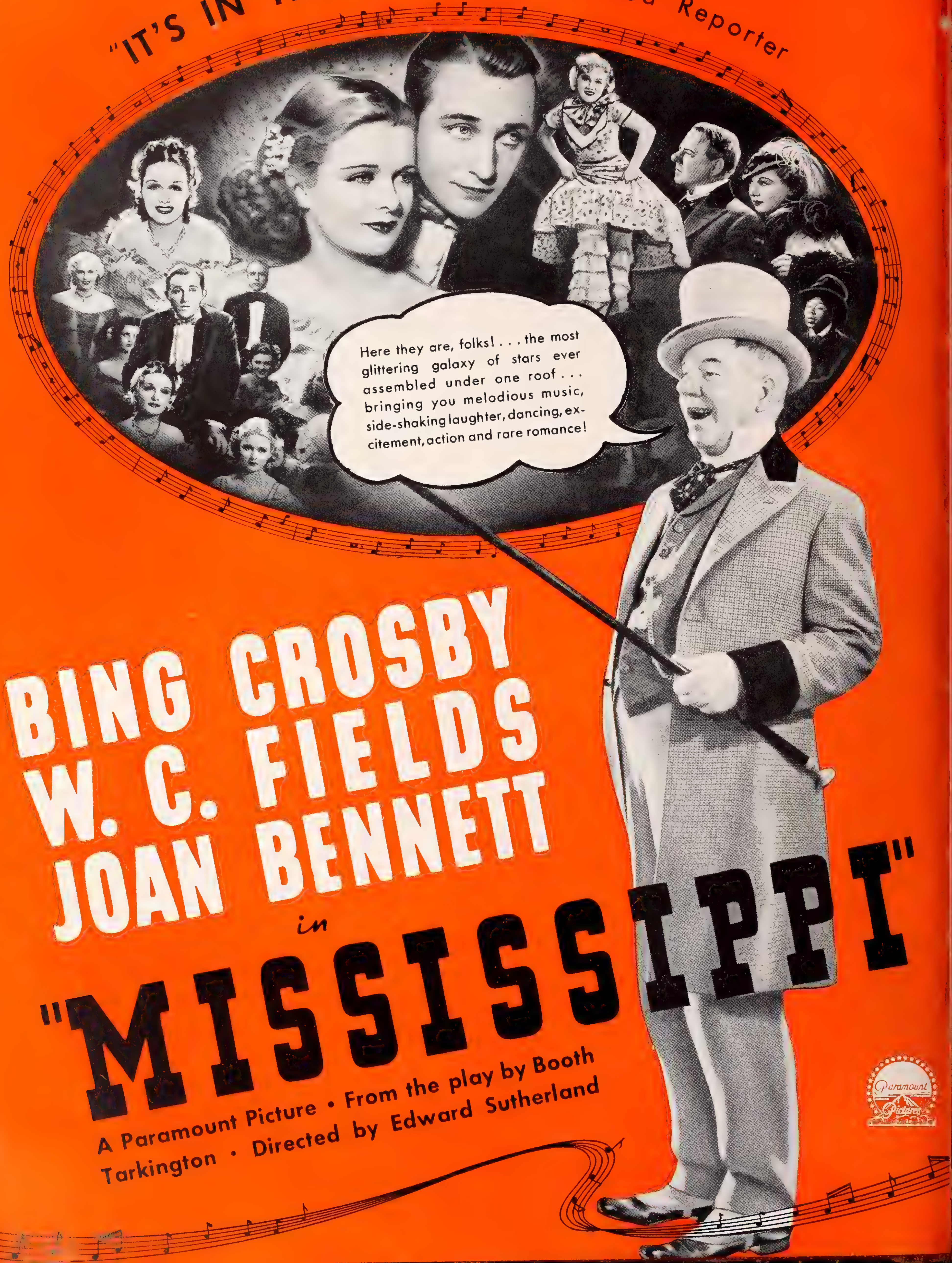

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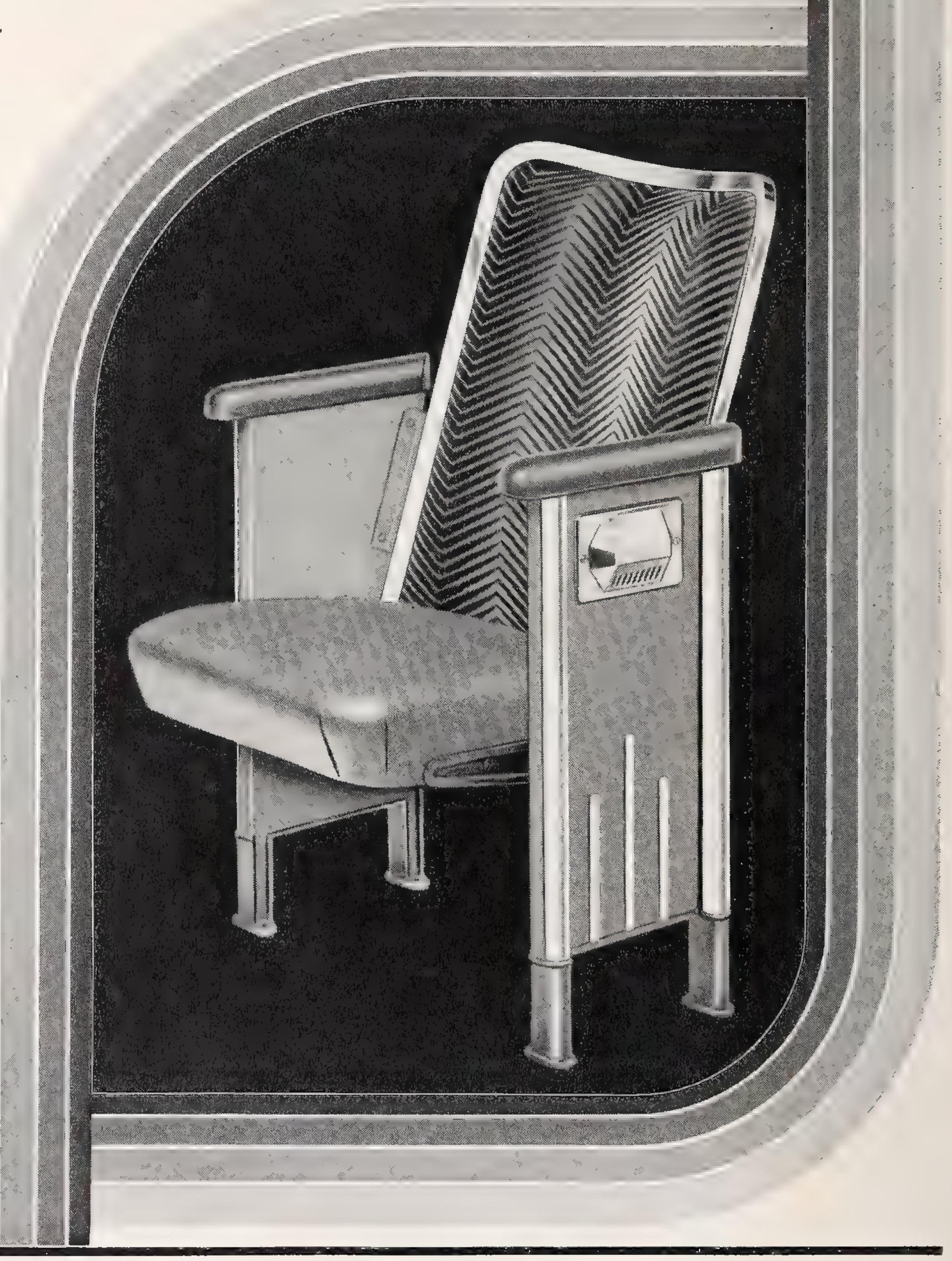

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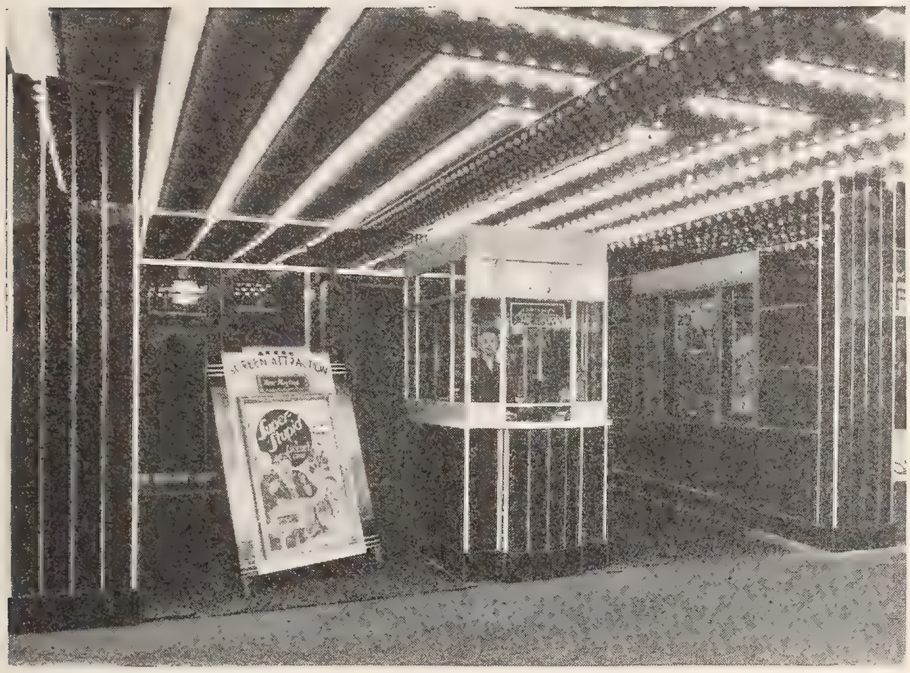

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Better Theatres

March 9, 1935
Vol. 118, No. 10

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor
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Better Theatres

MARCH 9, 1935

A SERIOUS SIDE OF THE CONVENTION

Whatever the intentions of those who arranged the MPTOA convention in New Orleans, the gathering was not totally devoid of serious achievement. The sincerity of Mr. Robert O. Boller, who came to give counsel on remodeling; of Mr. J. T. Knight, Jr., who spoke in behalf of the theatre as a business property actually related to net profits; and of Mr. W. C. Brown, who brought new ideas concerning theatre lighting, was well rewarded, we were able to observe, by an appreciation that endured in subsequent comment and is likely to be enduring still.

It was Mr. Homer G. Tasker, president of the Society of Motion Picture Engineers, who supplied the argument for this greater attention to the planning and physical operation of the theatre. We quote a short passage:

"As we approach a theatre the blaze of light on the marquee and within the lobby at once fixes our attention and draws us into the house. But what is the blaze of light except many carefully selected electric lamps of various colors, suitably mounted, and interconnected in such a way that switches and flashers can create attention arresting effects. The installation and maintenance of this lighting equipment is an entirely everyday engineering problem of a simple sort. Passing through the lobby we see posters and photographs, all made by technical methods and using modern equipment. In the box office an electrically controlled ticket vender and change maker are other examples of engineering equipment. We pass into the theatre and are either attracted or repelled by the appearance of the house depending upon its architectural design and the engineering skill used in properly lighting the theatre. We either stumble down the aisle and search in vain for vacant seats in a too dim theatre, or on the other hand, we may find the beauty of the picture on the screen reduced by excessive or incorrectly distributed house lighting. Technical problems these, but of major importance in producing the right impression on the audience."

Earlier in his paper, which was read in his absence by Mr. Herbert Griffin, Mr. Tasker said, "If I stress the engineering aspects of theatre management unduly, this may be pardoned because, in general, such engineering aspects are completely forgotten." Not completely, Mr. Tasker. Today's motion picture and its public permits that no longer.

IT'S MOTION-PICTURE-ARCHITECTURE

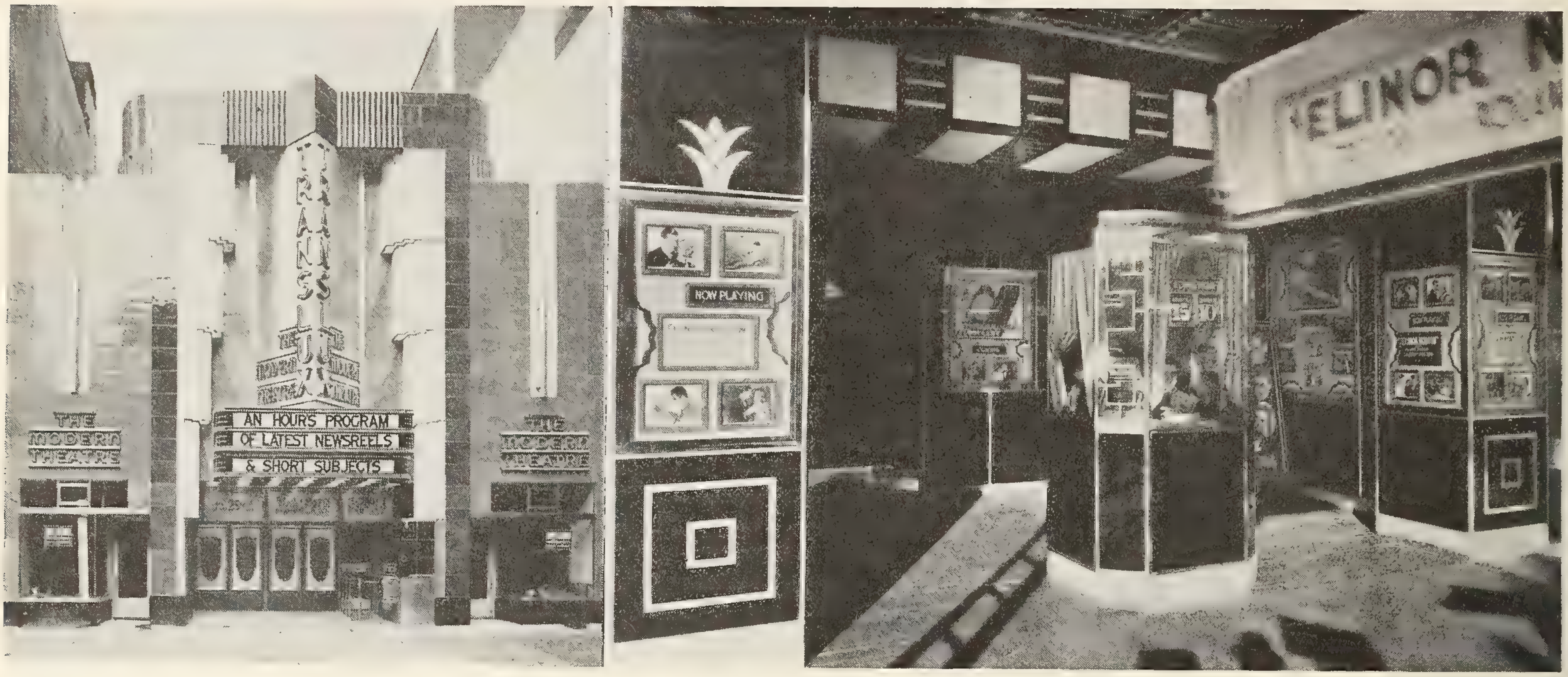
With theatre construction again assuming substantial proportions—the thought in mind is also pertinent to remodeling—both theatre owner and architect do well to consider the changes that have come into theatre design. It is a change in point of view as well as a change in method. The many specific differences between the theatre and all other types of buildings is more clearly observed today. To what extent, therefore, is an architect employed to design a motion picture theatre really capable of doing so? However competent he may be as an architect, he yet must know theatre engineering, and know it in its present terms. If he doesn't, and wishes to accept the commission to design a theatre, he owes it to his client, to himself and to his profession, to consult with an architect who does know.

G. S.

Notes on Writers and
Articles in this issue will
be found on page 33.

NEW THEATRES FROM OLD: THE FRONT

THE FIRST OF A SERIES ON REMODELING, CONSIDERING IN SUCCESSIVE ISSUES: FRONTS, LOBBIES AND FOYERS, THE AUDITORIUM, AND LOUNGES



Two recent uses of established materials. The lefthand view is of the Translux theatre in Philadelphia, showing the facade in which terra cotta is used in four harmonizing shades with neon illumination. Other features consist in carved glass enclosing electric bulbs and a neon sign with satin-finished aluminum background. Thomas Lamb was the architect. The other view is of the Alba theatre in Chicago, designed by Pereira, Senseney & Burdick. The walls are of Formica.

THE FRONT of your theatre either *attracts* business or turns it away. If it is commonplace and uninteresting or out-of-date, you are losing the benefit you should receive from it. If it is freakish or bizarre, it does not command the respect of the public that is one of a theatre's most valuable assets. If it shows cheap design, shoddy materials and poor workmanship it is a handicap. The public may not know or care anything about architecture, but it *responds* to it just the same. Also, a badly designed and badly built theatre front ages with sickening rapidity. It pays to engage a good architect and let him make an honest job, using inexpensive materials if necessary, but avoiding cheap pretense. There is such a wealth of good new materials and methods that no end of interesting schemes can be worked out. The older materials are being used in new ways that make them as up-to-date as tomorrow.

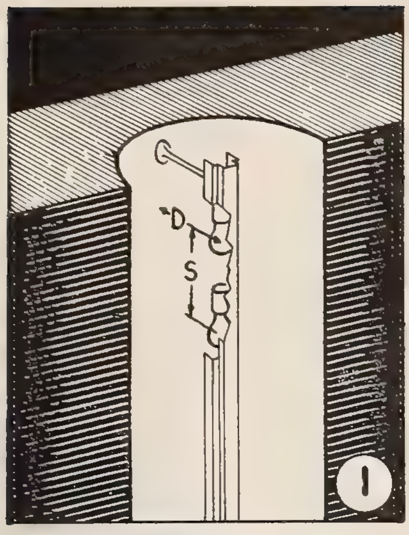
Modern design is an acid test of the designer's ability. It used to be that men without an idea in their heads and with only a superficial knowledge of building materials could get by fairly well. That was when architecture was largely a matter of borrowed columns and arches and ornament. Grandpa may have got a satisfying sense of grandeur out of a cornice copied from a Greek temple, a Roman bath or an Italian palace, even if the sanded paint did peel off and show that it was only a galvanized iron imitation instead of stone. But the up-and-coming present generation demands something fresh and snappy, especially in theatre design. The designer has to handle masses, planes, textures and colors with skill and freedom. He has to study the old and new materials and the ways in which he can employ them most effectively, and economically. Therefore, those in charge of theatres should be informed about materials, methods and design ideas. They will be better able to pick a designer who has "what it takes," and be able to co-operate with him in working out the design for the best results.

Advanced ideas in theatre fronts range all the way from the severely simple but effective buff brick or terra cotta, to striking combinations of aluminum, glass and colored enameled steel with bands of different-colored neon tubes and illuminated signs to set them off. The outer lobby with the ticket booth is usually so open to the street that it forms part of the theatre front and is so considered here. In the following discussion of materials the prices given are only approximate and some vary with conditions.

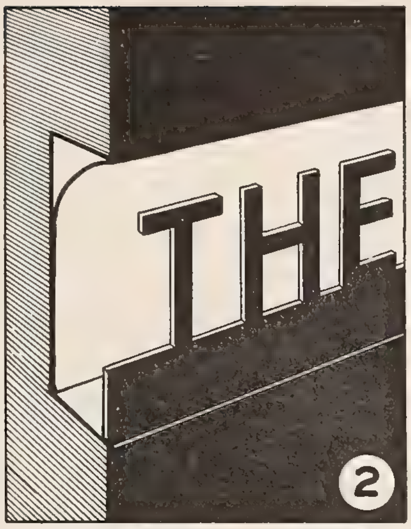
A very smart front, either reserved or gay, according to the design treatment and coloring, can be made easily and at moderate cost by applying porcelain enameled metal sheets to the face of an old building—or of a new one. These sheets are simply attached with screws to vertical strips of wood fastened to the masonry wall of the building. They come ready to put on, with the edges turned so as to form lock joints and holes punched for the screws. The screw heads in the edges of the plate are covered when the adjoining plate is slipped in place. Mastic is applied in the joints to insure a weatherproof job, in addition to the special locked-seam construction.

The joints may be emphasized for decorative effect with either horizontal or vertical strips of aluminum or other metal. This material is also furnished shaped to the architect's drawings for details, such as vertically fluted bands and other shapes required for finish. These formed sections are shaped in the sheet metal before the procelain enamel is applied. This enamel is a vitreous glaze similar to that on enamelad ware utensils and to the glaze on ceramics. It is practically a colored, opaque glass melted down until it flows, and is caused to adhere to the sheet metal. The glaze is fired on the metal at a high temperature in a furnace or kiln.

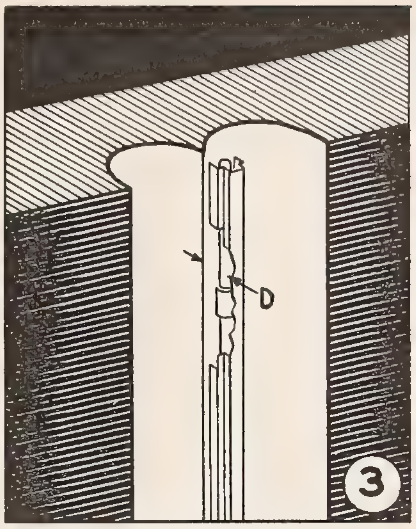
This material can be had in a wide range of colors, in either a single color or in two or more colors combined. Special designs can be made in different colors. The cost is about 60c a square foot for flat sheets finished in one color with the edges formed for the lock joints and the screw holes



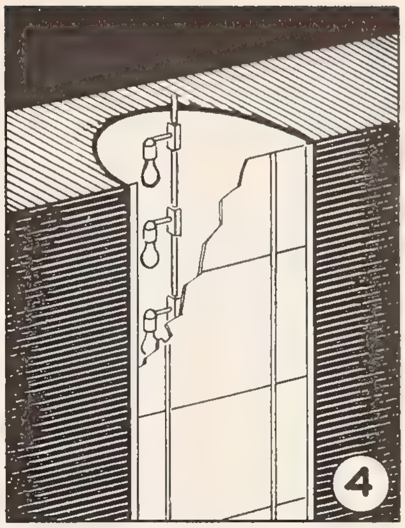
HALF CYLINDER RECESS



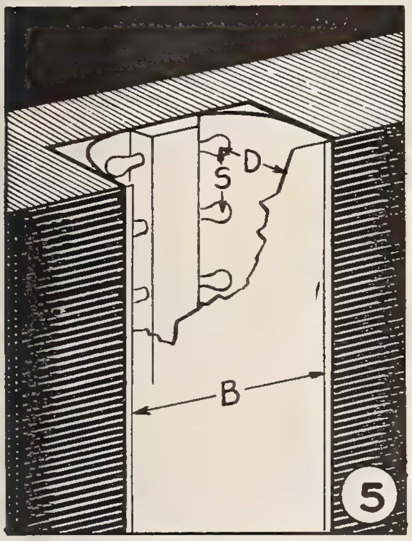
OPEN SILHOUETTE SIGN



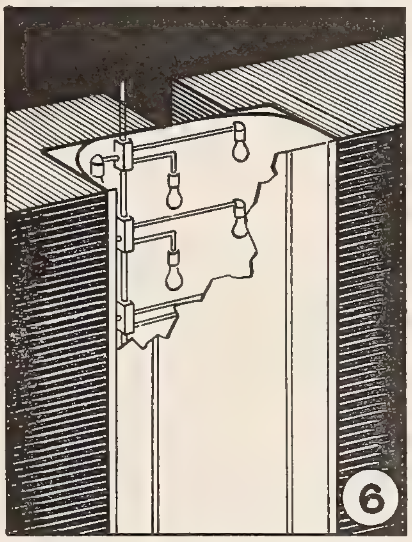
DOUBLE RECESS



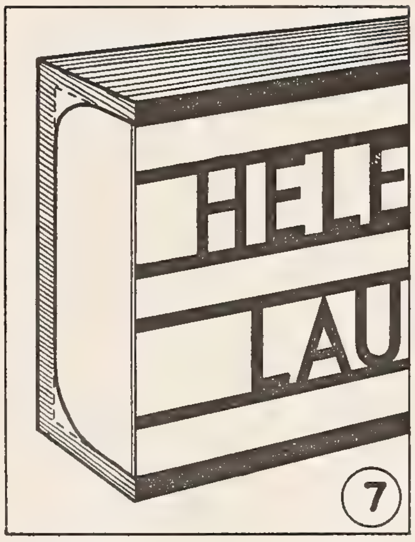
FLUSH PANEL: 1 ROW OF LAMPS



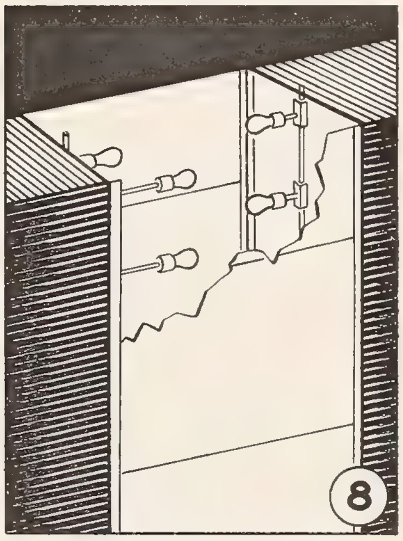
FLUSH PANEL: 2 ROWS OF LAMPS



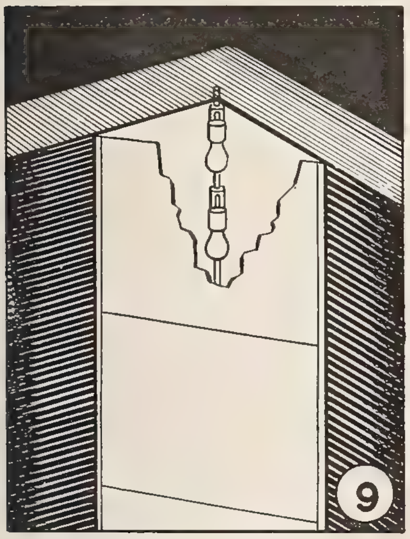
FLUSH PANEL · 3 ROWS OF LAMPS



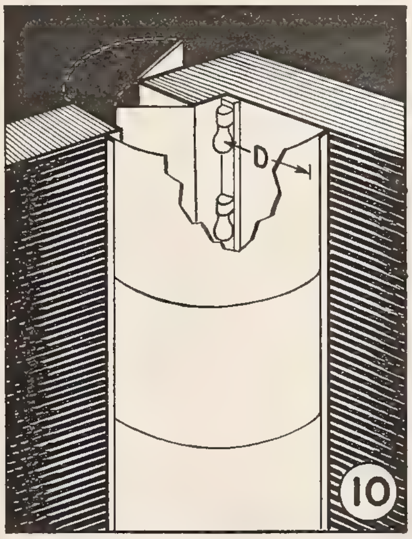
CHANGEABLE SILHOUETTE SIGN



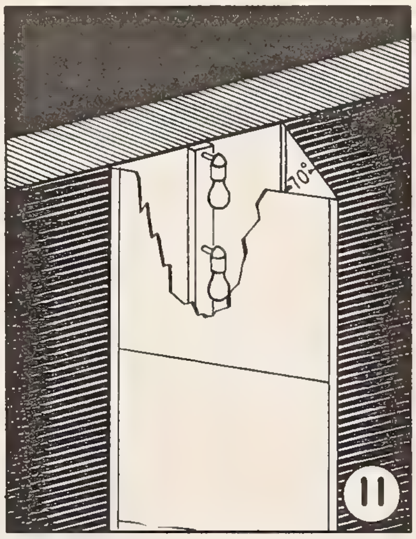
DOUBLE-WINDOW ELEMENT: 3 ROWS OF LAMPS



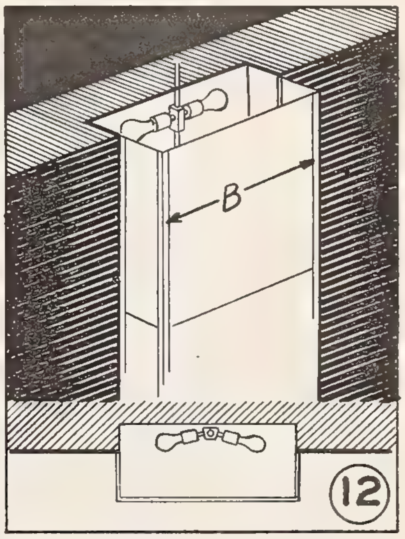
CORNER PANEL



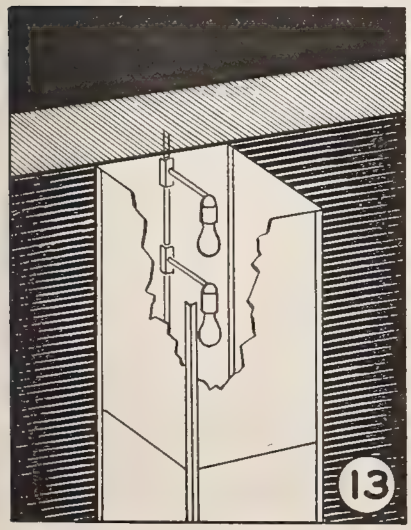
QUARTER CYLINDER



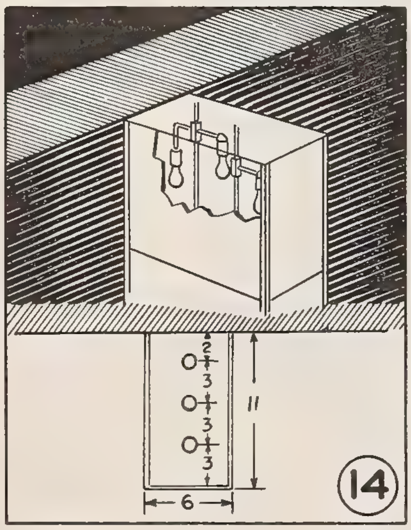
PROJECTING ELEMENT (70°)



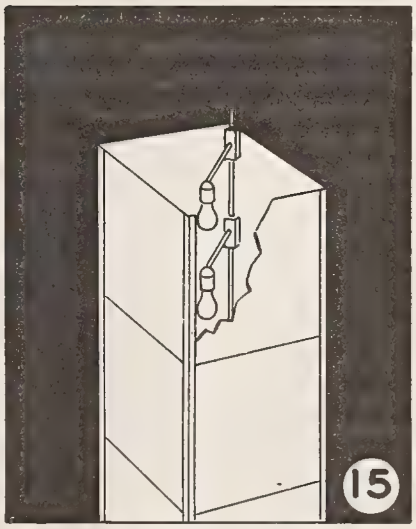
SHALLOW PROJECTING ELEMENT: 2 ROWS OF LAMPS



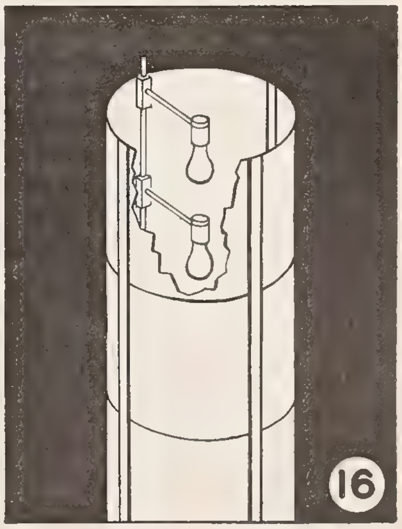
SQUARE PROJECTING ELEMENT



DEEP PROJECTING ELEMENT



SQUARE COLUMN



CYLINDER

Arrangements of luminous elements (this group of diagrams is referred to on pages 9 and 10 as Figure A).

LUMINOUS ELEMENT No.	SPACING OF LAMPS (S)	DISTANCE LAMPS TO GLASS (D)	EFFICIENCY
1	1.9 D		43%
2	1.9 D		48%
3	CLOSE		39%
4	1.5 D	0.67 B	49%
5	1.5 D	0.33 B	51%
6	1.25 D	0.27 B	49%
7	1.5 D	0.33 B	51%
8	D	0.33 B	65%
9	1.5 D	0.4 B	54%
10	1.5 D		57%
11	1.5 D		76%
12	1.4 D	0.37 B	63%
13	1.5 D		74%
14	1.1 D		65%
15	1.4 D		83%
16	1.4 D		87%

Figure B, giving illumination data for luminous elements wherein the lamps are of flashed opal glass having a transmission value of 50%, white reflecting surfaces a reflection value of 75%.

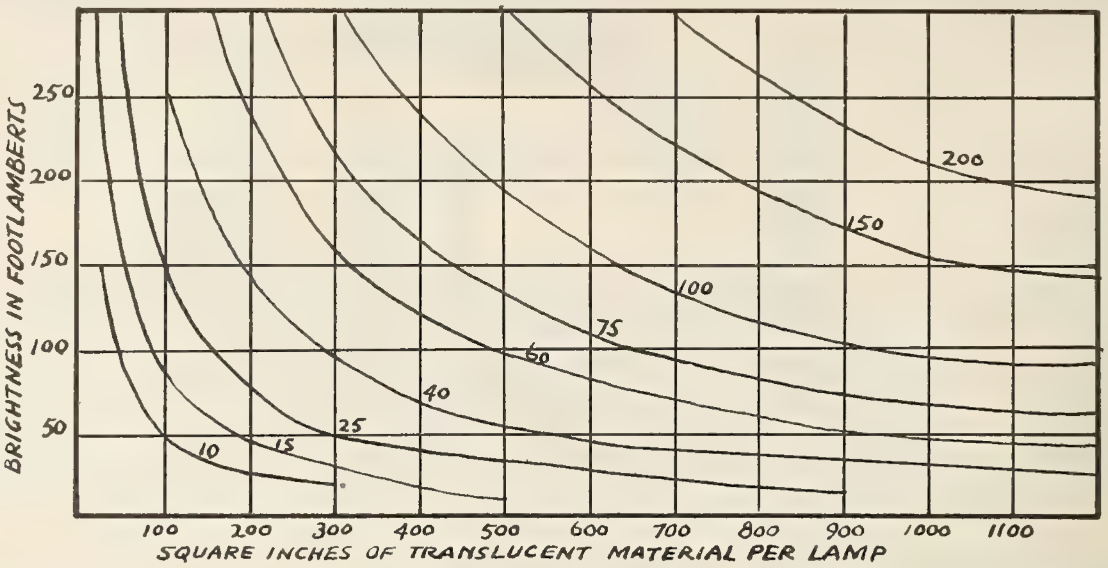


Figure C.

COMPUTATIONS FOR LUMINOUS ELEMENTS IN LIGHTING PLAN

1. Select the desired luminous element from Figure A (page 7).

2. Select from Figure B (at left) the lamping data for this element.

3. Determine maximum cavity depth of cavity available and use spacing formulas to suit this depth. Occasionally one row of lamps is sufficient; usually two or three rows are preferable.

4. After lamp spacing is determined, figure area in square inches of translucent material to be lighted with single lamp.

5. Determine desired brightness. Unit of brightness is the foot-lambert, and desirable range usually lies between 50 and 150 foot-lamberts, with 100 the average. Greater brightness is needed for smaller elements, for areas with high competing brightness, and where greater attractiveness is wanted.

6. With lighted area per lamp determined as described above in No. 4, and the brightness selected as in No. 5, proper lamp size can be readily determined from Figure C, above.

punched ready to apply. Formed shapes vary in cost according to the design. More than one color on a sheet or shape costs extra, varying with the design. The labor cost for applying flat sheets to the wooden strips on a wall may be estimated roughly at about 20c a square foot. This affords a very effective means of transforming an old front. (*See photograph, De Kalb Avenue front, Translux theatre, Brooklyn, N. Y.*)

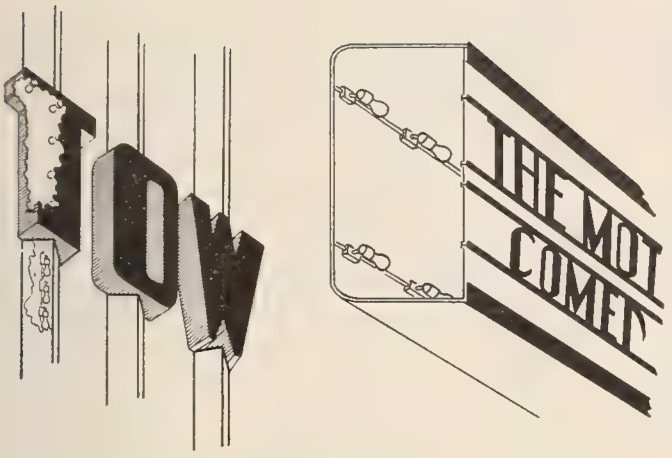
SEALED JOINT TILE

A method of facing walls that makes possible a great variety of interesting and pleasing effects is sealed joint steel and glass construction, which consists of glass tiles—either translucent, opaque, plain, mottled or transparent, colored or crystal clear—which are held firmly by their grooved edges between steel purlins (horizontal strips) bolted to vertical steel grounds which are either screwed to vertical wooden strips attached to the masonry wall, to wooden studs, or are bolted to vertical structural members of steel frame construction. The glass tiles are ⅜ inch thick, and the usual size is 6 inches by 6 inches. The purlins are spaced to take these and other dimensions, and the grounds are spaced either 18 inches or 24 inches on centers. The steel furring—consisting of these purlins and grounds—is light but strong, the former being ¾ inch by ½ inch with beaded spring grip on the edge, and the latter 1⅛ inch by ⅜ inch. In setting, suction mastic is applied to the edges of the tile, which is snapped into place in the spring grip. The mastic is colored to mtach the glass and the line of metal in the joint is so narrow as not to be noticeable. The effect is that of an unbroken surface of glass tiles. Panels or bands of enameled sheet metal on a backing of insulating board —formed with grooved metal edges to fit the spring grip—are furnished for use in place of the glass tile where desired. They are 12 inches deep and can be had in lengths up to 10 feet, or possibly more.

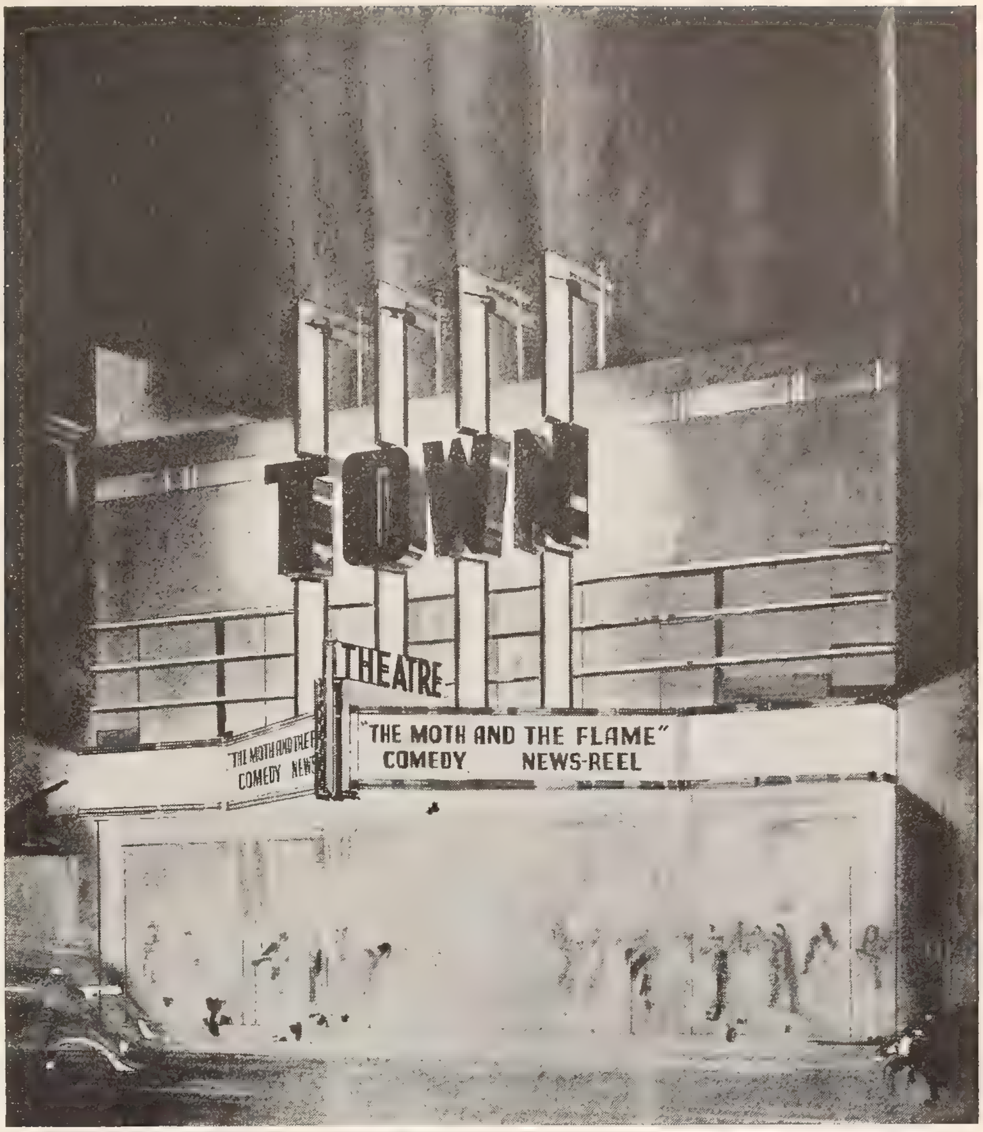
Gala Opening Program!
DEVIL DOGS OF THE AIR
MARY PICKFORD
BING CROSBY
LEO CARILLO

The Omaha theatre, Omaha, Neb. The lighting scheme features flowing streams of colored light, reflecting of marquee soffit lamps against stainless steel, and a traveling light effect to box office.

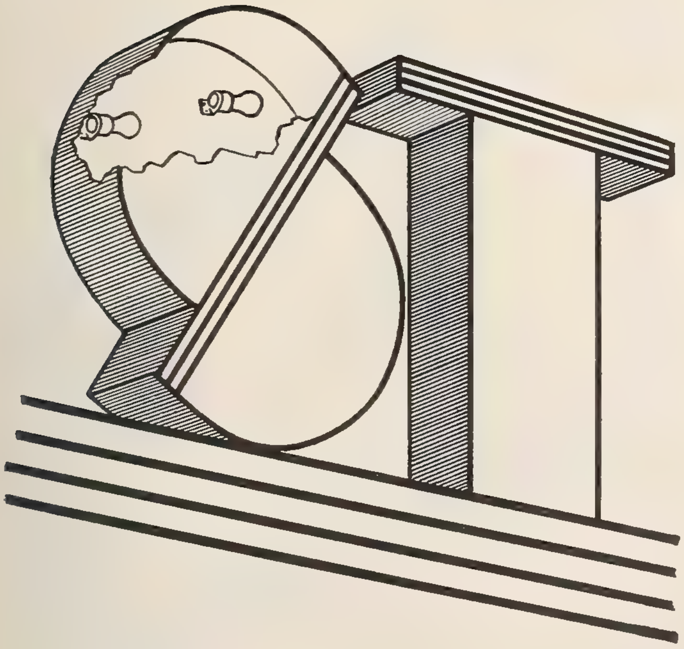
Now imagine what can be done with this system of construction on a theatre front. It can be banded horizontally or paneled in glass tiles of different colors. Bands or panels of transparent colored glass or of translucent glass can be inserted with electric bulbs or neon tubes in recesses in back of them. Cross bands of enameled metal can be introduced where desired. The name of the theatre or any other design can be executed in translucent vitreous glazes on the tiles, a portion on each title so that the design is complete when they are set in place. For example, vermilion letters in bold flowing script can be made on a translucent white ground. The cost of the materials for sealed joint glass tile construction is about $1 a square foot, including the glass tiles, the steel purlins, steel grounds and the bolts with


TOW
THE MOT
COMET

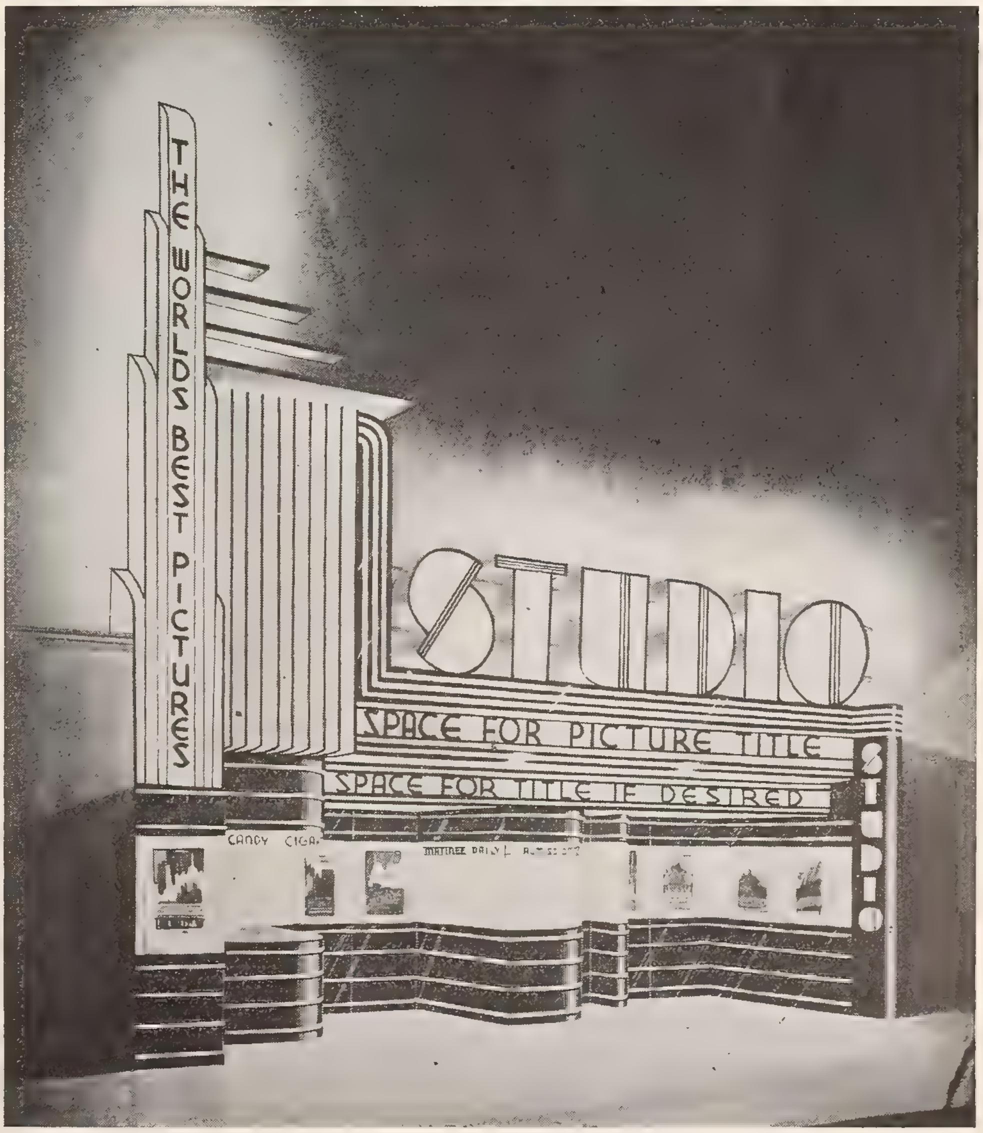
LIGHTING PLAN. For the Town theatre, Los Angeles, Anson Boyd, architect; installation by Luminous Structures. Free-standing luminous pylons boldly feature the theatre name. The marquee is entirely luminous. The diagrams show arrangement of luminous elements. The pylons enclose lamps placed against a white reflecting background (see Figure A, No. 11, on page 7). Lamps concealed within the strokes of the name "Town" flood the facade. The righthand diagram shows the changeable silhouette letters of modern style, which afford a high degree of legibility and diversity of form and size (see Figure A, No. 5, on page 7).

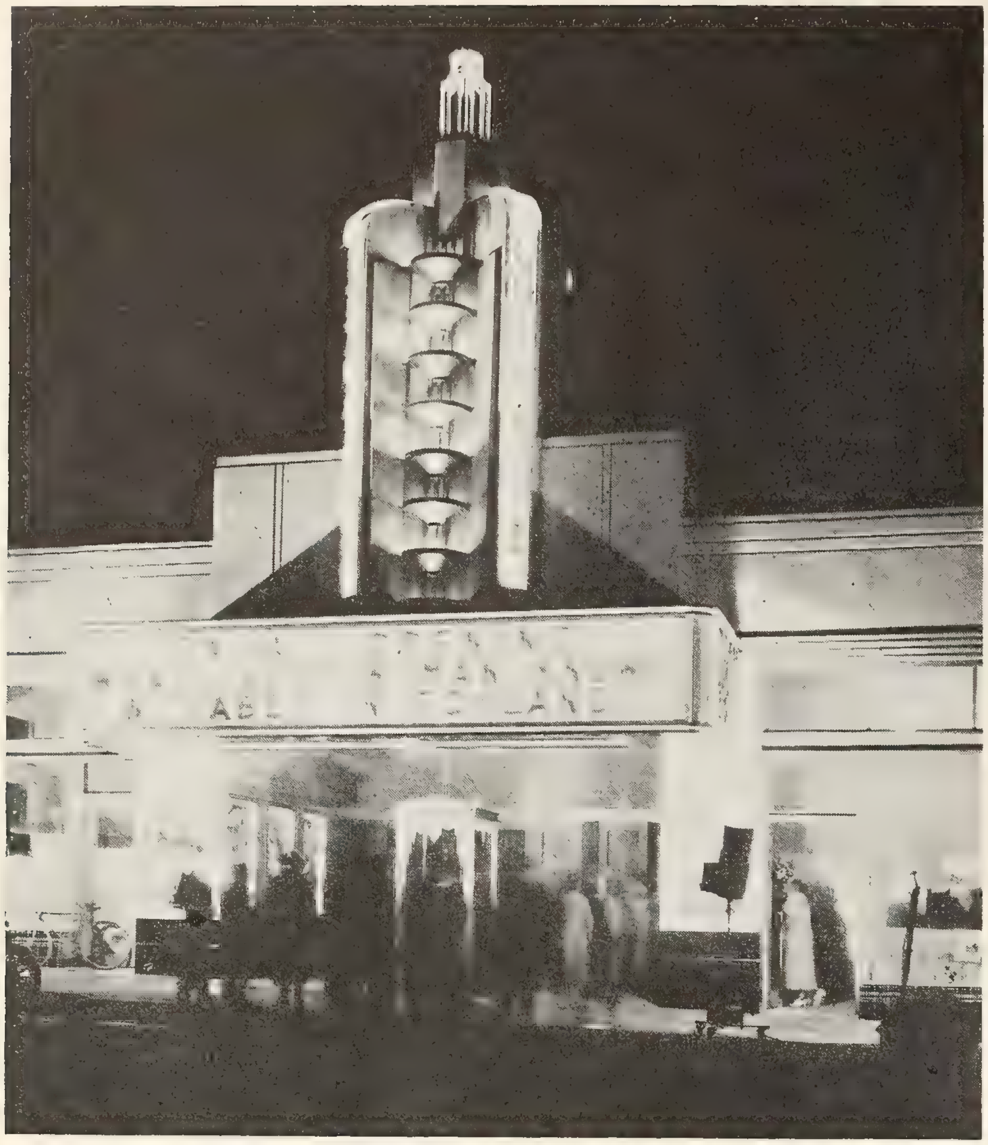

TOWN
THEATRE
"THE MOTH AND THE FLAME"
COMEDY NEWS-REEL
THE MOTH AND THE FLAME
COMEDY NEWS

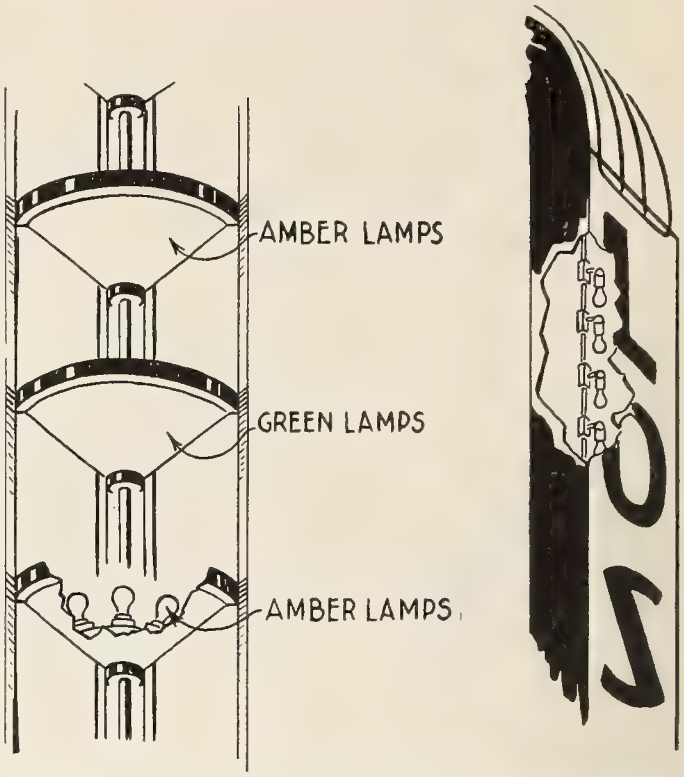
SKETCHES AND SPECIFICATIONS BY GENERAL ELECTRIC LABORATORIES



LIGHTING PLAN. For the Studio theatre, Los Angeles, S. Charles Lee, architect; installation by Luminous Structures. The glass tower at the left of the building is, in effect, a fountain that pours a stream of liquid light downward over the vertical fins and along the attraction letter space. The letters in the name are of the new type having troughs covered with flashed opal glass. The diagram indicates facing of letters with flashed opal glass, with lamping similar to that of a luminous panel (see Figure A, No. 5, on page 7), employing comparatively few lamps. This arrangement has a special advantage in its concealment of a certain amount of lamp outage.

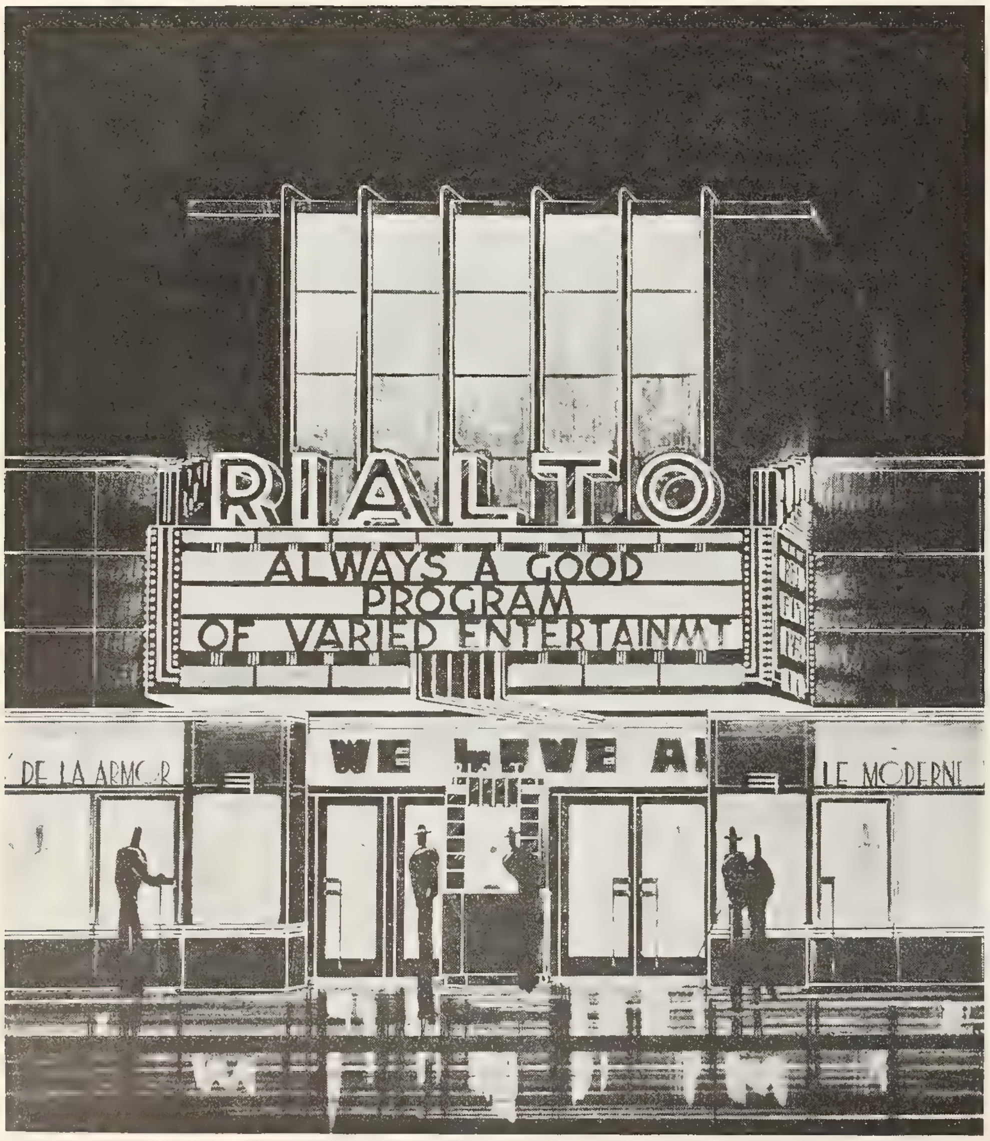

THE WORLDS BEST PICTURES
STUDIO
SPACE FOR PICTURE TITLE
SPACE FOR TITLE IF DESIRED
STUDIO
CANDY CIGA
MATINEE DAILY





LIGHTING PLAN. For the Los Feliz theatre, Los Angeles, S. Charles Lee, architect; installation by Luminous Structures. Luminous tower surmounting marquee represents conventionalized fountain that actually overflows with colored light. Silhouette letters are featured on the fountain and again on the luminous attraction signs of the marquee. The lefthand diagram shows the fountain scheme. The hollow reflecting cones at the left are lighted by alternate yellow and green lamps, which are timed to flash so as to give the effect of upward flowing motion, terminating in a colorful crest. The other diagram indicates the flashed opal luminous element at the right of the theatre (see Figure A, No. 4, on page 7). This glows with color while an effect of downward motion is produced by white flashing lamps. The name of the theatre is silhouetted in opaque letters against a luminous background.

SKETCHES AND SPECIFICATIONS BY GENERAL ELECTRIC LABORATORIES


RIALTO
ALWAYS A GOOD PROGRAM OF VARIED ENTERTAINMT
WE LOVE A
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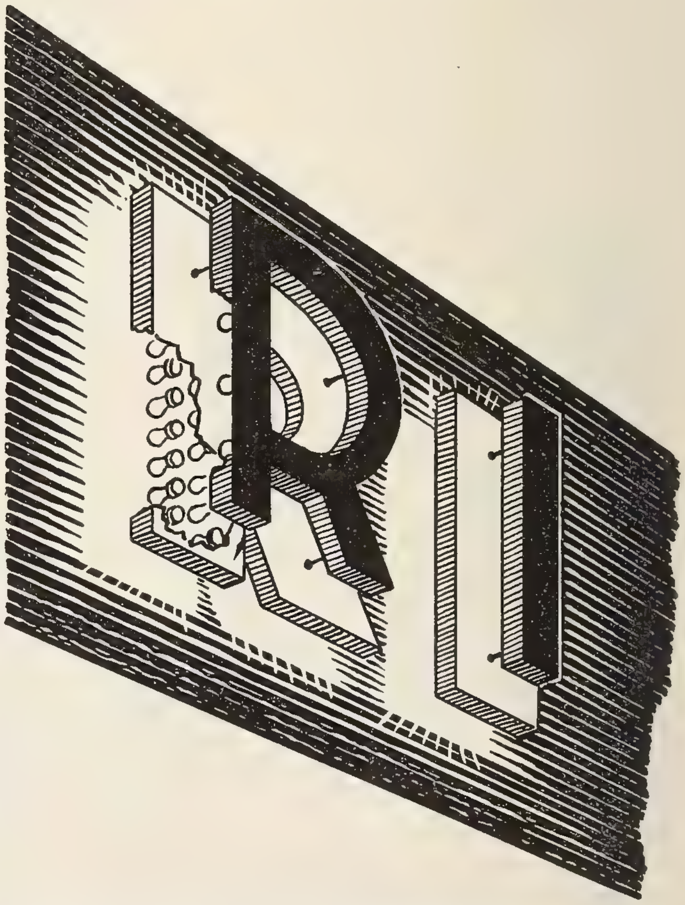


LIGHTING PLAN. For the Rialto theatre, Chicago, Pereira, Senseney & Pereira, architects. In this plan a glowing facade of flashed opal glass is given an interesting marbleized texture by a random arrangement of colored lamps. Flashing provides a smoothly changing play of light. Changeable attraction letters are of the silhouette type. The theatre name appears in letters of the double-silhouette type. The diagram shows the double-silhouette letters, which give striking effect by juxtaposition of two or more contrasting colors. A play of color may be had by flashing, or better still, by automatic dimming with the sequence-circuit type of control.

which to join them. The framework is easily assembled and the tiles can be set rapidly, so that the labor cost need not be high. This system is so new that it seems not to have been used for any theatre as yet, but its practicability has been demonstrated in other fields of construction.

CATALIN

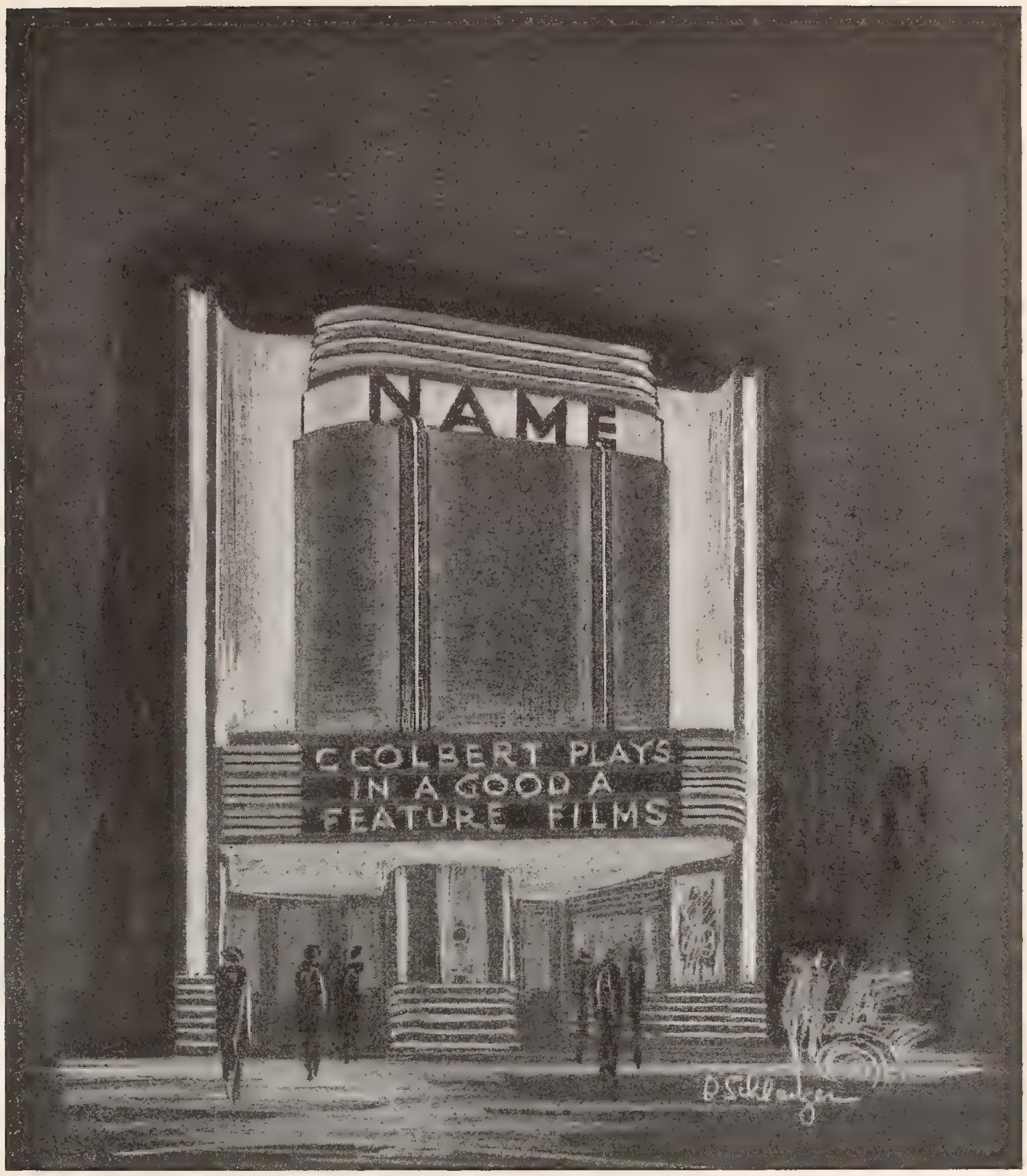
A material that looks like glass; that is semi-opaque, translucent, mottled or crystal clear, colored or not; that can be sawn to any shape like wood; that is not fragile; and that is obtainable in colors of great purity and tranlucency, is catalin. This is a product of modern industrial chemistry that is scientifically known as a phenolic resin. Though it has been used very largely for the past few years in certain lines of manufacture, it has just come into the architectural field. There are already enough important installations to demonstrate its worth.

It is suitable for wall paneling in the outer lobby and for the facing of the ticket booth in conjunction with strips of aluminum or other metal over the joints, and for various other uses on the theatre front. For this purpose the 3/8 inch thickness is used, and the cost of the material is about $1.50 a square foot. It is made in sheets up to 30 inches by 70 inches. The same thickness is suitable for the fronts of recessed light sources, such as continuous bands on walls. It is made also in square bars about 1¾ inches by 1¾ inches with a round hole throughout the length, through which a neon tube can be run. This bar costs about $2 a running foot. When the semi-opaque orange material is used with the red neon the effect is very striking. Such bars can be built into the architecture. Letters sawn from the transparent ruby red material ¾-inch thickness, can be used to form the name of the theatre over the entrance in a modernization for which plans have been drawn, with the letters 2 feet high and backed by a lighted recess painted white inside. A good color effect would be had also by daylight. The ¾-inch sheet material costs about $4 per square foot.

Designs can be inlaid in different colors cut from sheets and firmly cemented with the same substance into an integral sheet. A new line of changeable attraction letters has just been brought out, made from this material. There are countless ways in which it can be used to advantage in theatre modernization.

DEVELOPMENTS IN TERRA COTTA

Terra cotta in slabs, known as "ashlar" and also as "wall facing units," has greatly increased the adaptability of this material to theatre modernization and there are a number of new developments in this form of terra cotta now obtainable in a greater variety of sizes and finishes and in almost any desired color. These units, in conjunction with detail moulded in designs and in whatever special shapes may be required by the architect, afford a flexible and colorful medium of expression. The colors range from soft neutral tints to fine deep blue, and vibrant vermilion red, through such pleasant shades as jade, tourquoise and soft, old blue. Then, there are the metallic finishes, including gold, for enrichment.



A special design by Ben Schlanger, New York architect, to illustrate the use of a variety of materials in a thoroughly modern architectural style. The marquee is triangular in plan, coming to a rounded point in the front. The angle of the changeable signs is determined so as to make reading easy. The upper facade is not obstructed by this marquee plan. The design indicates treatment of side edges with metal shafts having concealed neon lights, light coming from the sides of the center mass. The background of the name can be glass or catalin. The louvres above the name are of metal with concealed lights. The two verticals on the center mass are neon tubes. Facing of the large surfaces can be in terra cotta, Formica, glass or metal, and if cost is the primary consideration, stucco on metal lath, with smooth finish, can be used.

OPAQUE STRUCTURAL GLASS

Vitrolite opaque structural glass in solid color, or in the agate effect, is excellent as a facing material on the exterior of the theatre, either plain or with a design in sand-blast carving to which may be added color and metals. It is also suited for covering the walls of the outer lobby and facing the ticket booth. This material was described in detail in recent issues of Better Theatres.

Carrara opaque structural glass has also been used in a very interesting way in facing the lower wall of a building, narrow strips of bright nickel-chrome steel being inserted in the horizontal joints between the slabs of black glass for decorative effect. This is only one of the many interesting possibilities of this material.

MOULDED GLASS UNITS

Glass walls can be built from hollow glass blocks laid up like brick and from glass squares in pre-cast slabs with reinforcing. Some square units have an enclosed air space and others a vacuum for insulation against the passage of heat. There are hollow moulded sections in back of which lamp bulbs or neon tubes can be enclosed for illuminated door trim, etc.

SYNTHETIC DAYLIGHT

Glass box-like lighting units on the ceiling of the ticket lobby or above translucent glass panels under the marquee can be made to pour a flood of "synthetic daylight" by combining a new type of mercury vapor tube with incandescent lamps.

Sign tubes are being very effectively incorporated for decorative effect, run in channels in the face of the building, also to reflect light into niches, or set with terminals in wall.—*Eugene Clute.*

YOUR SPRING CLEANING AND PAINT JOB

By J. T. KNIGHT, JR.

Timely counsel on an important seasonal routine in which wrong methods and materials can prove so costly

WITH THE COMING of spring every theatre manager must consider "spring cleaning." The depression is over except for those who still like to repeat over and over again their hard-luck stories. The theatres will be expected to put on new fronts, paint lobbies and generally create a fresh, new, clean appearance this year. Probably no money spent on theatres will be so in line with the times and good showmanship, or will show to better advantage, dollar for dollar, as that spent on painting this spring. In fact, outside of substantial remodeling, there is no other single way by which the appearance of the theatre can be so improved, with its life prolonged, than by a real first-class, tasteful and adequate paint job.

Many theatre owners and managers have only a very general knowledge of paint, and the thoughts presented here are designed to aid in planning the painting program *so that they will get the most out of every dollar spent.* This is not intended as a technical paper on paints or painting, but as an outline to help managers to understand better the theatre painting problems. Only by having as much information as possible before you start the spring painting, can mistakes be avoided.

During the past four years the necessary painting of theatres inside and outside has been neglected. We have only general conditions to blame for this. But this spring we come face to face with a real problem, because conditions are such that something must be done. When spending money for painting, consideration should be given to the technical side of paints and painting if a dollar's worth of service is to be received for each dollar spent. No attempt will be made here to discuss the artistic effects or the color schemes, as that depends upon the individual taste of the owner, manager or the decorator employed on the job. But as a caution only: If the particular job is intended to be decorative, it is poor economy not to consult a real decorator and have him lay out the whole scheme of color and design, according to your own preferences. Not more than about 5% of the men who work as *painters* have any idea of color combinations, and not more than 20% of the painters can mix and match colors.

The use of paint is of great antiquity. The date when paint was first used has not been established. Undoubtedly it was first used as a means of bodily adornment, and later for the painting of symbols, and then for general decorative purposes. It did not come into general use as a preservative until many centuries later. As a protective coating for wood and metal it serves its primary purpose today. It is in this primary use that—from the maintenance point of view—it is of importance in theatre operation, besides being highly useful in decoration.

WHAT PAINT IS AND DOES

IN GENERAL, paint is a liquid containing in suspension a solid coloring material referred to as a *pigment*; the liquid which sustains the pigment is called the *vehicle*.

PIGMENTS

Pigments are very finely divided: insoluble, powder, in white and other colors. Many pigments are obtained from natural products, while others in these days are manufactured by chemical processes. Often we hear a paint salesman or a painter speak of a paint having "good body." The *body* of a paint to a large extent determines its covering capacity. The body is dependent upon the amount, nature and fineness of the pigment contained in the paint. The finer the pigment (from the standpoint of the sizes of the particles and hence the grinding) the greater the body and the covering power of the paint. The durability of the paint is mainly dependent upon the vehicle, and that phase will be discussed a little later in this article.

Pigments which are commonly used in paints and with which some theatre men are more or less familiar are:

White pigments: white lead, zinc oxide, titanium white, antimony oxide, lithopone and sulphate of lead.

Yellow pigments: chrome yellow, zinc chrome, yellow ochre, raw sienna.

Blue pigments: ultramarine, Prussian blue, Chinese blue, cobalt blue.

Green pigments: chrome oxide green, emerald green, verdigris.

Red pigments: red lead, Persian red, vermilion, Venetian red.

Brown pigments: Vandyke brown, sepia, umber, burnt sienna.

Black pigments: carbon black (lamp black), graphite.

This list does not begin to include all the various pigments, but only those frequently met with. They can be purchased in either the dry or powdered form or mixed in oil, which is a paste.

THE VEHICLE

The paint *vehicle* is the liquid portion which acts as a binder for the pigment. The best known vehicle is raw linseed oil, or a mixture of raw and boiled linseed with a dryer and a portion of turpentine. The dryer is added to accelerate the drying of the paint, and the turpentine is to make the paint more fluid and facilitates the working of the paint with the brush. Some of the cheaper paints substitute for turpentine a product made from petroleum distillation for a thinning agent. Most of the dryers used are solutions of salts of lead, manganese and other minerals.

PAINT QUALITY

A paint of satisfactory quality should be (1) easily applied, (2) cover the surface well, and (3) be opaque. The durability of the paint is mainly dependent upon the oil vehicle in the paint, therefore the oils used should be pure and of the highest quality. The oil in combination with the finest pigments determines the life of the paint; one reinforces the other.

Ordinary or basic paints usually dry with a glossy surface; however, they can be made to dry with a flat finish. This is accomplished by decreasing the proportion of oil and increasing the amount of turpentine and dryer. The high gloss paints naturally have better wearing qualities than the flat paints.

In recent years there have been some very fine paints made, particularly from the standpoint of durability, in which *China wood oil* supplants the linseed oil. China wood oil is often called *Tung* oil. Many cheaper grades of paint are cheaper because they are made with inferior oils: mineral oil, rosin oils, or soft rosin varnish mediums. The use of these second-rate vehicles produces paint which will deteriorate rapidly on exposure, chipping easily and frequently flaking off quite soon.

The best protection you can have is to buy paints from a reputable dealer and insist upon products of outstanding manufacturers. Cheap paints generally have less coverage per gallon and last only a few months in really first-class condition. Frequently the color of paint changes after a few months' exposure—this also is an indication of paint made from poor quality pigments.

PROTECTIVE ACTION

The protective and anti-corrosive properties of paint varies according to ingredients and the composition of the paint. Paints having as their base either a good quality of white lead or zinc oxide, are usually extremely durable and quite satisfactory. Paints containing either a red lead or graphite base are most satisfactory for the protection of exposed iron or metal from the corrosive action of the elements; however, exposed metal work is frequently painted with a bituminous base paint. Such paints recommend themselves because of their cheapness, but they have excellent anti-corrosive qualities if the actual job of painting is carefully and well done.

Bituminous paints have as a vehicle or solvent, kerosene or naphtha. These usually come in black, but can be had in very dark shades in other colors, such as red or green.

For emphasis: Red lead mixed with linseed oil is the safest protection for iron work. As red lead must be followed usually with a second coat of darker colored paint, it naturally is more expensive. Exposed iron work treated with red lead and a second coat, will outlast the one-coat asphaltum paint job about three to one.

VARNISH, LACQUER AND ENAMEL

THE ENAMELS which are on the market today are made by grinding high-grade pigments in a varnish medium or vehicle. Consequently their superior qualities depend largely upon the quality and type of varnish used. There are many brands of so-called quick-drying enamels on the market. It is the writer's opinion that these quick-drying enamels are made of inferior varnish, as they become very brittle in drying and should never be used on anything like box offices or frames where they are exposed to the weather. They can be used for other interior work, but it is well to keep in mind that in obtaining the quick-drying feature some of the durable quality that recommends enamel is sacrificed. The very best grades of enamel finishes require from twelve to eighteen hours to dry.

VARNISH

Varnish has been in existence for many centuries; it is not a product of this industrial age. The ancient Egyptians knew how to convert certain resins into varnish. Mummy cases on display in several museums show varnished surfaces in a surprisingly good state of preservation after so many centuries. However, resin varnish with linseed oil, turpentine and litharge as a dryer, are only about two centuries old. These are the ingredients of varnish as we know it today. On application, the turpentine evaporates first, leaving a soft oil-resin film; subsequently the oil absorbs oxygen from the air—oxidizes, as it is called—and the finish becomes hard and very durable.

The resin used in the finest varnishes is really the fossilized gums of ancient trees. Time has gradualy changed the original soft gums to hard, brittle, lustrous resin. The grade of resin gum establishes ultimately the final grade or quality of the resulting varnish manufactured. Some are especially adaptable to furniture, floors, wood trim, boats, etc. Don't just buy any varnish, but buy the grade and quality that is right for the work at hand.

SHELLAC

Shellac is really a form or type of varnish. It is produced from a gum, but this gum is different from other natural resin gums in that it is produced by insects. Certain insects attach themselves to trees of the *acacia* group for purposes of feeding. These insects produce a scaly covering or coating of amber-like material. It is this amber-like material, called lac, from which shellac is made. Alcohol is generally the solvent or vehicle for shellac. Shellac is not a durable finish; frequently it is used as a filler for raw or new wood surfaces. It is unsatisfactory as a finish about a theatre because it hasn't any durable qualities, and what is worse, it becomes

(*Continued on page* 30)

maintenance tabs

By J T Knight, Jr.

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FLOOR CLEANERS: The non-scouring types of marble floor cleaners are not recommended and frequently do great damage to the floor. The bad effects take place gradually over a long period of time so that when the effects of the cleaners are discovered it is too late. Such cleaners are either of a soap base or an alkaline base. The soap base cleaners are generally safe, but often produce slippery or discolored floors. In selecting the right cleaner for a fine floor price can not be the final controlling consideration.

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WATER TREATMENT: Many questions have been asked about water treatment for boiler and air-washer waters. Yes, there are treatments for water which increase efficiency, reduce maintenance and practically eliminate pitting and scale. Such treatment can only be prescribed after an analysis of the water by a capable and responsible engineer or laboratory, then they will lay out the plan of treatment. There is no one compound, either solid or liquid, that is a solution to all scale, pitting, rust or corrosion problems. Water treatment of the proper kind is an economical procedure and should receive consideration.

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VERMIN: When treating seats in a theatre for vermin, especially bedbugs, unscrew the front screws of the bottom board of the seat with a screw-driver. Pry open sufficiently to inject the fluid or powder between the bottom board and the seat. This is important. Of all the possible locations in a theatre chair the front edge between the bottom board and the seat is where vermin most frequently settle. There are several types of syringe sprays on the market that materially facilitate this work.

INSPECT PLASTER: Examine the plaster work in the theatre. Inspect the ceiling from above and below. From above the false ceiling one can see whether the nodules or ridges of plaster really have a grip on the wood or metal lath. From below, with the aid of a good light, cracks can be detected. All cracks indicate some stress or strain. It is worth while watching them, noting the development and progress of cracks, whether they occur in plaster ceilings, side walls, floor or exterior walls. They indicate that something is taking place and the condition might become serious even overnight.

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OIL FLOOR PAINT: Oil paints and enamels containing certain vegetable or organic oils are not suitable for painting floors, especially theatre floors. Such paints continue to oxidize and decompose from the moment they are applied, and the deterioration is rapid. Oils in such paints are affected by heat, and liquids as mild as soap and water will attack the surfaces, while the scraping of feet over them is absolutely ruinous.

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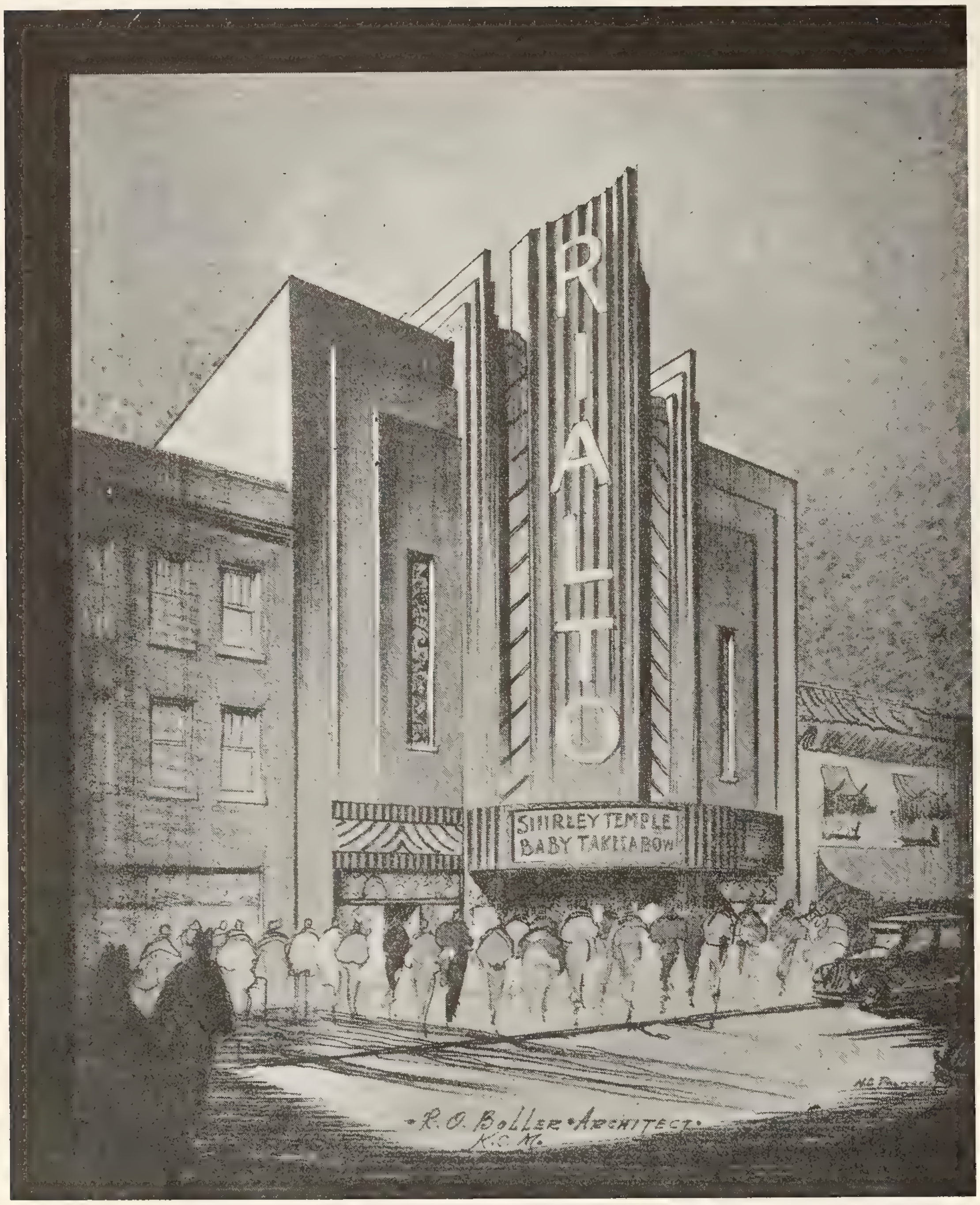
HANGINGS: Anything that is hung from the ceiling or wall or from anything overhead is a potential danger to someone. Consequently heavy pictures, large mirrors, lighting fixtures, plaster ornaments, horizontally hung ventilating grilles, and spotlights for lobby or foyer display are dangers. Check carefully everything that *hangs* in the theatre. Heavy lighting fixtures that are tied off with rope or cable are not safe. They should be equipped with some sort of eyebolt so that they can be supported on an iron rod run through it and resting on adjoining beams or framework above the ceiling.

MODERNISM: ITS MEANING IN PRACTICAL REMODELING



A facade design by the author for the Rialto in Colorado Springs.

What is modern architecture, its falsities, its values? An answer for those who want to bring their theatres up-to-date

By ROBERT O. BOLLER

THIS IS NOT a brief for the so-called *modern* style of architecture. At the risk of being held old fashioned, out-of-date, and slightly stubborn, I want to analyze quietly and dispassionately, insofar as it affects the motion picture theatre of today, the wave of hysteria that is sweeping over these United States concerning this partially imported fashion in building lines and designs variously known as "moderné," "the international style," "organic architecture," and by other aliases, under which this fad (if I may call it so) is passing. For the purpose of distinguishing the new type of design from adjectives indicating up-to-date, progressive, or recent developments, we will, for convenience sake, adopt the term *moderne* when speaking of the style under discussion.

Early attempts to evolve a new architecture in keeping with the industrial and mechanical age in which we now live were first made in Germany, Holland, and France with most noteworthy results. There was some "half modern" work in Austria and Italy, and Russia also contributed her bit—in fact, the style did not spring from a single source, but came into being generally about the same time.

In America, Richardson in the 70's and 80's, introduced the Romanesque, which in some of its plainer designs was a simplified architecture using direct expression of structure. Louis Sullivan, of Chicago, in the 80's and 90's, created the Sullivanesque style, which he used in the original Garrick theatre of that city. This was another step away from the older custom of superimposing one classic order over another.

Frank Lloyd Wright, an internationally known architect of our own day, did pioneer work in this field many years ago, and continues to present startling innovations which have been largely unappreciated by his own countrymen, but which have found increasing favor abroad. Bertram Grosvenor Goodhue, before his death, did remarkably good work with mass and simple lines. Other less known designers have played their part in the onward march of a new and modern architecture.

From this hasty review of its history, it is evident that the roots of moderne are found far back in architectural history, but the new style has pushed itself into public notice and favor most rapidly since the World war.

AFTER THE WAR

In Europe, following the war, there was a very real and urgent reason for the birth of a modern design stressing economy and simplicity in building construction. The military upheaval had bankrupted more than one country, and factories, large scale housing projects for workers, and homes for the well-to-do which were built immeditely after the world conflict had to be planned to meet the appropriation of a comparatively empty purse. European designers made the adjustment easily, it would appear; what I like to term "working class architecture" became their model, and Functionalism their god. To these architects, utility meant beauty, and the old forms and designs were impatiently swept away as relics of a past dominated by an arrogant aristocracy.

America, always too eager to grasp at anything with an imported label or flavor, tried the new design in her skyscraper, and found that the long vertical lines of one type of moderné blended well with the requirements of that class of building. Our factories, built with an eye for the maximum possibilities of air, light, and efficiency, to their great surprise found them-

(*Continued on page* 34)

ORDINANCES: LATE COURT DECISIONS

By LEO T. PARKER

Recent cases involving municipal authority and other points of law, reviewed and analyzed for theatre operators

AN ORDINANCE is void which requires non-resident theatre or traveling shows to pay higher license fees *for the same privilege* as may be accorded proprietors located in the city.

CASE

For instance, in Hamilton v. Collins (154 So. 201, Quincy, Fla.), it was disclosed that a city ordinance was enacted which provides that a license fee of $10 annually shall be paid by all who maintain an established place of business in the city. The law, also, specified that the license fee for the same privilege shall be $50 annually for all who do not maintain a place of business in the city.

It was contended that the different license fees for these different classifications is justified, because a proprietor who has an established place of business in the city is required to pay other taxes, such as ad valorem tax and other local taxes, whereas persons who travel do not pay these kind of taxes. However, the higher court held the law void, and said:

DECISION

"Here the classification is not based on the method of transacting the business, but is based merely upon the fact that one may have an established place of business in the municipality while the other has not. They may both under the statute adopt identical methods and one will be required to pay $10 license tax and the other a $50 license tax. We can find no reasonable basis for the discrimination and, therefore, hold the ordinance invalid."

STATE LAW SHOULD AUTHORIZE

ANY ORDINANCE is void unless a state law clearly authorizes the municipality to pass the ordinance. So held a higher court in the recently decided case of Lynch (167 Atl. 664, Long Branch, N. J.).

CASE

Here it was disclosed that a city passed an ordinance which provides that it shall be unlawful for any person or firm to engage in or carry on any business, trade or calling, etc., without paying a specified license fee.

Suit was filed on the contention that the law was void, because its passage was not specifically authorized by a state law. On the other hand, it was contended that a state law which authorized municipalities to regulate its government and assess taxes for revenue should be broadly construed to include a right to assess licenses. However, the court indicated invalidity of the ordinance, saying

DECISION

"The Legislature has delegated to the municipalities not only the power to regulate, but also the power to tax for revenue. Both powers may be unitedly exercised . . . nor would the requirement of a license for that purpose be a valid exercise of power. The statute vests no such authority in the municipality. . . . The meaning of general words must be restricted whenever it is found necessary to carry out the legislative intention. The reason and spirit of the statute controls in its interpretation. It is not to be presumed that the Legislature intended to permit the imposition of a tax for revenue by every municipality into which the business extends."

DUTY TO KEEP SIDEWALKS SAFE

NUMEROUS COURTS have held that a municipality cannot shift its primary liability for an omission of duty to keep a street or sidewalk reasonably safe. Moreover, state statutes and city ordinances requiring abutting property owners to maintain sidewalks adjoining their premises do not impose liability directly upon such owners for injury resulting to travelers in consequence of the municipality's omission of its duty to keep the sidewalk or street in good repair.

CASE

For example, in the late case of Harbin v. Smith (76 S. W. [2d] 107, Chattanooga, Ten.), the records disclose that a municipality passed an ordinance which declared dangerous defects in sidewalks to be public nuisances for which the owner of the abutting property is responsible.

The owner of theatre property maintained the sidewalk in such manner that roots of trees between the sidewalk and curbing spread beneath the concrete surface of the walk and elevated one of the sections of concrete about two inches above the other, thus producing an obstruction against which a pedestrian stumbled, fell and was injured. The pedestrian filed suit against the owner of the property to recover damages in view of the above mentioned city ordinance. However, it is interesting to observe that the court refused to hold the property owner liable, and said:

DECISION

"No common-law duty rested upon the defendant to keep the sidewalk in repair, and he could not be held liable to travelers for injuries caused by defects which he had no part in creating. . . . Nor could such a liability grow out of a statute or ordinance that merely required abutting property owners to repair sidewalks in front of their premises. This is so because the primary obligation to keep sidewalks in safe repair rested upon the municipality. . . . For any omission of that duty resulting in injury to a traveler, the municipality was primarily liable. It could not shift that responsibility by ordinance. . . ."

SELLER ENTITLED TO A RECOVERY

IN ALL LEGAL controversies involving contracts of sale one of the important legal questions to be decided by the court is: Did either the buyer or the seller fail to fulfill his obligations assumed in the contract?

CASE

For illustration, in RCA Photophone v. Carisch (255 N. W. 814, St. Paul, Minn.), it was shown that a theatre operator purchased electric sound-reproducing equipment for two theatres. The theatre owner paid $500 down for each theatre, when the contract was signed, and $750 each upon the delivery of the equipment. He was to pay $3,750 more on each in 24 monthly installments, which total sum of $5,000 each compensated the seller for the lease of the equipment for a period of ten years. In addition to this sum, the theatre owner was to pay for each theatre as a service, inspection, license charge $95 per month for the first year, $75 per month for the second year, and $55 per month for the remaining period for each theatre. For this consideration the seller was to supply and install the equipment and supervise its repair and adjustment so far as, in its opinion, as provided in the contract, "it was necessary for the satisfactory operation and maintenance of the equipment."

Also, the contract provided that the theatre owner agreed to keep on hand necessary repair parts and bound himself to keep the equipment in good and efficient working order and condition and to maintain and operate it as prescribed by the seller. If a defect or faulty adjustment developed which could not be immediately corrected by the theatre owner, he was bound to communicate promptly with the seller and to refrain from using the equipment until it was properly adjusted.

Another clause in the contract provided that if the theatre owner defaulted in the agreement the seller was entitled to collect the rental charges.

Without going into details as to the connection of the equipment, the evidence tended to show that the sound-reproducing equipment failed to operate satisfactorily and that while out of adjustment the reproduction was not satisfactory. When the theatre owner failed to make the agreed payments the seller filed suit. In holding the seller entitled to a recovery, the court said:

DECISION

"The part of the machine which got out of adjustment was the focusing contrivance which controlled the sound reproduction. This does not appear to have been very complicated and could be adjusted by an experienced operator by means of certain set screws. The defendant (theatre owner) himself testified that the machine operated all right for some time after being serviced. He had in his employ operatives who claimed to be experts with such machines and who testified as such upon the trial. At any rate, he (theatre owner) contracted to keep the equipment in good and efficient working order and condition, and it is conclusively shown that when in adjustment it operated satisfactorily."

COMPETITIVE EMPLOYMENT

CONSIDERABLE discussion has arisen from time to time whether a theatre owner may recover damages from an ex-employe who has accepted employment with a competitor, or who has established a competing business with considerable loss of business to the original employer. With respect to this question of the law various Courts have held that in the absence of an express contract, an employe who takes a new employment, in a competing business, may solicit for his new employer the business of his former customers, and will not be enjoined from so doing, at the instance of his former employer, providing the ex-employe solicits prospects generally and does not confine solicitation to the customers of his past employer.

Another important point of the law is that although a theatre owner may enter into a written contract with an employe, by the terms of which the amount of salary is clearly specified, yet the theatre owner and the employe may enter into a valid verbal agreement which varies the amount of salary specified in the written agreement.

CASE

For illustration, in the recent case of Rosenstein v. Smith (257 N. W. 397, Des Moines, Ia., it was shown that an employer, who had contracts to perform services for theatre owners located in various parts of the state, entered into a written contract with an employe by the terms of which the latter was to be paid 50 per cent income of the employer's business. Afterward the employer and the employe entered into a verbal contract by the terms of which the employe was to receive not less than $70 per week, although the amount of business may be less than $140 in a week.

Some time later the employe quit the employment and entered into the business of transporting films and accessories for himself. The employe filed suit against the employer to recover $553 alleged to be due from the ex-employer in view of the verbal agreement by which the employer had agreed to pay him not less than $70 a week, irrespective of the amount of business for any week.

The employer filed a counter suit to recover damages from the employe alleging that the ex-employe had obtained a route list of all the customers and exhibitors and a schedule of the prices.

However, since it was shown that the former employe had solicited customers and theatre exhibitors generally, the higher court held the former employer not entitled to recover damages and, also, held the employe entitled to recover back salary.

CORPORATION DIRECTORS' DUTIES

By M. MARVIN BERGER
Member New York Bar

ALTHOUGH a corporation, in the last analysis, is owned by its stockholders, it would be impossible, except in the case of a very small company, for each of the stockholders to take an active part in running the affairs of the organization. Accordingly, a corporation is run by a small body of men elected by the stockholders and known as directors. The laws of most states require a corporation to have no less than a certain number of directors, generally three.

In many states a director is required to be a stockholder in the corporation and ordinarily, at least one of the directors is required to reside in the state where the corporation is organized. Usually, directors are elected at the annual meeting of the stockholders and hold office until the next annual meeting.

Directors act only as a body, and a single director, unless he is specially authorized, has no more power to act in behalf of the corporation than any other stockholder. The directors act upon the affairs of the organization at regular meetings, fixed by the by-laws of the corporation or at special meetings called in accordance with the provisions of the by-laws. Unless they meet at a regular, or properly called special meeting, the directors may not act upon the corporation's affairs. At a meeting, a majority of the directors is usually necessary to form a quorum and a majority of the quorum binds the board of directors.

The directors are charged with the duty of managing the affairs of the corporation. They have charge of the company's property and elect its officers. Among the most important duties of the board is the declaration of dividends. The time of declaring dividends and the amount declared is entirely within the discretion of the directors and the courts will rarely intervene to order the directors to declare a dividend or to restrain them from ordering one. However, dividends must be declared only as provided by the laws of the state in which the corporation is organized. For example, if the directors issue a dividend out of anything but surplus, they subject themselves to civil and often criminal liability. In addition to their duty with respect to dividends, directors are held to a high standard of conduct and to strict responsibility to the stockholders in their management of the corporation. For any abuse of their powers or mismanagement resulting in loss to the corporation, they may become personally liable to the stockholders. A director may not take advantage of his office to sell personally owned property to the corporation at an unfair or exaggerated price and in some states a director is even forbidden to do business as an individual with the corporation.

The day by day business of a corporation is run by the officers. A corporation is usually required to have a president, secretary and treasurer and may also have vice-presidents and assistant secretaries and treasurers. Ordinarily, an officer may hold more than one office in the corporation. The duties of the officers are such as are laid down by law or are given them by the by-laws and the instructions of the directors. An officer has no independent authority to act in behalf of the corporation outside of such powers as are so given him. An officer may be removed from office at the pleasure of the board of directors, in the absence of a contract providing for the officer's employment for a specified period of time.

Unless there exists an express contract or unless his salary is fixed by the by-laws, an officer or director is not entitled to a salary for performing his official duties. But if an officer or director performs special services to the corporation outside of his routine duties as officer or director, he is entitled to compensation for such independent duties even though not otherwise privileged to receive a salary.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

EFFECT OF A. C. CARBONS ON SCREENS

A comparative analysis of low-intensity, a. c. and suprex arcs, based on tests conducted in lamp and screen manufacture

THE CARBON manufacturer and projection lamp manufacturer have recently shown a laudable activity in the development of carbons and lamps intended to greatly increase projected light intensity as well as improve the color and quality of the light. As a result, the new Hi-Intensity copper coated carbons used in the recently developed 25-volt, 80-ampere a.c., and 43-volt, 45-ampere d.c. lamps are revolutionizing projection in the smaller theatres of the country. The Lo-Intensity lamp is probably passing. Though this lamp has very definite limitations, its low cost of operation was a temptation to put it in theatres that needed more light intensity than it could produce.

About 9,500 (70%) of American theatres are equipped with Lo-Intensity lamps. At least 7,000 of these theatres need more light because they are using, and they need, screens over 18 feet wide. Since the light output of a Lo-Intensity lamp can not exceed 2,000 lumens, it follows that the use of a screen over 14 feet will reduce the intensity of the projected light to less than 7 foot-candles—far too low for comfortable seeing of the picture.

The new a.c. and d.c. lamps with H.I.C.C. carbons can produce from 6,000 to 7,000 lumens, respectively, besides giving out a blue-white light that closely approaches daylight. The cost of operation is very little, if any, higher than for Lo-Intensity. The relative current costs per hour at the arc are shown in the accompanying table.

The cost of carbons, generator or rectifier current, are not included, but the total cost including these items is not appreciable higher than for Lo-Intensity.

These lamps do away with the need for Beaded or Silver screens. They function best with a white, diffusive screen. The following table shows the foot-candle intensity of the projected light:

	Screen Area	
Foot-Candle	AC. 6000 L.	DC. 7000 L.
10	15-4 x 20-6	16-0 x 22-0
9	15-9 x 21-6	16-9 x 23-0
8	16-9 x 23-0	17-9 x 24-6
7	17-9 x 24-6	18-11x 26-0

The gain in light intensity over the Lo-Intensity is 200% for a.c. and 250% for d.c.

The lumen output of the various lamps is variable for each type, and dependent on the size of carbons used. Average figures have been used as derived from normal projection practice.

It happens occasionally that larger carbons than those customarily used are worked in an effort to increase the light. This of course calls for higher voltage and amperage, but the gain is seldom enough to pay for the added cost of current and carbons because the optical system is usually designed for a limited range of carbon sizes to insure the greatest efficiency plus economy. At present there are six types of lamps used for motion picture projection; namely: Mazda 900-1,000 watt; Lo-Intensity reflector arcs up to 30 amperes; Hi-Lo reflector arcs at 70-80 amperes; a.c. special carbons, 80 amperes.; d.c. special carbons, 40-45 amperes; Hi-Intensity arcs, 110-180 amperes.

Each type of lamp when operated at its maximum efficiency has a definite light output. The lumen output of the lamp, divided by the square-foot area of the screen, will give the foot-candle brightness of the projected light at the center of the screen. The foot-candle brightness of the projected light is not the same as the foot-candle intensity of the reflected light. In fact, the intensity of the screen light is generally a great deal less, depending on the condition of the screen and its reflection factor. The difference in intensity varies from 30 to 40 per cent.

It has been shown that 10 foot-candles is the least light that should be used (with the shutter running), yet many theatres are operating with much less light. It is not unusual to find the light as low as 5 foot-candles. And film density is frequently such as to require 15 foot-candles projected light.

Assuming the lamps to be in good condition, the optical train properly adjusted, the proper size and kind of carbons in use, and the lenses of a good make and in good condition, then the cause of poor, insufficient screen light will be one or more of the following:

1. *Screeen too large.*
2. *Reflection factor of the screen too low, due to either age or dust, or because the screen absorbs too much light due to a badly designed coating medium.*
3. *Wrong type of screen, the use of a diffusive screen where the conditions properly require either a directive or reflective screen.*

To insure good projection it is necessary that the screen and the lamp be co-ordinated with respect to the lumen capacity of the lamp, the type of screen, and the size of screen. If any one of these factors are out of line, under-illumination of the screen is sure to be the result.

To summarize: Ten foot-candles is the lowest intensity of projected light that will prevent eye-strain and render the true pictorial value of the film. Diffusive screens do not reflect back the full power of the projected light. The loss varies from 5% to 30%, depending on the reflection factor of the screen. Beaded and silver screens concentrate the reflected light within given angles and, therefore, have an apparent brightness greater than of the projected light. These screens should not be used with any light stronger than Lo-Intensity. Increasing the screen size lowers the intensity of the light. Decreasing the size increases the light.

Per M Lumens	Lumens	Lamp	Current	KW.	@ .05 KW. H.
.04⅛	2000	Lo-In.	55V-30A	1.65	.08¼
.0167	6000	AC.	25V-80A	2.00	.10
.0135	7000	DC.	43V-45A	1.92	.09½

Relative Current Costs [see text]

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •

F H Richardson

THE NEW PROJECTION PRACTICE COMMITTEE

THE NEW projection practice committee of the Society of Motion Picture Engineers, in its first session of the year, spent a considerable portion of the time in hearing objections to the lack of practical projectionists on the committee. Rudy Mehling was particularly indignant that the representation was so small. I voiced objection to the elimination of Jessie Hopkins, who has rendered invaluable service as secretary ever since the projection committee was reorganized and given its present name. We all felt that P. A. McGuire should have remained on the committee, to which he has rendered valuable service. Mr. J. O. Baker, the new chairman, was instructed to voice the committee's objection to the small number of practical projectionists, and especially to the elimination of Messrs. Hopkins and McGuire.

It is expected the committee will do much good work under chairman Baker. In the past there have been some things that most members regarded as "playing politics," but we are sure that there will be no more of that. In committees of that sort there should be no "playing favorites." Let every man be judged by his merits and past performances, and every thought and effort given to the work of the committee.

The matter of revamping the old projection room report to eliminate some errors and bring it up to date, if possible, for inclusion in the report to the spring convention, was taken up. George Edwards was made chairman of a sub-committee to make certain measurements and report at the next meeting.

This writer tried to induce the committee to adopt a new, improved plan of projection room lighting, in lieu of the present optically objectionable scheme of indirect lighting that not only smears the whole front wall with light, but also permits a projectionist to see a brilliant light globe, after which he cannot have a good view of the screen until the iris of the eye has had time to adjust itself to the different condition. It is astonishing how difficult it is to tear men loose from wrong procedure once they have become habituated to it.

After experience of some years on the projection practice committee (three of them as its chairman), I am opposed to *absent* members. To date we have had several of them, and only one (Chauncey Greene of Minneapolis) has ever bothered even to answer a letter sent by the Secretary dealing with matters discussed by the committee. It is expected that by the next meeting everything will be straightened out and running smoothly. It also is confidently expected that the new committee will do excellent work and lots of it. The old committee did:

I should like to pay well deserved tribute to Past-Chairman Harry Rubin, director of projection for Paramount theatres. The work of the committee under his direction constitutes a monument to his zeal and talents. And I again call attention to the splendid service of Past-President Alfred N. Goldsmith. The SMPE has had many excellent chief executives, but in my opinion none better than Dr. Goldsmith. President Goldsmith attended practically every meeting of the projection practice committee, the work of which was helped immeasurably by the active part he took in its deliberations (I'm afraid he would shorten the word deliberations to *scraps*). Projection owes much to Dr. Goldsmith and we must not forget our debts.

ON ELIMINATION OF A-BATTERIES

J. D. BENNETT, sound technician for the Kemp and Hughes circuit of theatres down Arkansas way, has written an interesting and informative letter which is accompanied by one from H. T. Head, manager of the Grand theatre in DeQueen, Ark., a Kemp and Hughes house. Mr. Head says:

"I have read Mr. Bennett's letter to you. In addition to what he says I may say that he, Mr. Bennett, at my request converted our sound (DeForest) to a.c. last year, when the batteries had given up the ghost and dimes looked like dollars. Expense of so doing was very small. We feel deeply grateful to him for the excellent results. That they are favorable has been amply proven by the many comments from our patrons. I therefore feel that we should pass along his findings, on the chance that they may give aid to some brother exhibitor."

Mr. Bennett sets matters forth as follows:

"Dear Mr. Richardson: I read, with much interest, inquiries and comments on the matter of elimination of A-batteries by the use of a.c. current. As sound technician I have myself converted a number of installations to complete a.c. operation, some of which have been in operation for more than a year without the least trace of hum due to a.c. on the exciter lamp filament.

"However, in case of pre-amplifier using filament type tubes, there will be some hum, unless the wiring be changed to accommodate 5-prong sockets in which the 37-type tube may be used, with 6 volts on the filament, or rather the heater, grounding the cathode to the negative or common ground.

"By far the most satisfactory plan, though, is to make complete conversion to a.c. when rewiring a pre-amplifier using 56-type tubes, and in types of equipment having binding post strips and available voltage tape on the main amplifier, taking all filament and B voltage for the pre-amplifier directly from the main amplifier rack. In case of equipment not having such filament voltages available on the main rack, it is best to build a small power supply for this purpose. That last, however, is a job for a man experienced in public address work.

"I differ from Mr. Hersey (page 20,

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Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Peculiar Problem in Variant Sound	Page 20
Be Careful About Reel-End Alarms	Page 20
Meaning of "Killing the Blades"	Page 21
First Real Handbook—Why?	Page 22
Testing for Source of Flutter	Page 22
Waiting for 2,000-Footer	Page 22
A Critic Turns to Projection	Page 23
Rank Neglect! Who's to Blame?	Page 24
Theatres in India	Page 24
Funny Kind of Managing	Page 25
Carelessness in Threading	Page 26

September 22, 1934 issue of Better Theatres) somewhat with regard to insulation of sockets and number of transformers required. If the projection room equipment be well grounded, as it of course should be (this covers projectors, rack of the main amplifier, the pre-amplifier, and in fact all heavy metal equipment not presumed to be electrically charged), one side of the filament winding may be grounded to the common ground, and a single wire used for the hot wire to exciter lamps. [By "hot" wire Mr. Bennett means the one carrying current.—F. H. R.], a single transformer supplying current for both lamps, regardless of whether they be 8-volt, 4-ampere, or 10-volt, 5- or 7½-ampere types. The thing to be sure of is that the filament winding is large enough to supply the required 10 to 15 amperes of current.

"In a.c. circuits one side of the 110-volt line is grounded, and in using the common ground as one leg of the filament circuit of the lamps, no additional trouble or hazard is encountered.

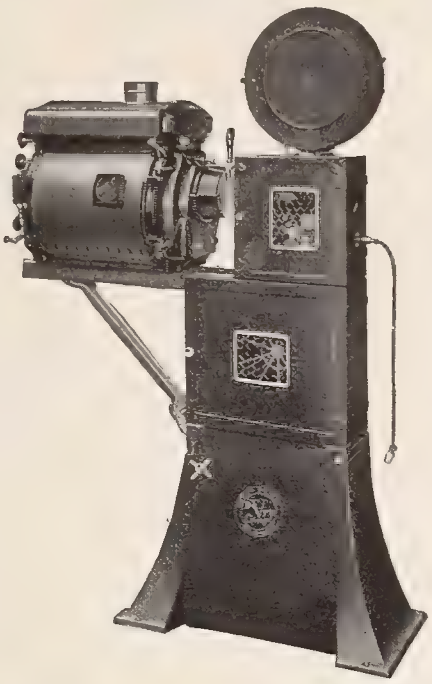
"It is very essential, as Mr. Hersey says, that all wires be run in conduit, both for the sake of appearance and for added safety. However, if this is impossible or impracticable, shield all wires thoroughly and see that the shield is well grounded.

"In most, if not in all systems using battery supply, the negative lead from the storage battery is grounded to the common ground, all switches and meters in the circuit being in the positive or so-called hot wire leg of the wiring which is common to both exciter lamp and pre-amplifier connections, resistors being used in the pre-amplifiers to reduce the voltage for the filamets of the amplifier tubes to the correct values. This positive wire lead may be taped where it enters the pre-amplifier, leaving it unused at that end. The end of the positive wire connecting to the battery circuit terminal on the connection strip of the main amplifier should be disconnected from the terminal and connected to the ungrounded side of the filament winding on the transformer. This arrangement will permit using present changeover switches without change in the projection room wiring, the 110-volt side of the filament transformer being wired into the a.c. switch on the main panel. Thus one switch controls the whole system. And now a word of caution: Be sure in making the connection of the former positive wire to the transformer, that the wire leading to the machines is used, and not the wire to the charger.

"A single transformer may be used for different voltages by using a heavy-duty rheostat in the primary lead of the transformer. If this is done, using a 10-volt transformer for 8-volt exciter lamps, it will be necessary to shunt the filament winding with a 15-volt a.c. voltmeter in order that the projectionist may keep the electrical pressure adjusted to 8 volts. I find, though, that better results seem to result by using the 10-volt exciter lamps, as they have a much heavier filament and therefore naturally are not subject to the fluctuation in brilliancy shown by the lighter filament of the 8-volt tubes."

I express the feelings of projectionists, I

THE STREAMLINE PRINCIPLE IN PROJECTORS



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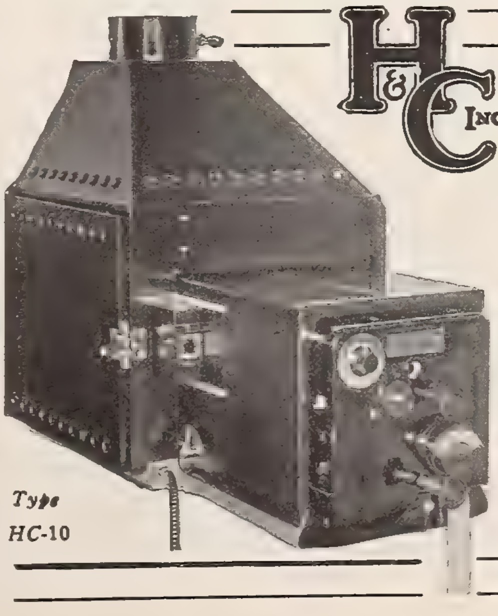

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Write for Illustrated Booklet

am very certain, in thanking Mr. Bennett for this most instructive discussion.

PECULIAR PROBLEM IN VARIANT SOUND

THE CHARLESTON Theatre Supply Company of Charleston, W. Va., submits the following:

"Dear Mr. Richardson: We have run into a most peculiar situation in one theatre, concerning which your advice is requested. Out of many sound installations in this territory this is the first one which has caused us much trouble. We have tried every arrangement we could think of and have made recommendations for house treatment, but to no avail. The situation is as follows:

"The auditorium is 97 feet long and 28 feet wide. The floor slope is 5%. All walls are padded. The ceiling is of tin—nailed to the joist. There is a loft overhead running the full length and width of the theatre, with 5 feet of clearance at the rear end, and 3 feet at the stage end. A walkway of boards is nailed to the ceiling joist through the entire length of the loft. It is in the center. The roof is of sub-roofing covered with tar paper. [Meaning, presumably, boards and tar paper.—F. H. R.].

"Sound was installed several years ago, starting with cheap equipment. This was later supplanted by Western Electric, which in turn gave place to Wonderfone, which in its turn was displaced by yet other equipment. Sound now is through Jensen Types M and V loudspeakers (one of each).

"The complaint is that while with some pictures the sound is just fair, with others a difference in quality will be noticed every 4 feet as one walks down the aisle, alternately poor and then fair. Often it sounds as though coming from a tin trumpet.

"We have made recommendations for ceiling treatment, but the owner will not accept such recommendations or expend money without advice from an authority on the subject. We are well satisfied the trouble does not lie in the equipment, basing this opinion upon the fact that it is giving excellent, thoroughly satisfactory service in hundreds of other theatres throughout the country.

"Please give us your recommendations in this matter. It will be highly appreciated by both the writer [manager of the supply company] and the owner of the theatre."

Examining this matter myself, I believed it extremely improbable that an equipment fault could possibly produce such an effect. However, I was unable to decide what building fault could do it either. Then, too, if it be either, why was it not present with all productions in exactly the same amount. True, as we all well know, different recordings or conditions of recordings produce differences in sound, but just why should this "every four feet" thing or tin trumpet effect be with one film and not with another? If such an effect occurred at longer intervals of space, and there were structural conditions in that ceiling that might set up interference, one could attempt with some confidence to account for it, but nothing of the sort is reported. So after mulling the matter around for a day or two, I decided to talk the matter over with a sound engineer or two, having no connection with either the making or selling of equipment. The resultant answer follows:

It is our opinion that a test of sound as set forth is entirely wrong. In walking toward or away from a sound beam one naturally may detect a difference at very short intervals—in fact, at every step, since it is well known and recognized that the process of walking (taking a step) produces a shock to the ear drum, and sound will change at each such shock. We would much prefer an opinion on this from an individual *seated* at different points. We would regard it as far more reliable.

We note that all walls are padded, whereas the ceiling is of tin. We feel that the wall padding may be and probably is sufficient to provide satisfactory conditions, assuming the seats to be covered with sound absorbing material.

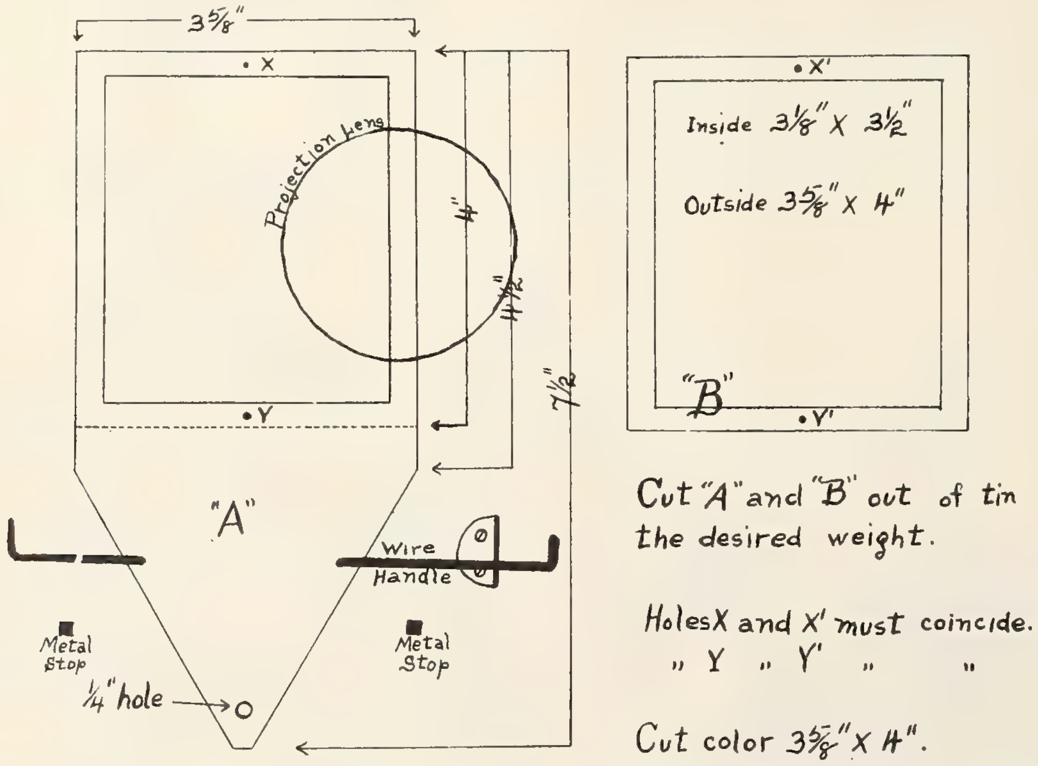
In studying the sound equipment itself, after carefully analyzing the size of the theatre (ceiling height not supplied, hence impossible to estimate cubic contents), we believe that with only the two speakers named it is not only possible, but probable that there would not be sufficient sound volume to provide proper distribution and quality over the entire area.

As to noticing difference in quality in different pictures, this is not at all unusual, as in some the recording is superior to that in others. That is of course too well known to require discussion. It also is quite possible that a production having well recorded sound, using the latest technique of recording, may not sound as well as it might and should if equipment of more advanced type were used.

It is of course very difficult to diagnose a peculiar trouble such as this with certainty, even when right there on the ground and able not only to examine the auditorium and equipment, but also to make experiments.

My own, personal advice is (a) that one or two additional loudspeakers be temporarily installed, assuming there is sufficient power available to operate them. If this is not found to effect a remedy, then it would seem reasonable that the recommendation already made by the supply company be tried out, provided the effect is sufficiently bad to justify the expense of such a trial.

FROM A PROJECTIONIST'S NOTEBOOK



This is a diagrammatic representation of how Thomas E. Foley, projectionist of Kelowna, B. C., built a color holder for a motion picture projector. The device is one of the many which Projectionist Foley has evolved or discovered, and which are duly recorded in a private notebook. His instructions for building the color holder read: Place color between "A" and "B," then bolt these together through the tiny holes provided at top and bottom. Mount "A" on a pivot which passes through ¼-inch hole near bottom. The diagram shows the correct position of "A," which is a little to the left of the projection lens. Wire handles may be placed on the right-hand side, or on both sides if desired. Three color holders mounted on the same pivot, and properly spaced give good results. They should be mounted at a distance not greater than 10 inches in front of the lens, and it is of course preferable to place them at the "aerial image."

BE CAREFUL ABOUT REEL-END ALARMS

ROBERT P. BERQUIST, member of Local Union 487 (Virginia, Hibbing and Eveleth, Minn.), writes: "Realizing your position as advisor to projectionists, may I make a suggestion. Most prints run in this theatre since the use of

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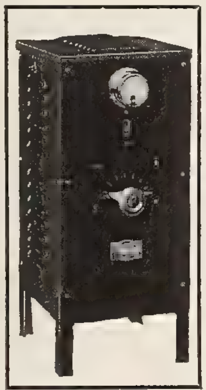

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reel-end alarms have become rather common in this territory, are in good condition for the last 90 feet of their length, but badly scratched elsewhere. Unquestionably this damage is caused by these alarms, and it is highly injurious to the presentation, to say nothing of lowering the useful life of the prints. May I therefore suggest that the use of such alarms be either discontinued, or else each alarm be counter-balanced with a weight set at right angles to its arm."

I cannot comment on the feasibility of counter-balancing the arm. However, why the alarm? I cannot believe Minnesota projectionists are so lacking in energy that they need them. We have the changeover signal printed in all films, and while they perhaps are sometimes not quite as plainly visible as they might be, still projectionists elsewhere manage with them without too much trouble, so why cannot the men in that territory?

It must be remembered, gentlemen, that the projectionist is not employed to "take it easy," when so doing sets up any bad result, and scratched film most emphatically is a bad result.

THE MEANING OF "KILLING THE BLADES"

A PROJECTIONIST writing from St. Louis, asks, "Recently a service man examined a switch that was in bad shape, remarking, 'The blades are killed.' Being a new man here, I did not feel inclined to admit ignorance because of the fact that if a man admits lack of knowledge on one point, some chaps think he is lacking all around. Will you, Mr. Richardson, tell me just what is meant by *killing* a switch blade? The switch evidently has been abused and its blade and contacts pretty hot. I have installed a new one.

"And while I am at it, another thing: Just how is the strength of a magnetic field measured?

"In closing, may I express my sincere thanks for the very great help you and your books, the old *Moving Picture World*, and later, MOTION PICTURE HERALD and BETTER THEATRES have been to me. I read a straight projectionist's publication my neighbor (also a projectionist) subscribes for, but we both regard your "Bluebook School" and department in BETTER THEATRES as having at least double the value of the other."

Glad you like our work, brother. As to your questions:

Hawkins Electrical Dictionary says, "Killing Wire.—(1) A method of straightening wire by applying tension to it. (2) The loss of electricity suffered by the contact springs of switches when heated to excess by the electrical current." The latter is what Mr. Engineer had reference to.

Magnetic force is measured in *maxwells*. A *maxwell* is the amount of magnetism passing through each square centimeter of a field of unit density. A field of unity density is one in which one *maxwell* passes through each square mm. of field area.

The unit of field strength is a *gauss*,

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The picture illustrates some damaged lenses that were put back into service after being repaired.

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General Scientific Corporation is composed of 3 divisions. Graf Lens division produces and reconditions projection and sound optical equipment. Lumotron division produces photo electric cells. Q R S Neon division manufactures neon sign materials. All products are manufactured in U. S. A.

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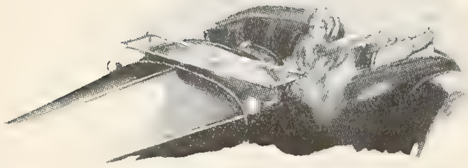

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which is the density of magnetism in a field that will act on a unit pole with a force of one dyne; it is equal to one line of force per square millimeter.

FIRST REAL HANDBOOK—WHY?

RICHARD KEUSTER, a New York City projectionist of many years standing, writes: "In BETTER THEATRES I note the fact that the new Bluebook will soon be out. I have examined some portions of the manuscript of the new book and am of the opinion the book will be the most condensed, complete work on projection yet laid before us. In my opinion it should and will find a place in the library of every progressive projectionist.

"It seems to me that your long years of past experience in both practical projection and the technical field thereof, makes it possible for you to pick out the most important things, and disregard the unnecessary. From what I have read of Nadell's, his contributation in sound should have great value.

"However, when I see George Edwards quoted as saying it is "the first real handbook of projection that has ever been put out," I object. After all we just can't let the fifth edition take such a rap as that, because up to date it is the most complete work on projection that has ever been published. It has taken long years of hard work to produce what we know as the *Handbook of Projection*. I believe George Edwards should realize that fact.

"When the new book becomes a part of my library, as of course it will, and promptly, I undoubtedly still will find occasion to consult the older editions. We can't let past efforts be washed out like that. The new book will be more up-to-date, but the other editions certainly did a damned swell job in their day."

What George Edwards said had no reference to the actual contents of the book, but to the manner in which I have made the material available by a new system of indexing that will enable even the novice, after just a little practice in using something entirely new, to quickly find the answer to any question relating to anything dealt with in the book. The new method is my own creation—at least I never saw anything like it—and I'm darned proud of it.

TESTING FOR SOURCE OF FLUTTER

FROM A Colorado city (the writer requests I do not publish the name or location) comes this request:

"Will you be good enough to help me. We have a noise I believe is what is called a 'flutter.' How can I tell whether it is in the film, or in the projector equipment. On one of the projectors the sound is not good. It is all right except that there is a lot of noise. I notice that when I tap the exciter very gently with anything hard, the sound (noise) is very much worse."

The easiest method of determining whether the flutter is in the projector or film is to note whether the same reel produces flutter on both projectors. If it does, nothing is necessarily proven, but if it is clear on one projector and on the other the trouble appears—well, it is in the film, and that's that!

If it appears in both projectors on all films, it is in the equipment. Borrow a reel from another theatre (there are others in your town) in which no flutter trouble has appeared.

As to the noise, first see to it that your lamp is tight in its socket and is making good electrical contact therewith; also that the connections to its socket are tight. Loosen them and clean all contact surfaces with crokus cloth. If all these things are okay, try another lamp, as it is almost a certainty that the exciter lamp filament itself is not making good contact.

WAITING IMPATIENTLY FOR 2,000-FOOTER

JOHN T. SEILER of Long Beach, Cal., asks, "May I remark that this thing of cranking a rewind thousands of unnecessary revolutions a week building up and tearing down shows, is becoming more and more irksome. It gets my angora to think of the vast amount of unnecessary labor being done by thousands of men daily in projection rooms because of failure by producers or distributors (whichever may be to blame, to mount feature pictures on 2,000-foot reels.

"I realize that this is not a new issue. For that reason I will not boil over and consume a lot of time and space. The passing of the disc in general projection practice removes the last possible barrier to the change. What real reason, if any, can possibly be advanced for delay in adoption of the 2,000-footer, when such delay makes for sloppy presentation, gross waste of labor and unnecessary expense in print-end replacements? The answer seems to be composed of just one word; namely, *None*.

"We all, including myself, have been doing a lot of private complaining, as well as idea-inventing, on this subject, but seem to have gotten just exactly nowhere. Dad, you are in close touch with a large percentage of the projectionists of this country. I say this because of the "Bluebook School" and BETTER THEATRES. I believe every projectionist favors the 2,000-footer. Isn't there something that can be done to put it over? I am quite certain I could rustle some influential help among the West Coast projectionists. Am willing to do anything I can and believe the thing can be put over."

The Academy of Motion Picture Arts and Sciences has the matter in charge, and is, I believe, doing what it can to put the 2,000-foot reel over against much opposition from producers who object to the expense involved in making the change. That is the only *real* objection I have ever heard.

Now if those projectionists who are getting tired of waiting for action on the 2,000-foot reel, will send a letter or postcard to BETTER THEATRES, 1790 Broadway, New York City, saying, "I am a projectionist at the [name] theatre and urge immediate adoption of the 2,000-foot reel," their messages, with the proper arguments and data, will be submitted where they will do the most good. The more those who write, the greater the potential effect.

A CRITIC TURNS TO PROJECTION

ONE WHO desires not to be named writes, "Dear Mr. Richardson: I am of those hated, feared and often laughed at persons bearing the title *Motion Picture Critic*. My duties take me to the various screening rooms where companies display their production for inspection by preview committees and others.

"No one would presume that projectionists would put the productions on as perfectly as possible before such audiences, particularly in view of the fact that officers of the producers are not infrequently present. That assumption would seem quite natural, but it pains me to say the reverse seems often the case—so much so that often I am reminded of the movies I used to see—many years ago when I was a child, with projection that would now be termed awful and an 'elocutionist' beside the screen attempting to follow the shadow lip movements and put words into the actors' mouths.

"I have often wondered why the organization these men belong to [Local Union 306.—F. H. R.] permit their members to do such terrible work. It would seem that previews should have the very best projection possible, as the committees go there with the express purpose in view of picking the productions to pieces, yet I have time, time and again witnessed about every possible projection fault imaginable—even to oily film.

"There has been travel ghost and (very common) anything from a frame or two to several feet of transparent trailer, often bearing various stars, dots, figures, etc., shown on the screen. Surely producers cannot believe such a mess of hieroglyphics add anything to the beauty of presentation, to say nothing of the terrific eye strain involved. Personally, they merely make me wonder where the nearest exit may be in case fire occurs while the projectionist is away from his post beside the projector—as surely he is, or such projection abortions would not be permitted to appear. Even the most careless, slovenly projectionist certainly would have sufficient pride in his work to avoid them.

"At one preview I was so disgusted at the terrible work that I interviewed the projectionist, telling him he should be ashamed to name himself by that title. He insisted the white screen flashes were quite in order as he never had time to run the picture through and there were no cues for changeover. I asked him why we often almost had our ears exploded by sound, to which he replied, 'Well, if they didn't have brains enough to tell me to lower the volume, it was just too bad.'

"I wonder, Mr. Richardson, just what your opinion would be of all this, hence this letter. Admitting I am not too well in-

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formed as to projection, still it would seem to this particular old maid that better projection than the average screening room has might be provided. If these projectionists belong to a union, surely the union cannot know and condone the terrible work some of these men are doing. If they are not union men, then why are they projecting pictures at all? Possibly I am all wrong. There may be a reasonable reason for all this. I am asking your opinion through your BETTER THEATRES *Comments*."

The volume was not the fault of the projectionist. He was right there (though he might well have been a bit more courteous and informing in answering you). He is in what is supposed to be a sound-proof room, quite out of touch with sound in the auditorium. He cannot therefore know whether the volume is too high or too low. An observer should be provided, whose duty it is to govern sound volume by means of signals to the projectionist.

As to the white screen and hieroglyphics, these may be avoided by very careful work, and it certainly is the duty of projectionists to do careful work. And even though one or two white frames reach the screen at rare intervals, there certainly is no possible excuse for several feet of them. Even in a one-man room that is hardly to be excused. True, the projectionist in a one-man room is forced to be away from his projector at times, but he should be able to time such work so that it seldom if ever would be necessary to be absent at the end of a subject.

Such things are inexcusable, whoever is at fault. In the mind of the observer the projectionist is brought into disrepute. He is blamed for what may not be due to any neglect on his part, as well as for faults that may be his own. The union is discredited in the minds of observers because it permits its members presumably to commit outrageous projection faults. It therefore should make some real effort to place its members in position to do good work, and thus through them maintain its own standing.

RANK NEGLECT! WHO'S TO BLAME

AFTER THE THREAT, "If you use this and my name I'll boycott the Bluebooks," a guy (don't object to the "guy"—you asked for it!) in Detroit, Mich., arises to remark, "Good Morning Father! I have just digested your Comments, particularly the one dealing with Supervisor Isaac. Great credit *is* due Mr. Isaac; also, great criticism is due both himself and all other supervisors because long ago they should have taken the step Isaac finally did take. Probably I'm wrong and I'll very likely get stuck with it, but that's my story, and to verify my contention, may I present:

"Not more than a thousand years ago I witnessed a performance, and for the most part a dandy, too, in one of our deluxe theatres. The stage show, the effects, the sound and projection up to a certain point left little to be desired and nothing to be criticized, but when the newsreels came on the ghost of a late shutter—about one foot late on the screen—showed up. When the projectionists were let in on the secret they swore by all that was good and holy they could not see it from the projection room, which may have been true, as it was a long projection distance. It was the fault of the floor crew, they averred, for not calling their attention to it. But the sad angle to the tale is that *three weeks later the ghost was still right there on the job, perfectly visible to any but one stone blind.* Yea, verily!

"Now what I want to know is, who was to blame, the floor manager, the projectors or the projectionists? My reason for asking you is that some of these days I may land in a really good job, and if I found myself in the same predicament I'd want to have a first-class alibi if someone should catch up with me.

"After reading the foregoing I still hold that my statement with regard to Mr. Isaac and supervising projectionists in general holds good. How about it? I enjoy your timely comments. Best regards."

My answer is yes and no, insofar as concerns Brother Isaac. He is justly entitled to all credit for finally starting something you very rightly say should have been started years ago. He is not justly entitled, perhaps, to censure for not doing it sooner. My reasons for saying that are that in all the past supervisors of projection have been appointed and then denied sufficient power. Right now we have the spectacle of one great threatre chain which has a "supervisor of projection" who has no authority *at all*. He is merely a sort of sublimated repair man. Such a situation approaches the ridiculous. It makes for poor projection work in just about every way.

THEATRES IN INDIA

RECENTLY I received a request for an interview with a man who has been high in the councils of film affairs in far off India. I of course responded, and during lunch had a most pleasant interview with this gentleman, who unquestionably knows exactly what the conditions are in India. In the course of the talk I was favored with some most interesting information. Said he:

"At the last count made there were approximately 340 Indian theatres wired for sound. Projectionists are, everything considered, quite proficient in their work, but very few enjoy good working conditions. Projection rooms are poorly ventilated and for the most part too small. Results achieved are, under the conditions, quite creditable. Most of them understand how to handle and take care of film, which fact is proven by the small number of damage claims distributors have to collect over any given period of time.

"Theatre managers in general should give the projectionists better working conditions and better equipment. Rewinders are, aside from the big city first-run houses, almost universally bad. Spare parts for equipments are only provided when pres-

STRONG

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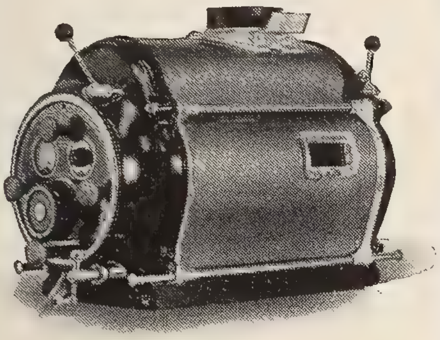
to your patrons to see a demonstration and enjoy the vivid beauty of a picture projected with the new



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330 Lyell Ave., Rochester, N. Y., U. S. A.

sure is brought to bear. Film cement and sound track opaque is often either entirely missing or of very poor quality.

"The usual practice is to have three men in the projection room. 'Seniors' receive from 150 to 200 rupees per month in the larger houses. First-assistants get 60 to 100 rupees, and the third man gets from 25 to 60 rupees per month. [A rupee is 38c.]

"Programs consist in one feature and about four reels of support. Two hours is the limit of a performance. Most theatres have a liquor license and set apart a 15-minute intermission for bar trade. If the feature is nine reels or more, this is most frequently at the end of the third reel of the feature, regardless of the suitability of such a break. This, however, is gradually being overcome, in so far as has to do with major releases. Exhibitors are slowly being convinced this is bad practice.

"There are only about a dozen theatres in the whole country comparable in excellence with the modern neighborhood house in the United States or Canada. All the rest are old in style, poorly seated and below the average in acoustic values. The average seating is below 500, with 1,000 seats as the maximum capacity. This latter class, in so far as has to do with theatres showing American films, is only about 10 in number.

"There are only two theatres in India with refrigerated cooling. One of them is in Calcutta, the other in Bombay. Several others have air conditioning of sorts, but need the assistance of many fans."

You who think wages are low in this country and Canada may examine the fact that the highest paid projectionist in India receives about $78 a month, whereas the lowest receives the magnificent recompense of less than $10 a month; also, that the working conditions and equipment are for the most part none too good.

FUNNY KIND OF MANAGING

FROM WHOM and whence this letter comes I think it best not to say, except that it is from a city in Louisiana.

"Richardson, you advise us to do good work. You roast the beeswax out of us if we don't. But how in the name of the sacred gold-plated alligator can a man do good work when the manager won't provide the things necessary?

"Here is the situation: If you can come down here and get good results in either picture or sound I'll present you with the very best prize I can buy, after providing for myself, a wife and two kiddies out of a $24 weekly 'salary.'

"The screen is a stem winding wonder. It probably was a good screen when it was installed. The chump who occupies the manager's office in this theatre says it still is 'just fine.' I reckon he must be right, too, for it was put in only six years ago and hasn't had one solitary blinkety-blanked thing done to it since, except that about eighteen months ago our star-boarder-manager swept it off with a broom. But that made it streaked, and he would not

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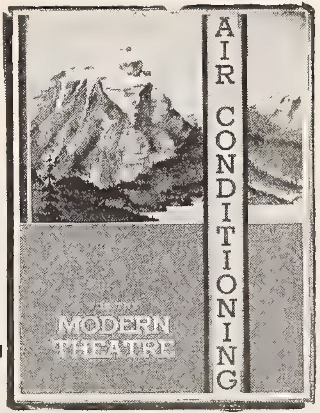

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before and will not *now* permit anyone to do anything more than look at it. Phoy! It looks like the day before Christmas feels when one is busted and has two best girls!

"I've shown him your articles on screens. He just glances at them and says, 'What the hell does that bird know about a screen that is a thousand miles away.' And that was flat and final! You just didn't click with Mr. Wiseguy.

"But, Richardson, that's merely a beginning. I have to almost have a smack 'im down to get a new sprocket so long as there is more than two teeth in sight on each side of the one in use, and so far as the projector mechanisms are concerned I'm thinking of buying some hay wire to keep parts from falling off and mussing up the floor. Honest, I sometimes feel like taking his head apart just to see what in heaven's name is inside. And the bird is continually growling about poor business! How in gehenna he expects to get business with what I am able to put on that dirty old rag and through the loud speakers, using the superannuated junk I have to work with, I will admit I don't quite know. And you tell us to do good work!"

What a blast! And if conditions are as described, I don't in the least blame him. Were I in his place I don't know but some morning there might possibly be a big hole in that "screen." How it would get there I don't quite know, but I think perhaps it would. Sometimes it is a real kindness to compel a man to do something. This seems to be one of the times.

First, though, I would give the gentleman a practical demonstration by obtaining a sheet of white cardboard as large as possible from a printer, suspending it in the screen center after a show some evening, and projecting the white light to the screen. If that didn't wake him up (the difference in brilliancy should be rather startling), then certainly he would be utterly beyond all help.

CARELESSNESS IN THREADING

FROM AN Illinois exhibitor comes this letter:

"Dear Mr. Richardson: Through reading your books and your Comments in BETTER THEATRES I have been enabled to discover and remedy many faults, or at least I have found them and caused my projectionists or managers to remedy them. I own seven theatres and have an interest in several others. I feel that I owe you a lot, so I'm going to repay you by permitting you to perhaps help me some more. Real kind of me, is it not?

"I am quite a crank on sound. Notice anything wrong with it quicker than I do with the picture. Here is one that is either due to my too vivid imagination or else to I don't know what. But I have noted it many times and believe it is a real fault.

"As an instance, in one of my own theatres I was present when the first reel of "Broadway Bill" was run. The sound was all I could ask for. Clear, good volume and everything okay. Later I happened to be present when exactly the same reel was run at the last show (same theatre) and the sound was not so excellent. Seemed to me it was just a little out of synchronism. Talked with the house manager about it, but he could detect nothing wrong. Went to the projection room and talked with the projectionist, who said everything was exactly as it had been before. Even the theatre was filled about the same.

"Now, Mr. Richardson, maybe it is my imagination, but I have noticed this particular thing so often that I have finally concluded to apply to the source from which I have always received the right dope. I am asking: Can there be anything wrong from time to time that will throw sound just a little out of synchronism—for that certainly is what it sounds like to me? I would appreciate deeply any information you may be able to supply."

I assume that you are using sound-on-film reproduction. The fault I suspect is one that would hardly be detected by anyone not very sensitive to sound faults. When the projectionist threads a projector there must be exactly 21 frames between the projector aperture and the sound gate. On the standard release print, 21 frames in advance of the starting that goes over the projector aperture is a white line and small diamond-shaped mark that belongs over the aperture of the sound-gate—not nearly over it, *but exactly at the aperture.* Now due to differences in motor pick-up speed, projectionists do not place the start-frame, located 12 feet, six frames in advance of the title over the aperture, but sufficiently beyond it to compensate for the pick-up of each projector, which may and probably does vary, sometimes widely. They therefore cannot have the diamond for reference as to those 21 frames, and instead depend on their own judgment. And now here is the crux of the whole matter. To have exactly 21 frames between projector and sound gate apertures, *loops must be precisely the correct size,* and your trouble probably is that the projectionist loses out by anywhere from one to three sprocket holes from the correct distance.

●

electrogram

MOTOR VOLTAGE: About the first thing to do in checking motor performance is to ascertain the voltage. Some of the causes of low voltage at the motor are (1) loose connections in the switch, starter on on the lines; (2) wires too small; (3) transformer too small or having poor regulation on a motor (induction) load.

- **Write us your electrical problem. An expert reply will be promptly Electrographed.**

EQUIPMENT AFFAIRS

Equipment News and Comment

CARBON SAVERS

● A carbon saver for adaption to low-intensity, a.c. and d.c. suprex lamps in general, and another specified for Peerless Magnarc lamps, have been added to the line of projection and electrical equipment manufactured by the Best Devices Company of Cleveland. The former is adapted to carbons of 6, 7, 8, 9, 10, 12 and 13 millimeters, while the Peerless saver is designed to permit both positive and negative carbons, in 6-, 7- and 8-millimeter sizes, to be burned to 1-inch stubs.

"SUPREX" GENERATORS

● A new Actodector for suprex carbons has been developed by the Century Electric Company of St Louis. In design, it consists in two independent generators in one two-bearing frame connected directly through a flexible coupling to a separate 3-phase motor, and all is mounted on a rigid fabricated steel bedplate, resulting in a unit arrangement.

The generators are designed to operate without ballast resistance. A control panel provides a field rheostat for each generator, a voltmeter and a voltmeter switch to read the voltage in each circuit.

AIR FILTERS

● An air filter of unit design using dry type filter element has been developed by the Coppus Engineering Corporation of Worcester, Mass., for use in ventilating systems. Each unit consists in a ribbed metal frame over which the filter element is drawn. The filter glove can be replaced without removal of the frame from the installation.

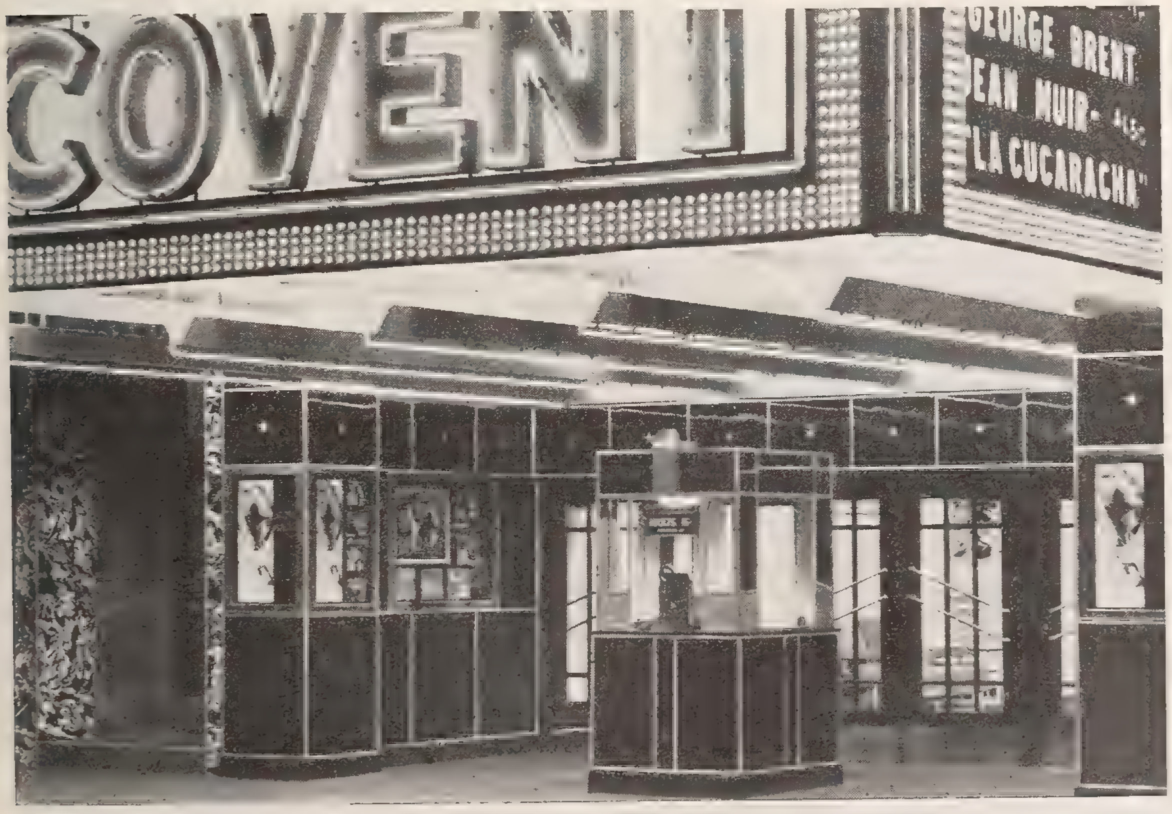
Cleaning may be accomplished by means of a special portable vacuum cleaner provided with a tapered nozzle which extends to the bottom of the filter pockets. In making up a bank of filters, according to the amount of air to be passed through, the units themselves are bolted together. All the metallic parts are rust-proofed and lacquered.

COMBINATION CHANGEOVER

● A safety control incorporating a manually operated changeover device has been brought out by the N. A. N. Automatic Light Control Company of Johnstown, Pa. Pulleys are used above each shutter on the ceiling, a rope through these pulleys so functioning that when one shutter opens the opposite one closes automatically.

PROJECTOR SERVICE

● A sprocket remover and sprocket pin ejector has been added to the line of equipment and supplies of the Trout Sound and Theatre Equipment Manufacturing Company of Enid, Okla. Another new item is a non-warping E-16 plate for Simplex projectors.



An adaptation of Formica to the theatre lobby, as achieved in the remodeling of the Covent theatre, Balaban & Katz house in Chicago. Formica is of fibrous and resinous composition produced in thin slabs and available in about 40 colors.

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PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

WE ARE NOW arranging for the erection of a neon marquee over the front of our house and we feel that our lobby is badly in need of a change. Now just what this change is or how we should make it is the question.

We are attaching hereto a rough sketch of our lobby with measurements and would greatly appreciate your looking over same and sending us some suggestions as to what we might do to liven things up.

Naturally, we do not want to layout too much money but would be willing to do anything within reason. Our house is very nice inside with 550 seats down and 300 up.—H. F. P.

The Answer:

AS THE LOBBY is divided into two sections by the use of the middle doors, I suggest that you use an entirely different scheme of decorating for each section. In your letter you state that the walls are covered with sheet tin, and I presume that you mean ornamental galvanized metal, of course this material can be easily removed. Plan for a base about 30 inches high of architectural glass or composition material with a polished surface. From base to ceiling use horizontal courses between 30 inches and 36 inches wide, of imitation or genuine wood veneer or composition colored materials. Cover joints with foil-covered or white metal strips.

Only a small cornice will be required at ceiling, and this may be made of wood and painted to match the finish of the material used for wall covering. This method is quite effective, and a very pleasing color scheme may be obtained. For ceiling lighting use suspended metal channels, either with neon tubes or colored bulbs for indirect lighting. These channels can be arranged in two circles or squares with even distances between.

Should you desire a different scheme for the second lobby, I suggest that the walls be plastered to an even and smooth surface. Paint walls in horizontal layers of different colors, spacing about the same as in front lobby. Make joints of silver paint 1-inch wide. Start at base with darkest tone and make each following course two to three shades lighter. If this lobby is carpeted, the most predominating color in the carpet should be used as base color for walls, except, of course, when this is black.

For ceiling lighting use trough type fixture or cove lighting. If fixture is used, its length should be half the length of the ceiling. This method of decorating is very inexpensive and the results obtained are very effective.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

The Question:

I RECALL SEEING in one of your issues an advertisement pertaining to advice and aid in theatre remodeling. It is my sad misfortune to be unable to locate the above advertisement. However, I hope this letter finds the correct party without too many inconveniences.

I have been managing the above theatre for one year and a half. Have installed new sound and new chairs with a few other improvements here and there.

The enclosed drawings will give you some idea of the need for remodeling. I hope that I have given you the necessary information you need. I am buying the theatre, so improvements will be for me.

The theatre needs, first of all, acoustic correction. Just how much I do not know. As you will see from the drawings, there is felt padding on the upper back wall and also in the panels on the side. I do know the sound is perfect in the ticket booth and also in the advertising room, which is next to the rest room. I have thought about covering the entire ceiling with new wood and possibly the walls also. You may give me your opinion on this. New wood is $50 a thousand.

I should also like to build a wall from the screen on a diagonal to the side wall. The theatre seems terribly wide near the front, and there are also two 6-inch steel pipes holding up the roof which show in the theatre. I will take care of the latter by building a support on the roof.

I also do not like the pillars on the side walls in which there are now side lights. I would like to have this flush with the cement ledge. Perhaps you can see some idea of decoration with new type of side lights which will be highly satisfactory. Do not get me wrong—I do not care to spend any more than is necessary. If the above can be nicely improved at little cost, that is the method I want to take.

I do want to have a nice looking foyer. At present it is terrible. The benches and advertising room should come out. Now for your suggested remodeling. I do want the back now padded wall to continue to the floor. There is sufficient space, as the seats were set ahead a little for this improvement. My office and advertising room could be to the right of the foyer as you enter. I want good rugs—the most economical in the long run. How about an arch from the foyer leading to the aisle, which will be in the extended wall?

The lobby and front of the theatre is of stucco, and a dirty blue gray color (so it seems to me). The ticket booth is of the same material and color. The material is okay, but how can I liven up things a little. I do not want to go to a great deal of expense here. I am more interested in the interior at present.

The furnace is now set. I want to put it under the stage. There is a wooden box large enough for a man to crawl in going straight down from where the furnace is now to the front row of seats, and could be extended underneath the stage for a cold air return.

Underneath the stage now on the right is a blower. I want to use the blower, which I can step down in speed, in connection with the furnace, by drawing the hot air from the furnace and sending it into the auditorium. And in the summer time to be used with an air washer. Can I use the same pipes in the summer for cooling and ventilation that I use in the winter for heating.

What about lighting? The present bowl and chain type must come out. What can I put in? Would proper side lighting be sufficient?

Any suggestions you make will be greatly appreciated. I am enclosing a photo of the outside of my theatre. There is now a neon sign (Liberty) below the *E* in theatre, which comes to the top of the window. There is also a 2 x 8-foot sign of wooden frame on top of the marquee facing the street. What kind of changes can I make here? An electric letter sign would do a great deal toward making some improvement.

I want to say that I respect and value

highly your magazine. It keeps me well informed and is worth many times the price of the subscription. Thanking you for this courtesy in my behalf in favoring me with your remodeling aid and suggestions.—P. A. V.

The Answer:

AFTER GIVING your sketches the proper study, I think I can give you suggestions for acoustical correction. Cover all walls and ceilings with the material you mentioned in your inquiry. While it is very inexpensive, it will, under the circumstances, give satisfactory results. By using different patterns in the method of application and by the use of a V-grooved plane, a very interesting design may be obtained. The pilasters on the side walls can be easily eliminated by furring out the wall spaces between the pilasters to form a straight wall line. This will produce hollow wall spaces, which greatly improve acoustic conditions. To break the monotony of this straight wall surface, provide for three wall panels on each side wall, these panels to be draped. Bottom of these panels should be 4 feet, 6 inches above floor line, and the top 30 inches below ceiling.

You can build flare walls on each side of the proscenium arch. I suggest that you make this arch 32 feet wide, then build the flare walls on a 30 degree angle with the curtain line. Plan in center of each flare a 5-foot arch leading to the present exits on each side of stage.

To show a larger picture on the screen, remove the present arch over proscenium and make it straight across, and if the present construction allows, raise this lintel to about 12 inches below ceiling.

For the general lighting effects in the auditorium I advise you to remove all present ceiling lights and use wall brackets only. These brackets can be placed in center of spaces between wall panels, so if you decide on using the panels, four brackets will be required for each side wall. They should be at least 4 feet high and made out of flashed opal glass with varicolored lamps. A beautiful effect may be obtained at a low cost.

To beautify the foyer, it will have to be entirely rearranged. I suggest you remove the last row of auditorium seats, and if you do not want to reduce the seating capacity, you can place them in front, as there is plenty of space for them. Build a wall between the auditorium and foyer in place of a standee rail. Provide for doors in this wall at the head of each aisle to keep out the street noises. These doors should have solid panels. The top of this wall should be 30 inches above the projection room floor, making an offset on the auditorium side. Remove benches and advertising room, run rest room wall to foyer wall and build office on other side of foyer near entrance doors.

Build or purchase a new ticket booth. Use architectural glass or tile for lower part, and plate glass set in aluminum bars for upper section. For the foyer you can use a good grade of linoleum—it will prove serviceable. Use carpets for aisles.

Why not liven up the side walls of the

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These are our regular $10.00 sets consisting of two books—Easy Method Film Invoice Record and Easy Method Ledger. Each set covers a two-year period. Full instructions in each book.

Special bargain price until May 1st—$5.00. We can not split sets or send on approval.

Send remittance with order.

Easy Method Ledger System
Seymour Indiana

lobby by installing poster frames, extending from doors to front and painting the spaces above and below these frames?

If you want to place the furnace under stage you should make this room fireproof. I can not think of any reason why you can not use pipes from furnace in summer for cooling. (I assume it to be a hot air furnace and the pipes to be air ducts). However, it may be better to build new ducts in the space behind flare walls and build grilles of sufficient area in the middle of these walls above exit arches, about 8 feet, 6 inches above floor line. Also provide new ducts with grilles at floor line to exhaust foul air. I advise you to consult a heating contractor.

To improve the looks of the marquee, install electric signs to front and sides. The front sign can have the name of the theatre and the sides can have two or three rows of changeable program letters.

•

The Question:

AS A SUBSCRIBER, we wish to give you some information about a building we desire to convert into a small theatre, and have you answer some questions we need help on.

Inside building dimensions are 78 feet long, 28 feet wide, and 21 feet high. We desire to build a balcony for negroes, which will necessitate, two stairways being built, each leading from the street, and each 3½ feet wide. State requirements are that at least two 3½-foot aisles are necessary on the main floor, and not over 13 seats between aisles. No stage is desired, so screen can go as near the rear wall as possible.

Please tell us the maximum number of seats that can be placed on main floor and in balcony, and the slope the main floor should have. Please also advise the best seating arrangement for each floor. What foyer and cross-aisle dimensions would you suggest? We have in mind not over a depth of 4 feet for the lobby. Too, what is the best side for a two-projector booth, the booth to be situated at the top of the balcony? Your answers and suggestions will be gratefully received.—M. C. D.

The Answer:

THE INSIDE width of your theatre being 28 feet, it is exactly right for thirteen 20-inch wide seats in a row, with one aisle 3 feet, 6 inches on each side. As you do not require any stage, you should allow for lobby, cross-aisle and horn space, and for space between screen and first row of seats at least 28 feet. There will be left 50 feet, or space for 20 rows of seats, making the lower floor seating capacity 260 seats.

According to the ceiling height, I doubt if you will be able to obtain more than nine rows in the balcony, or a seating capacity of 117 seats.

For the floor slope I suggest that the first 25 feet near the rear wall be left level. From this point to the cross-aisle a slope from 30 inches to 36 inches will be sufficient.

To establish the maximum seating capacity, I did not figure for foyer space, but used the cross-aisle for this purpose. You will therefore have to plan for a wall separating auditorium from lobby, with doors at the head of each aisle. Make the lobby at least 6 feet deep, as you will have two sets of doors. A two-machine projection room should not be less than 10 feet deep and 18 feet wide.

•

The Question:

WE NOTE in the last issue of your "Planning the Theatre" department, where you recommended to one man that plate glass be installed between the foyer and the auditorium of his house in order that persons standing might see the picture. For sometime, we have been thinking about this very idea, but have done nothing about it.

From your experience, do you find the results satisfactory when persons are able to see the picture and not hear the sound? Do insurance laws allow three sets of doors such as lobby (or main) doors, foyer doors and aisle doors?—F. R. L.

The Answer:

IN MANY theatres there are no doors provided at the heads of the aisles in the partition separating the auditorium from the foyer, therefore the sound will penetrate into the foyer. My contention is that by placing plate glass openings in this partition, the patrons waiting for seats will refrain from loud talking if they are able to hear the sound and see a part of the picture. Even if the sound could not be heard, they would have some kind of amusement, and waiting would be less tiresome. I never have heard of any insurance laws prohibiting three sets of doors. Every properly planned theatre should have three sets of doors.

Your Spring Cleaning and Paint Job

(*Continued from page* 13)

cloudy and white when exposed to dampness, whether as the result of being wiped with a moist rag, or of an atmosphere of high humidity.

LACQUER

Lacquers, sometimes called cellulose paint, are coming into more general use each year. These paints consist of the finest grade pigments intimately mixed with cellulose nitrate which has been dissolved in a solvent. There are a great many solvents in use today. Some of them are acetone, amyl acetate and ethyl lactate. Solvents of this type are very expensive, and frequently they are diluted with cheaper chemicals, such as benzol, alcohol or ether. Lacquers dry very quickly with a pleasing lustre, and with a hard, tough, durable surface. Lacquer is one of the most durable finishes that can be applied as a paint. It is not affected by steam, moisture, moderate heat, or cold. The quick-drying properties make it ideal for theatre use. Clear lacquer as a protective coating may be applied to painted wall surfaces, after which such surfaces may be washed without damage. Clear lacquer can also be applied to wall papers also for protection and to facilitate cleaning.

A few years ago there was some objection on the part of certain painters to using lacquers, but of late this resistance has greatly diminished. *All lacquers are highly inflammable while in the liquid state.* Smoking must not be permitted by anyone in the vicinity when lacquer is being applied.

Theatre owners and managers should consider seriously the use of lacquer as a protective coating for lobby frames, wall surfaces and box offices, or any surface that is frequently touched or rubbed against.

PREPARING THE SURFACE

IN THE PREPARATION of any object or surface for paint of any kind, it should be made clean, dry and smooth (unless it is a texture surface deliberately prepared with some one of the plastic paints, in which case the surface should be dry and clean). Much of the poor paint work can be directly traceable to the application of paint on dirty surfaces. The surface should be brushed thoroughly, and if necessary, washed with a mild soap and water solution, then rinsed thoroughly and tried before applying the paint. All fresh or new plaster, or raw wood, should have a coat of sizing or filler before painting.

EFFECT OF MOISTURE

Next, as a cause of a poor paint job, to the insufficient preparation of the surface to be painted, is moisture, which causes the breakdown of most painted surfaces. After moisture comes poor application as a cause of paint failure and rapid deterioration. A poor or cheaper grade of paint properly applied on a carefully prepared surface, with reasonable care and maintenance, will outlast many times the most expensive finishes carelessly applied on dirty, oily, or damp surfaces. Admonish your painters to take a little more time and do a real job, instead of attempting to establish a speed record, and you will save money.

PAINTER'S SKILL

At the present time the field is overcrowded with incompetent painters. Many people seem to think that anyone can use a paint brush, but I assure you that this is not the case. I will even go further and state that every man who is willing to bid on a paint job is not always a painter. Theatres seem to be a fertile field for poor painters and indifferent paint jobs. In choosing the painter or contractor, select one who really knows his business, a master painter, one who takes pride in his calling, not one who is painting to tide himself over hard times.

Springtime is paint-up time! Give some real intelligent attention to the painting job and you will get long-lasting, satisfactory results.

NEW PLASTER

Plaster walls must be entirely dry before any attempt is made to paint over it. If it is new plaster the wall must be *sized.* Sizing is the application of a coat of water-resisting varnish reduced by a thinner. Very frequently a glue sizing is used, and this being a cheap substitute, a poor job results. To use glue sizing is not the best practice. After sizing, the ground or base coat of paint is applied. This is followed by a sufficient number of coats in various colors to produce the effects desired. Separate coats may be stippled by brush or sponge or rag, depending upon the style of the wall. Generally the best practice is to use the fewest number of coats of paint to create the final effect.

WOODWORK

In finishing woodwork inside the theatre, such as trim, doors, frames, etc., the surface must be clean and dry. Enamels are recommended because of their superior wearing qualities. For new wood, a priming coat of oil paint is first applied, then one or two coats of enamel under-coating, after which the surface should be sandpapered smooth. Then apply the final coat of enamel. The technique in applying enamels is somewhat different from that for oil paints. Enamels should not be "worked" or brushed on, as is customary with oil paints; they should be "flowed on," which means applied with as few brush strokes as possible to obtain complete coverage. Good enamels "level out" well and fill in all brush marks.

METAL SURFACES

The interior iron or metal surfaces most frequently found in theatres are radiators, grilles, radiator enclosures, and shields, pipes, balustrades of steps, exit doors and metal trim; and less frequently an exposed part of a duct. Again, wash these surfaces and then let them thoroughly dry. Use a good quality priming coat, then follow with the required number of coats to obtain the final effect. When metallic paints are used, a final protective coat of white varnish or clear lacquer adds greatly to the appearance over a period of time.

Contrary to a general belief, radiators finished in a bronze paint are not efficient. The bronze paint absorbs about 7% of the heating capacity. This fact is worth considering. Compared with the heat given off by a bare iron radiator, there is an increase of 3% to 5% in the heat from a radiator coated in oil, zinc and lithopone paint in a light color.

Of the outside metal surfaces, the one which gives the most trouble is galvanized iron. There are special priming paints manufactured for galvanized iron, but none of them are entirely satisfactory. The difficulty seems to lie in a film of oil on all new galvanized iron which prevents paint from adhering to it. One way is to let it weather for six or nine months before painting. Another method is to wash the galvanized surface with plain, ordinary cheap vinegar before applying paint.

The structural steel of fire escapes, water tank supports, tie rods of marquees, and supports of vertical signs should be painted first with red lead. If it is a repaint job, all rust must be removed by using a steel brush or by sandblasting, then apply red lead on all exposed metal. After this one —or better still, two coats—of good oil paint should be applied.

The painting of exterior iron work with asphaltum paint is not recommended. It does not cover particularly well, nor does it flow easily into the cracks and crevices, or around bolt heads and nuts. *One small spot not covered permits moisture to penetrate and the rust works right under the paint film.*

SUPERVISING THE JOB

THE PROPER choice of paint is a most important consideration. It is a greater problem now than ever before. Little or no first-class painting has been done in theatres for the last few years, making it doubly hard to decide whether we can possibly afford to do in a first class manner all that should be done, or whether it would be better to do a cheap job and cover a lot of ground. In brief, the problem is to arrive at a sane painting program which will enable us to spread the cost over a period of time so that the theatre can meet the bills. It is hard for anyone not familiar with a specific theatre to give definite advice for it on this subject. This is a fact, however: A cheap paint job is always the most expensive job in the long run. I heartily recommend scheduling the painting over a sufficient period of time, even a year.

The execution of a paint job does not have to be a messy, untidy procedure. In fact, if it is, you can say that the painters are not good painters and nine times out of ten you will be right. This is one of the signs that indicate to the manager that he must watch the job closely. An earmark of a good painter is the care he takes of his brushes. The man who throws his brushes around and lets them get hard with paint is not a good painter. Brushes are the tools of the painter's trade and he takes care of them if he takes pride in his work. There is a time element in painting—the time it takes to mix up a bucket of paint, the time required to apply the paint, and the time necessary for the paint to dry before another coat can be applied. *Any effort to shorten the time elements beyond a certain minimum limit is going to result in an inferior job.*

Painting never impresses one as a particularly strenuous procedure and so frequently we happen to see the painter just as he is moving a ladder, or mixing paint,

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or filling up a crack, or doing any one of a dozen things that lead one to believe he is delaying the job. Well, it's just that kind of work and all those things are necessary parts of painting. Pick your painters as men whom you can trust, and then have confidence in them and don't try to rush them. The chances are you will get a better job in the end.

SCAFFOLDS

Just as a word of caution: *Scaffolds should be safe.* Home-made scaffolds are terrible hazards. There is a knack in throwing together a safe scaffold just as there is in anything else that looks easy to do. There are any number of types of patented scaffolds that can be rented. If the scaffold must be high from the floor or ground it's best to let the job out to a contractor and *make sure that he carries all necessary insurance.*

DROP-CLOTHS

Drop-cloths for covering carpets, seats, furniture and bric-a-brac should be clean. They can be laundered. Insist that an ample number oc clean drop-cloths be used. Many times the upholstering of fine furniture has been spoiled or soiled by covering with dirty cloths.

SEASONAL CLEANING

IT IS HARDLY to be expected that every theatre manager or owner will be able to do all of the painting necessary this spring. Consequently the spring program will still be a cleaning program to some extent. Cleaning is just not a hit or miss procedure. It requires some knowledge, careful thought and much supervision. Here are some thoughts on more or less special cleaning, of the kind done only once or twice each year.

CALCIMINE

Calcimined surfaces cannot be cleaned. It is a cheap substitute for oil paint and it is inexpensive. Wash all the old calcimine off with a sponge and cold water, then retint the surface with fresh calcimine.

WASHING WALLS

In cleaning painted walls remember that *alkali is a solvent for oil paints. Practically all soaps and cleaning compounds have some alkaline ingredient.* Be very sure that the material used in washing down a painted surface, which is not to be immediately repainted, is neutral, or has very little alkali in it. Many theatre walls have glossy, stippled, stenciled or glazed finishes, or any combination of these various finishes. Many times such expensive finishes have been protected by *starching.* This is a process of applying to the wall, starch water made from ordinary laundry starch dissolved in cold water. When the water evaporates it leaves a transparent film of starch, which protects the painted surface from dirt. When such wall surfaces are washed, the starch is of course removed, and with it the dirt. No painted surface should be washed with warm or hot water; tepid water is the warmest that can be safely used.

LACQUER FOR PROTECTION

Instead of starching as above described, the real protection for painted surfaces is a coat of clear lacquer, as suggested earlier in this article. After the wall is thoroughly dry, and it is not contemplated to protect it with either starch or lacquer, it should be wiped down with a clean cloth dampened with boiled linseed oil. This will restore some of the gloss and add life to the paint.

MARBLE

In cleaning marble walls, partitions and columns, wash them with soft water. Hard water may be made soft by the addition of any one of a number of commercial water softeners. *Marble surfaces should not be cleaned with any cleaning agent which tends to form crystals.* The marble absorbs the water in which such an agent has been dissolved, and as the water evaporates, it leaves the minute crystals of the cleaning agent in the pores of the marble. By several repetitions of this process, the crystallization begins to exert a pressure on the marble, and disintegration takes place. I know of an incident where several very valuable marble statues were absolutely ruined because of the crystallizing pressure developed by using the wrong cleaning agent.

Discoloration of marble, grease spots, etc., may often be removed by applying a coat of bicarbonate of soda mixed with whiting to a consistency of cream. The application should be permitted to remain on the marble from eighteen to twenty-four hours before being washed off with a sponge and tepid water.

FABRICS

Fabrics, such as tapestries, mohairs, plushes, velours, damasks and brocades, especially when used as wall hangings or ornamental covers for pianos or other furniture, should be cleaned very carefully. If it is possible within the cleaning budget, send them out to a really first-class cleaning establishment. Much damage can be done to the soft woven fabrics with even a straw whisk broom. Frequently a clean painter's dust brush is the roughest brushing they can stand without material damage. Never permit anyone to shake out, or beat a tapestry for the purpose of removing dirt and dust.

LIGHTING FIXTURES

In cleaning chandeliers and lighting fixtures, never use soap and water except on the large pieces of glass that can be removed from the fixture, washed and replaced. Alcohol is much better as a cleaning agent for use on lighting fixtures, especially crystal fixtures. While cleaning the crystal fixtures of the theatre, the wires holding the crystals should be checked carefully. Frequently crystals of substantial size are suspended by wire, which corrodes or rusts easily, and by the constant but slight movement of the crystal it becomes very weak and might break, causing the crystal to fall and strike some patron. Renew the wires where necessary at the time the fixture is cleaned.

Gold leaf, whether on picture frames or furniture, in dull or burnished finish, *should never be washed, not even dusted with a damp cloth.* Dust such articles frequently with a soft painter's dust brush or a clean piece of cheese cloth.

REDUCING DIRT WITH FILTERS

NOW THAT SPRING cleaning has been covered in more or less detail, let's give some thought to a reason for it—*dirt.*

Dirt comes into the theatre in three main ways. It is carried or tracked in by the patrons. This kind of dirt might be classed as heavy dirt. By thoroughly cleaning the floors, floor coverings and mats the great bulk of it is removed. This is the dirt that the theatre cleaning staff works on every day.

Then there is the dirt that enters the theatre by infiltration, through all cracks and crevices and open doors. This is generally very finely divided particles which float in the air and is carried by the air currents, finally coming to rest on mouldings, ornamental plaster, drapes, etc., high up from the floor.

And lastly there is the dirt which is brought in through the ventilating system, which draws in large quantities of air from the outside and systematically distributes it all over the theatre. This dirt is carried to such high points as walls, organ grilles, lighting troughs, plaster ornaments, proscenium draperies, etc., that it becomes the most expensive dirt to remove from the theatre. This dirt does not remain in out-of-the-way places; much of it falls on the screen, on floors, seats and furniture.

Air washers can remove some dirt from the air, but they can't compete with *air-filters* as we know them today as a means of air cleaning. Air washers at best remove only about 60% of the dirt entrained in the air, while the present-day air-filter will do the job with a thoroughness from 96% to 98% complete.

The dry air-filters on the market today are not the clumsy, oily, messy things to handle that the earlier viscous-cell filters were. The modern filter is one in which the air is drawn through screens made of felt, cellulose, cloth, spun glass, etc. When the filtering medium becomes dirty, it is removed and thrown away and a new one installed. The cost of installing such filters is reasonable and their cost of operation is in line.

Forget for a moment that filters are generally considered as part of ventilating equipment, and consider them as an investment to reduce the theatre cleaning bill. Savings in wear and tear on ornamental plaster surfaces, proscenium draperies, lighting fixtures, painted surfaces and many other elements by the use of dry air-filters, will justify careful consideration of them, especially for all theatres located in cities.

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Among Contributors to This Issue:

¶ *The series on remodeling,* NEW THEATRES FROM OLD, *which begins in this issue with a discussion of fronts, has been designed to cover each major division of the theatre as a unit, with each one considered with respect to the materials and methods of remodeling architecturally, to the lighting arrangements, and to the mechanical facilities and equipment. Beginning with the discussion of the lobby and main foyer in the April 7th issue, the mechanical facilities and equipment will be treated separately, since it is only within the theatre that they attain their significance. Similarly, the auditorium and the lounge or restroom areas will be discussed in the May and June issues.* EUGENE CLUTE, *who has contributed that portion concerned with architectural methods and materials, is the author of articles in leading publications and of several books on architecture, and was formerly editor of Pencil Points and The American Architect. He will be remembered by* BETTER TEATRES *readers for his series of last fall, New Methods in Modern Remodeling.*

¶ J. T. KNIGHT, JR. [YOUR SPRING CLEANING AND PAINT JOB] *is a regular contributor to* BETTER THEATRES *on the physical operation, maintenance, and personnel problems of theatres. He also conducts Maintenance Tabs as a service department. He is associated with Paramount as engineer in charge of maintenance.*

¶ ROBERT O. BOLLER [MODERNISM: ITS MEANING IN PRACTICAL REMODELING] *has long been prominent as a theatre architect, having designed scores of successful houses. He maintains offices in Kansas City. His article in this issue is the first of a group on modern trends in theatre planning and decoration.*

¶ LEO T. PARKER [ORDINANCES: LATE COURT DECISIONS] *is a Cincinnati attorney-at-law and a regular contributor to* BETTER THEATRES.

Modernism: Its Meaning in Practical Remodeling

(*Continued from page* 14)

selves hailed by Europeans as shining examples of the new architecture! A few homes in the moderne manner are scattered throughout the United States, and were especially featured in the Century of Progress. The Chicago exposition, whatever you may have thought of its unusual construction, assuredly gave food for thought, and has evoked an enormous amount of discussion among the millions who visited this unique display of buildings.

To date we have had comparatively few attempts at moderne design in the theatrical world. Possibly the most outstanding theatre interior of note was Joseph Urban's brilliant execution of the Ziegfeld theatre in New York City. This interior bordered closely on the *Futuristic*.

For five years the motion picture business has hidden its head in the sand, hoping that no one would notice the deterioration of its real estate and obsolescence of its equipment. Some owners honestly couldn't afford repairs and replacements, others rode along on the general cry of "hard times" to a rundown property condition which has proven the most expensive kind of economy. Motion picture theatre architects, along with other members of the building industry, have been in a state of hibernation during these quiet years when exhibitors were demanding little of their time or service.

But this period of quiet and reflection during the years of the depression has helped many of us to study more deeply into various theories of motion picture theatre design. While sporadic attempts at moderne have been witnessed here and there throughout the showhouses of the country, the year 1935 finds us practically starting from scratch. As buildings suffering from lack of attention are renovated and new theatres constructed, we will doubtless see more and more of the new type of design.

But, you may say, why use moderne at all?

As we have previously pointed out, war ridden Europe has for many years been forced to rigid economy by the military and economic struggles through which she has passed. The days of the Louis's are past, no longer is lavish ornament in the luxurious palace of the very rich, or wanton waste of public funds by royalty permissible or possible. Since the war our daily papers have recounted the struggles whereby the working classes of one country after another have forcibly gained the upper hand. Improvements in mechanical comfort have come into use largely since the Treaty of Versailles, and Europe has gone *mad* over them. Mechanisms we Americans have grown up with from childhood have become idolized toys to them; the machine is put on a pedestal, efficiency is made a household god, and functionalism has proven to be the scale in which every architectural offering is weighed.

Instead of trying to escape the hum of the factory, the roar of turning wheels in the street, the swish of the elevator in its flight skyward, Europeans glory in these things. Steam heat, modern plumbing, electricity—all these are new to the working classes of that continent.

For these reasons, moderne in Europe has become truly a working class architecture. Air, light, comfort, and mechanical efficiency represent the ultimate goal and demand of the class which has too long been ground down in peasantry.

MODERNE IN AMERICA

America has no such historical heritage. The American workman accepts his motor car, running water, electricity, gas heat and countless other mechanical conveniences in his home and place of business as an accomplished fact causing no excitement or comment. In fact, he grumbles very much if any of these "necessities" is missing. Our children grow up in homes heated by coal, gas, or steam, lighted and cleaned by electricity, their food is prepared in airy factories where raw products are cooked, canned, and labeled without the touch of human hands. Machine made clothing is so commonplace that hand work demands a far greater price.

Neither does an American feel any such economic necessity for the new design as does Europe. True, we are only beginning to see the lifting of the clouds of depression which have hung gloomily over the business world for several years past; but even with unemployment and financial stress at its worst, we have remained the richest and most comfortable nation in the world.

MODERNE FOR THEATRES

To owners contemplating the building of a new showhouse during the next few years, let me present these arguments for moderne. Spanish, French, and conventional designs are still good, and should not be cast into the discard. But living in the year 1935, would you care to purchase and ride around in a carriage designed in Queen Victoria's day, mounted on the chassis of a stream lined Packard? Hollywood, not Paris, originates styles in clothing for the American woman today. The motion picture theatre, not the European factory or the American chain store or commercial building, should set the gait in up-to-date architectural design, all the way from New York City down to Podunk Center. The economy of moderne design will also commend itself to the theatre owner's pocketbook during these years when every dollar must be made to count for the utmost.

Some designers will tell you, "Design your theatre so that it will be in style for long years to come." With this advice I agree to a certain extent, but considering that in motion picture theatre work obsolescence and changing modes, and the very nature of the industry itself make a general renovation desirable every ten or fifteen years at the outside, my advice to prospective theatre builders would be to use the best type of design in vogue at the time they build. It happens that for the present moment moderne is *the* thing, and one commendable thing about this particular style is that the skeleton of a show house built along the lines of this new design will readily lend itself to any future style when and if the time comes to change.

Thus far, I believe any theatre architect in the United States will agree with me. But from this point, our paths may diverge.

The proposition I propose to the theatre owners of this country is that we make of moderne motion picture theatre architecture, *not* an aping or copying of the working class architecture of Europe, which is an imported idea with no relation to our daily life and habits. Let us rather take the simplicity and honesty of the new style and blend with it the tradition and folk lore of our own native land. I can best illustrate my meaning by giving a concrete example.

In designing the Nebraska State Capitol, Bertram Grosvenor Goodhue worked into his simple but massive design the buffalo, arrowhead, wagon train, sheaves of wheat, cornstalks and ears of corn which entwine themselves about the early history of the Nebraska prairies. He might have left this imposing structure entirely undecorated, to please the rabid functionalists of our European neighbors, or he might have spoiled it with the super-sophistication of moderne, as it is known in our metropolitan centers. But he chose rather to build into it the simple things of everyday life, which awaken the kindliest emotions in the breasts of those who pass through the Capitol's halls.

If your locality, for instance, is rich in Indian lore, then make use of traditional tribal signs and blanket patterns, blending these with the new style to make your theatre a building truly representative of your community, yet one up-to-date in every mechanical particular. The tropical vegetation of Florida, California, or our Southern States is far more appropriate in the simple design and decoration of your moderne theatre, if you happen to be situated in these regions, than trite architectural ornamentation such as the lotus flower, olive branch, or acanthus leaf of ancient lands many of your patrons have never visited and do not respond to.

The only tradition we of the theatrical world should refuse to encourage is the cogwheel and monkeywrench tradition. When the efficiency of the machine and the bareness of the factory intrude themselves too obviously into the motion picture theatres of America, it will be high time for patrons of screen drama to seek relaxation elsewhere.

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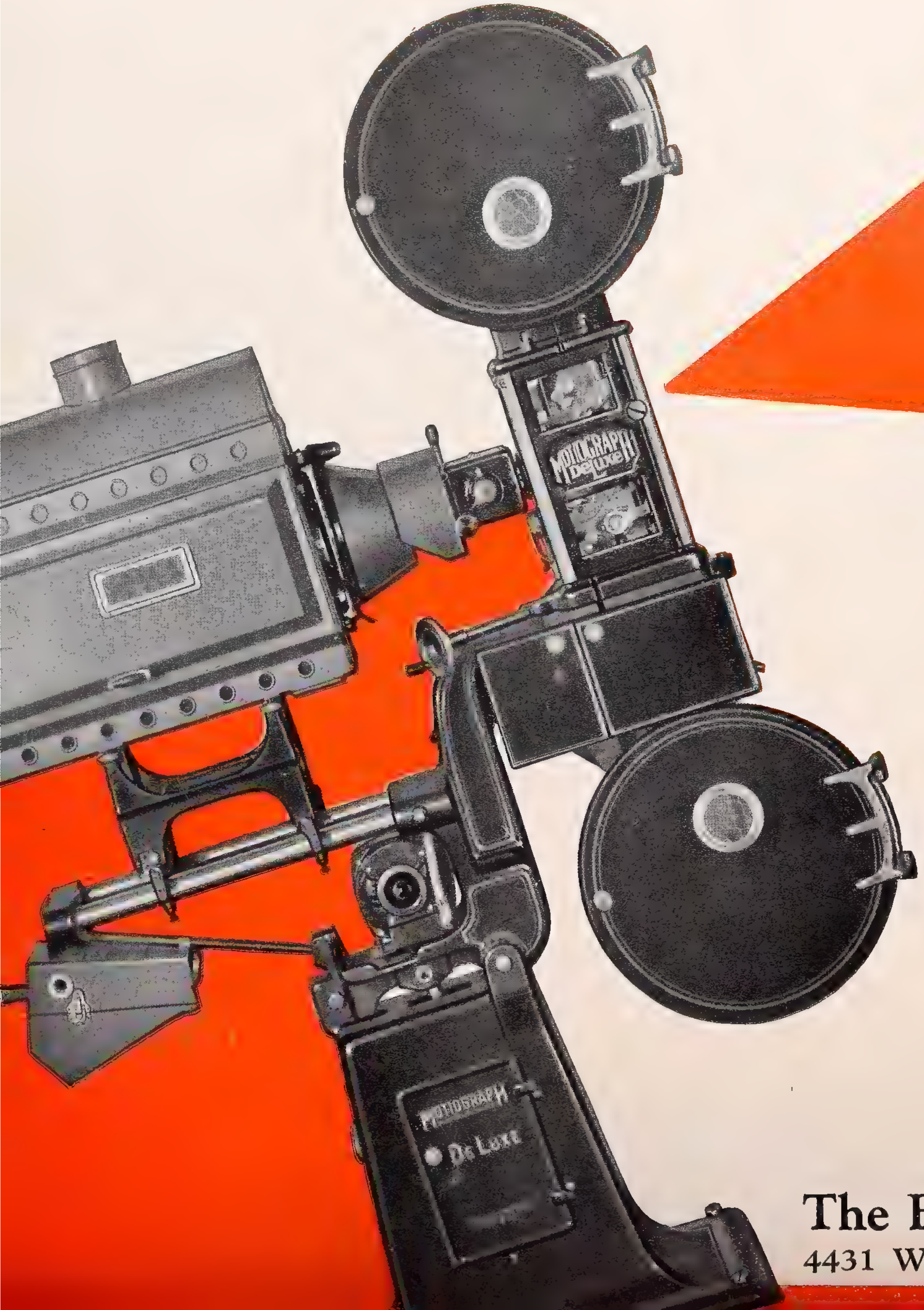

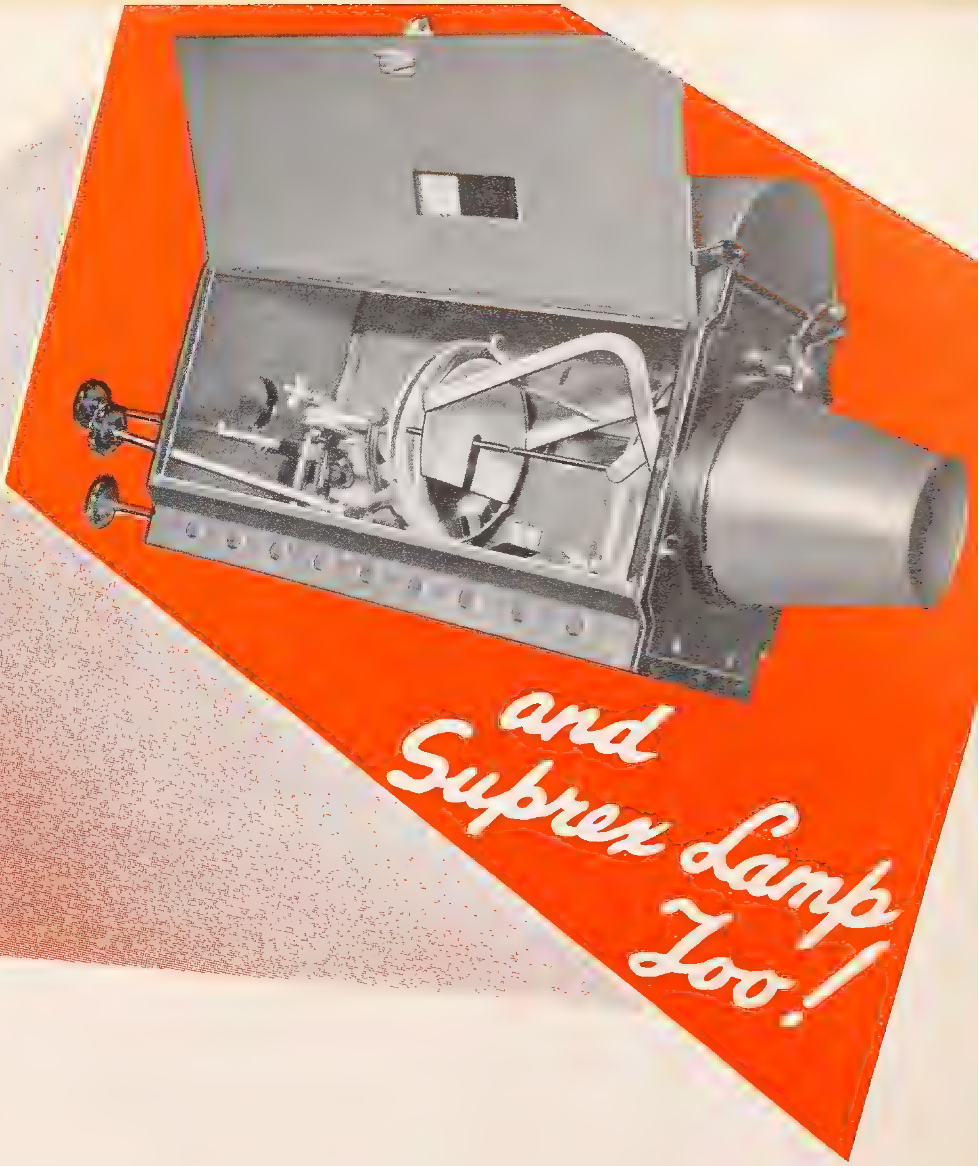

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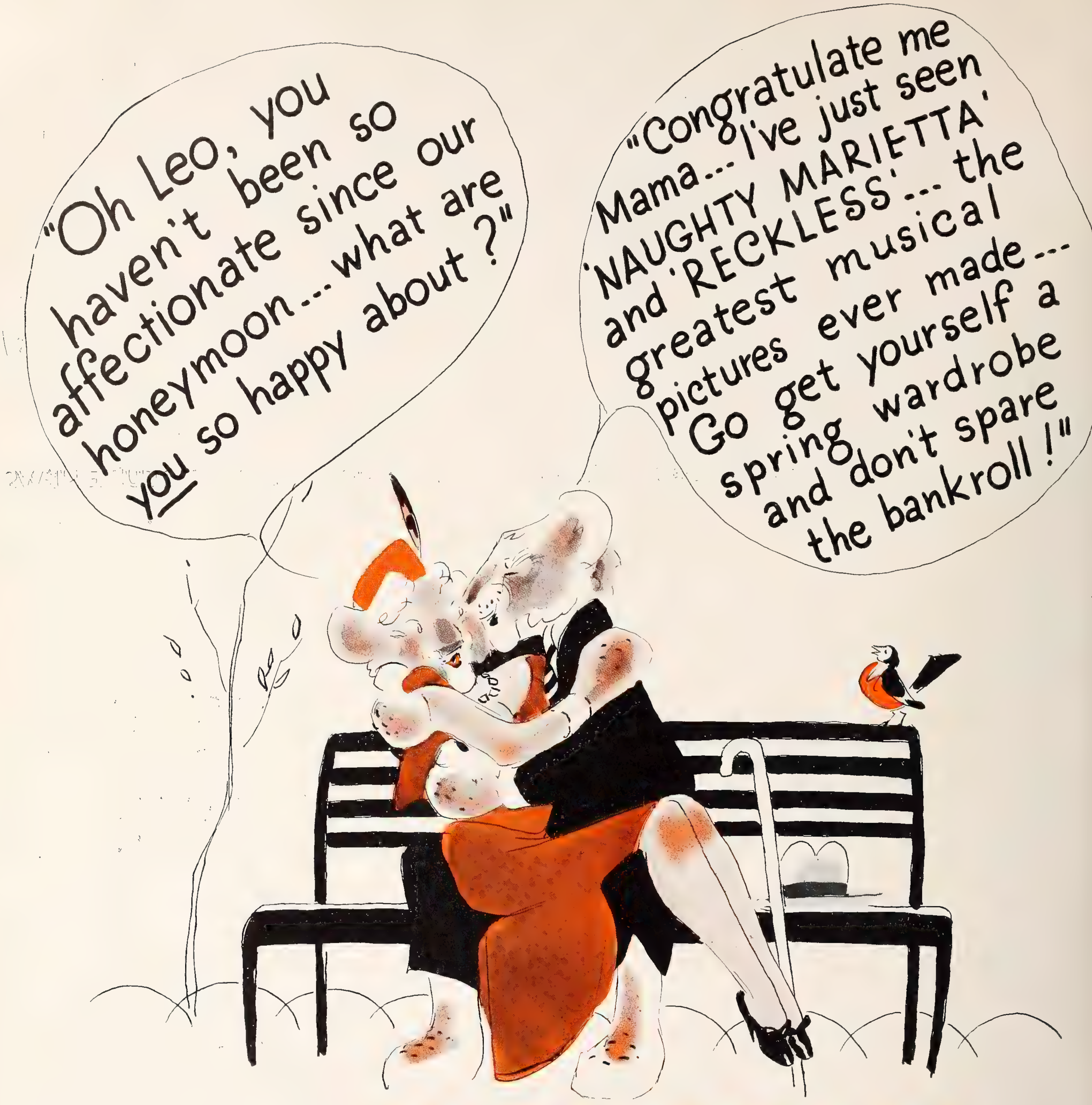
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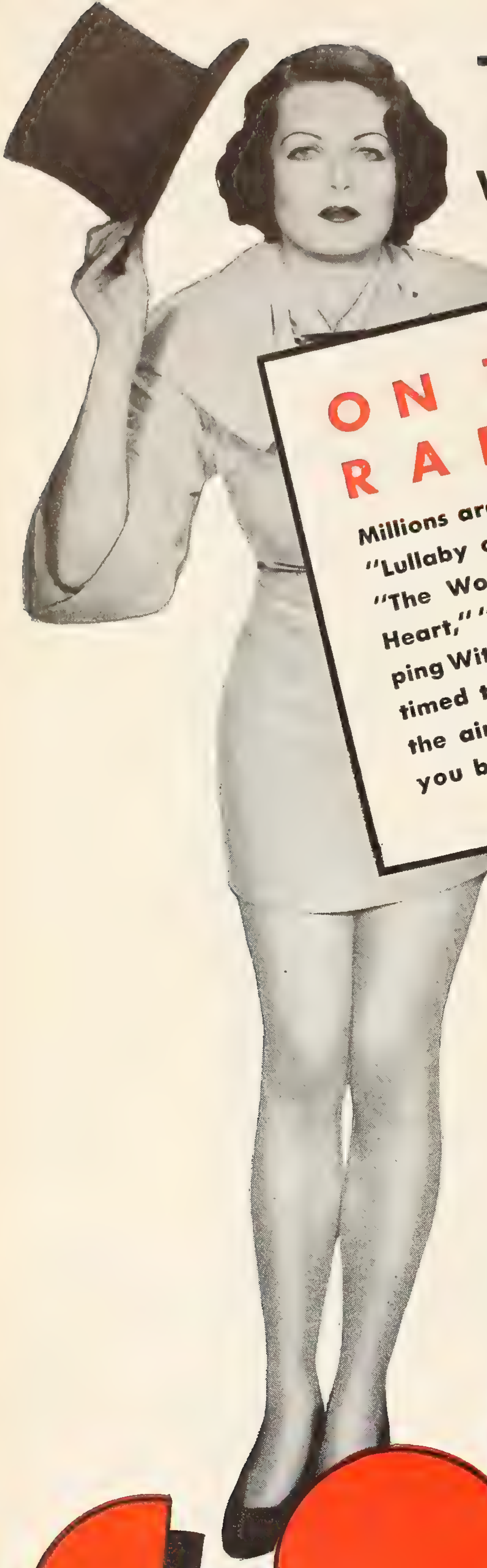
THEY'RE CLEANING UP ALL

Warner Bros.' "Gold Diggers" Are Taking the



ON THE RADIO

Millions are tuning in on "Lullaby of Broadway," "The Words Are In My Heart," "I'm Going Shopping With You"—numbers timed to be the rage of the air at the very hour you break the picture.

IN THE NEWS

Headline stuff everywhere, "Gold Diggers" is giving you the biggest break in news space any picture has grabbed in two years from trades, magazines and dailies.

GOLD DIGGERS

DICK PO

BRADY•FRANK

CAWTHORN, 4

VER AMERICA!

Nation—TO THE MOVIES!

THE 'PIANO' AND 'BROADWAY LULLABY' NUMBERS WILL CLICK WITH ANY AUDIENCE . . . THEY ARE SUFFICIENT TO SET THIS MUSICAL INTO THE MONEY DIVISION

RED KANN
speaking in
M. P. DAILY

AT THE BOX OFFICE

Bigger attendance and more money than "Gold Diggers of 1933" in Miami, New Orleans, St. Petersburg and Portland build-up engagements —and that's the TOP!

ON THE SCREEN

"The Ballet of the Baby Grands" and "The Lullaby of Broadway" are only two of the swell numbers you'll see—staged with incredible splendor by Busby Berkeley.

ON EVERY-ONE'S LIPS

It's the talk of the nation —the show they can't wait to see as Warner Bros. sensational "picked engagement" policy sets it up, date by date, as the picture of the year.

WELL • ADOLPHE MENJOU • GLORIA STUART • ALICE
McHUGH • GLENDA FARRELL • HUGH HERBERT • WINI SHAW • JOE
OTHERS • The story and the most superb spectacles yet screened directed exclusively by **BUSBY BERKELEY**

A Firs
Nationa
Pictur

10 STARS
UNITE IN MELODY AND MERRIMENT TO GIVE AMERICA ITS FIRST
"Mirth-Musical!"

More side-shaking laughter than a half-dozen comedies. More heart-exciting tunes than any musical you ever played. Glittering with a legion of delectable damsels . . . . and surprising spectacles that drench your screen with gorgeousness.

GEORGE WHITE'S 1935 SCANDALS

ALICE FAYE • JAMES DUNN
NED SPARKS

Lyda Roberti • Cliff Edwards • Arline Judge
Eleanor Powell • Benny Rubin • Emma Dunn

GEORGE WHITE

Entire production conceived, produced and directed by George White

Screen play by Jack Yellen and Patterson McNutt. Based on a story by Sam Hellman and Gladys Lehman. Songs by Jack Yellen, Cliff Friend, Joseph Meyer. Additional lyrics by Herb Magidson

FOX

Already the nation is singing and swaying to these tunes:

"ACCORDING TO THE MOONLIGHT" "IT'S AN OLD SOUTHERN CUSTOM" "HUNKADOLA" • "OH, I DIDN'T KNOW YOU'D GET THAT WAY" • "I WAS BORN TOO LATE" • "I GOT SHOES —YOU GOT SHOESIES"

Hear them on the big broadcasts!

FLASH

Everybody's cashing in with extra playing time on "The Little Colonel." How about you?

MOTION PICTURE HERALD

Vol. 118, No. 11 March 16, 1935

RED ALARUM!

MR. WILLIAM RANDOLPH HEARST'S morning newspapers across the nation, under the heading "Moscow Films Poison U. S. Screens!" have cited *Motion Picture Herald's* recent inquiry and special article on the scope of the Soviet picture in the United States. "Red Octopus Grabs Control of 152 Theatres to Widen Spread of Propaganda," says the secondary headline in the Chicago *Herald and Examiner.*

"This means that these Communist pictures are shown to nearly FIFTY MILLION PERSONS A YEAR—a great many of them children of an impressionable age . . ." the article in the newspapers continues.

This brings a study in contrasting viewpoints. The editor of *Motion Picture Herald* was surprised at the findings, in that the Russian pictures concerned got so much newspaper critical acclaim and so little showing. After all, the Soviet film reaches only one screen in one hundred and most of those only part of the time. If the Red pictures play to fifty millions a year, then the American total of box office admissions must be five billions a year, meaning a daily attendance of a hundred millions.

It seems probable that the Red film does not reach so far—and that the gross business is not quite so colossal.

Meanwhile, one is not so readily to be convinced that the "Red Octopus" has really "grabbed" the theatres showing Soviet films. It seems much more probable that a number of exhibitors, without too much feeling of citizenship responsibility or concern for the screen as an institution, have found special opportunity to serve some minority audiences with the pabulum they like.

It is probable that no Red picture has made an American convert to the Moscow program. It is obvious that many of them have entertained the ready-made Reds immensely.

At the Reddest theatre in New York the audience is practically entirely alien.

The social and political problem presented just now is more important in principle than in performance.

» » »

Writing in The Film Daily, Mr. Don Carle Gillette says: "The Hearst papers quote fantastically conceived figures from another trade paper puporting to show that 'Red' propaganda is being disseminated on a gigantic scale in this country through the medium of Soviet films. Seems like some statistician* made a sucker out of the Hearst editors."

To help bashful Mr. Gillette, let us state that it was not just "another trade paper"—it was the journal of the industry, *Motion Picture Herald.* Let us also observe that an ability to read is an important qualification for writing. There is as indicated above a considerable variance between the figures which *The Herald* presented and those which the Hearst editorial writer contrived. That could only be discovered by reading either *The Herald* or the editorial.

We are going to buy Mr. Gillette the new edition of *Motion Picture Almanac.*

» » »

POPULAR SCIENCE

SPEAKING of suckers, "another trade paper" picks up without credit to the Associated Press an item from San Marino, California, acclaiming a discovery by Dr. L. Bendikson of the Huntington Library that "film negatives can be preserved 65 years or longer" because of "a tiny piece of film found in a souvenir pamphlet of the Franco-Prussian War. . . ."

The Prussians marched into Paris in March, 1871. Motion picture film was invented and brought into production in 1889. The facts are rather well known to those familiar with the industry and a concern up at Rochester in New York, known as the Eastman Kodak Company.

The microscopic images of German pigeon post photography and their use in war are well known and constitute part of the background of motion picture evolution.

» » »

LOOKING over some of the governmental budgets and balances in this land of ours leads to the suggestion that the accountants will have to reach into the realm of photography for a new color, infra-red.

» » »

CAMERA!

GENERAL HUGH JOHNSON, who stands better with us since he verified the editor's forecasts and forebodings about the Blue Eagle, has become a columnist for United Feature Syndicate, which is in somewise allied with the Scripps-Howard interests. Interviewed by the New York *Times,* the General asserted that he would write his own copy, and, says the *Times,* "He will write lying on his stomach. He finds that easier, he said."

General Johnson uses a portable typewriter.

The motion picture rights ought to be as good as the copy.

---

* *Mr. Gillette quotes The Film Daily Year Book "that only 19 Soviet pictures were brought into the United States during the whole of 1934." Motion Picture Herald's figures from Amkino account for only 13 pictures.*

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK---

SOUND QUALITY

Inaugurated by MGM is a new releasing method, three separate types of prints on each feature, embodying different sound volumes for A, B and C houses, conforming with reproduction requirements in various classifications of theatre, last week declared Hunt Stromberg, MGM producer. The purpose: higher quality sound, diversified in accordance with the size of the theatre. The industry's self regulation has achieved higher standards, he said. . . .

PUBLICITY HOAXES

The Government will not tolerate kidnaping or extortion hoaxes perpetrated as publicity projects, Joseph E. P. Dunn, Hollywood director of the Department of Justice, warned last week. Mr. Dunn prepared to investigate a $10,000 extortion threat Thelma Todd reported she had received, and at the same time issued his stern declaration of policy. . . .

PARK BONDS

Following attempted imposition of a fee for the use of the national parks by film producers, and protest from Sol Lesser and others, Secretary of the Interior Harold L. Ickes plans to require a bond to protect against possible damage, $3,000 having been the repair cost cited after production of "Sequoia." Bonds are required when producers enlist the cooperation of the Army and Navy. . . .

OPERA ON SCREEN

"Personally I feel that opera will be the next important turn for the screen, not opera as we know it on the Paris, La Scala or Metropolitan stages, but opera told in terms of the screen," last week said Ernst Lubitsch, swinging into action as supervisor of all Paramount production, and promising highly diversified product. . . .

SHORTS' APPROVAL

As of March 15, the production Code's certification of approval will appear in briefer form on short subjects. The official seal of the Motion Picture Producers and Distributors of America, with the word "Approved," and the certificate number, will appear on one introductory frame, instead of on a separate frame as heretofore. . . .

AUDITION NIGHTS

M. and P. - Publix circuit headquarters in Boston reports grosses raised as much as 200 per cent in some situations as a result of radio audition nights, in which 20 houses are cooperating. Audition winners are booked at the de luxe houses, effectively increasing grosses, the circuit declares. . . .

LIGHTMAN ON TOP

With the closing last week of a deal whereby M. A. Lightman's Malco Theatres will operate Loew's Palace in Memphis in partnership with Paramount, Mr. Lightman has achieved an ambition, taking the dominant position in downtown Memphis away from the major circuits. Four years ago he was a small suburban operator, today he has 40 houses outside Memphis, six choice neighborhood theatres in the city, and four of the important downtown situations. . . .

SERMONS' SUBJECTS

As his subjects for a series of weekly sermons, Rev. R. W. Cooper, Baptist pastor at Omaha, has selected the titles of various films playing and to play at local theatres. The titles: "The Right to Live," "Under Pressure," "The Man Who Reclaimed His Head," "Life Begins at 8:40," "Gold Diggers of 1935." Appropriate music will be part of each service. . . .

"CRIME DOESN'T PAY"

Including numerous circuit sales, MGM claims some sort of record for its contracts on "Buried Loot," first of a new short subject series, "Crime Doesn't Pay." In three weeks, MGM reports, 3,226 contracts have been written. A feature-size press book has been prepared on the series. . . .

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EUROPE'S THEATRES

With the exception of Germany, theatre business in eastern and central Europe is in a bad way, last week declared Gus Schaefer, Paramount general manager there, arriving in New York. He noted signs of improvement in Holland, and expects other countries to follow. Paramount has no intention of withdrawing from Germany, he said. He sees countries under his jurisdiction passing through the financial crisis experienced in this country two years ago. . . .

ALLIED SEALS

Ready for mailing to members in good standing, from headquarters in Washington, are the new seals of Allied States Association, to be hung or pasted in the box office. The property of Allied, the seals are leased to exhibitors only so long as they remain members in good standing. The purpose, says Allied, is to capitalize on the public goodwill Allied has been building. . . .

PRAGUE OWNERS

Some 300 Prague theatre owners have determined to set up their own film exchange and an independent association, a blow to the Association of Motion Picture Owners, which thus would lose many members, the greater portion of its power. Various branches of the Czechoslovak film industry recently met to protest the exorbitant fees charged by Tobis-Klangfilm for sound reproducer use. . . .

PRESS AGENTS

Some sort of record is being established by Cliff Work, managing the RKO Golden Gate in San Francisco. Since Emil Euman resigned last month as publicity representative, Bob Harvey, Jack Cartwright, and now Ken McGaffey have held the job. The local press agents ask "Who's next?" . . .

AIRDOME'S PASSING

The Star Lite, Tampa's airdome theatre, down in sunny Florida, which has been more or less in operation (weather permitting) for the last two years, finally folded last week, and workmen began tearing down the high board fence over which the operator once hoped to stretch a canvas top—to keep out the rain. . . .

AD SHORTS

Planned to run in theatres with or following the newsreel is a series of short subjects produced as advertising material for the General Baking Company. Batten, Barton, Durstine and Osborn, Inc., advertising agency, has arranged with Screen Broadcasts, Inc., to handle distribution. . . .

4,500,000 BACK MEASURE TO PROHIBIT BLOCK SALES

Pettengill Bill, Drawn by Research Council with Aid of Allied States Exhibitors, Would Bar Reduced Price for Quantity Rentals, Require Synopses of Features; Several Civic Societies Indorse Proposal

The Motion Picture Research Council returned this week after a long absence to the scene of its warrings against the motion picture industry with the presentation of its anti-block booking bill in the House of Representatives at Washington by Congressman Pettengill of Indiana. The bill, which places a complete prohibition on all block booking and blind selling by distributors, was drawn by the Council's directorate. It also represents the views of Allied States Association of Motion Picture Exhibitors, which long has been campaigning in the halls of Congress for abolition of block booking. In addition to Allied, a half dozen other national organizations are reported to have put their stamp of approval on the measure. These organizations, representing nearly 4,500,000 persons, are:

Motion Picture Research Council
Allied States Association
National Congress of Parents and Teachers, 1,463,000 members
Woman's Christian Temperance Union, 1,000,000 members
Young Men's Christian Association, 857,000 members
Young Women's Christian Association, 430,000 members
National Education Association, 220,000 members
National Council of Women for Home Missions

Other organizations supporting the abolition of block booking but which have not yet had time to pass on the Pettengill measure, include the American Federation of Teachers, the National Catholic Welfare Council and a number of church organizations of all denominations.

According to Ruth Marvin of the Research Council, the American Association of University Women also has subscribed to the bill, but verification of this could not be obtained from the association.

Congressman Pettengill hopes to obtain hearings on the bill before the interstate commerce committee within the next month.

Council Renews Attack

Introduction last week of the Research Council-Pettengill bill marks the first tangible evidence of the Council's intention to continue its fight against the film industry since the death of Rev. William Harrison Short, its former executive director, this winter. Since Mr. Short's death, the Council had maintained strict secrecy with regard to its future plans, and its directors have not yet decided who shall be nominated to fill Mr. Short's position. Miss Ruth Marvin, temporary executive director, announced that a meeting of the board is to be held Saturday to map plans for the organization's continuance.

The history of the present bill against block booking goes back to the summer of last year when Allied started making overtures to the Council with respect to its own campaign against policies of the affiliated circuit theatres and major distributors. At that time the Council was considering a block booking bill and Abram F. Myers, general counsel for Allied, suggested the Council cooperate in drawing up a bill which would best serve the interests of each group. With much publicity fanfare, Mr. Short announced that Allied had joined the Council's "cause." This was about the same time that Mr. Short announced that 35 national organizations had pledged active support of his program at a meeting in New York, which subsequently was denied by practically all the organizations.

Drafted by Distinguished Group

Allied, through Mr. Myers, last week announced it had had a finger in the drawing up of the Pettengill measure. In the exhibitor association's weekly bulletin, it was stated that the bill was drafted "by a distinguished and influential group of public spirited people with the aid of the Legislative Drafting Service of Columbia and the advice of the general counsel of Allied."

Mr. Short had declared last summer that he intended "cooperating with that fine exhibitor organization" in the drawing of a block booking bill, because "that group is the only exhibitor group in the industry which has any sense of fair play." At the time Mr. Short was talking "off the record." Each time he was questioned thereafter as to the progress of the Council's and Allied's block booking bill he had replied that there would "be an announcement" about it before the next session of Congress. After Mr. Short's death it was reported the Council and the National Education Association had drafted a block booking bill for early presentation in Congress, but it did not make its appearance until last week.

The Petengill measure would prohibit the offering of films in a block of two or more at a designated price for the entire block and requiring the exhibitor to lease all or none, or to offer films in a block at one price or individually at higher prices which

(Continued on following page, column 3)

Full Text of Bill to Bar Block Booking

Following is the complete text of the socalled Pettengill bill (H. R. 6472) introduced by Congressman Pettengill and referred to the committee on interstate commerce:

A Bill to prohibit and to prevent the trade practices known as "compulsory block-booking" and "blind selling" in the leasing of motion-picture films in interstate and foreign commerce.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the methods of distribution of motion-picture films in commerce whereby (a) exhibitors are required to lease all or a specified number of an offered group of films in order to obtain any individual desired film or films in the group, a trade practice sometimes known as "compulsory block-booking," and (b) films are leased before they are produced and without opportunity for the exhibitor to ascertain the content of such films, a trade practice sometimes known as "blind selling," **are hereby declared to be contrary to public policy in that such practices interfere with the free and informed selection of films on the part of exhibitors and to prevent the people of the several states and the local communities thereof from influencing such selection in the best interests of the public, and tend to create a monopoly in the production, distribution, and exhibition of films. The Congress finds and declares that such methods and practices adversely affect and constitute a burden upon commerce, and it is the purpose of this Act to prohibit and to prevent such methods and practices in commerce.**

Sec. 2. For the purpose of this Act, unless the context otherwise requires—

1. The term "motion picture film" or "film" means all motion picture films (whether copyrighted or uncopyrighted), including positive and negative prints, and copies or reproductions of such prints, which films contain photoplays or other subjects and are produced for public exhibition: *Provided,* That the term shall not include films commonly known as "news reels" or other films containing picturization of news events.
2. The term "to lease" includes the making of a license agreement, contract, or any type of agreement whereby a film, the distribution of which is controlled by one of the parties, is to be supplied to and exhibited in a theatre owned, controlled, or operated by the other party.
3. The term "person" includes an individual, partnership, association, joint-stock company, trust, or corporation.
4. The term "distributor" includes any person who engages or contracts to engage in the distribution of motion picture films.
5. The term "exhibitor" includes any person who engages or contracts to engage in the exhibition of motion picture films.
6. The term "commerce" means commerce between any state, territory, or the District of Columbia and any place outside thereof;

(Continued on following page, column 1)

TEXT OF BLOCK SALE BILL

(Continued from preceding page)

or between points within the same state, territory, or the District of Columbia, but through any place outside thereof; or within any territory or the District of Columbia.

For the purposes of this Act (but in no wise limiting the definition of commerce) a transaction in respect of any film shall be considered to be in commerce if the film is part of that current of commerce usual in the motion picture industry whereby films are produced in one state, leased for exhibition in other states, and distributed to them through local exchanges in the several states, the films circulating from the exchanges and between the various exhibitors. Films normally in such current of commerce shall not be considered out of such commerce through resort being had to any means or device intended to remove transactions in respect thereto from the provisions of this Act. For the purpose of this paragraph, the word "state" includes territory, the District of Columbia, and foreign country.

Sec. 3. (1) It shall be unlawful for any distributor of motion picture films in commerce to lease or offer to lease for public exhibition films in a block or group of two or more films at a designated lump-sum price for the entire block or group only and to require the exhibitor to lease all such films or permit him to lease none; or to lease or offer to lease for public exhibition films in a block or group of two or more at a designated lump-sum price for the entire block or group and at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which total or lump-sum price and separate and several prices shall bear to each other such relation (a) as to operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition, or (b) as tends to require an exhibitor to lease such entire block or group or forego the lease of any number or numbers thereof, or (c) that the effect of the lease or offer to lease of such films may be substantially to lessen competition or tend to create a monopoly in the production, distribution, and exhibition of films; or to lease or offer to lease for public exhibition films in any other manner or by any other means the effect of which would be to defeat the purpose of this Act.

(2) It shall be unlawful for any person knowingly to transport or cause to be transported in commerce any motion picture film which is leased, or intended to be leased, in violation of subdivision (1) of this section.

Sec. 4. It shall be unlawful for any distributor of motion picture films in commerce to lease or offer to lease for public exhibition any motion picture film over two thousand feet in length unless such distributor shall furnish the exhibitor at or before the time of making such lease or offer to lease a complete and true synopsis of the contents of such film. Such synopsis shall be made a part of the lease and shall include (a) an outline of the story, incidents, and scenes depicted or to be depicted, and (b) a statement describing the manner of treatment of dialogues concerning and scenes depicting vice, crime, or suggestive of sexual passion. It is the purpose of this section to make available to the exhibitor sufficient information concerning the contents of the film and the manner of treatment to enable him to determine whether he desires to select the film for exhibition and later to determine whether the film is fairly described by the synopsis.

If a motion picture film which has been leased in commerce is substantially different from the synopsis hereinabove required, whether in respect of the outline or the manner of treatment, the exhibitor may cancel the lease as to such film without liability for breach of contract and may recover all damages suffered by him because of such difference, or he may retain the lease and recover damages as for a breach of warranty.

Sec. 5. (1) Every person who violates section 3, or who fails to furnish the synopsis required by section 4, or knowingly makes any false statement in such synopsis, shall be deemed guilty of a misdemeanor and, on conviction thereof, shall be punished by a fine of not exceeding $5,000 or by imprisonment for not exceeding one year, or by both such fine and imprisonment in the discretion of the court.

(2) The several district courts of the United States are hereby invested with jurisdiction to prevent and restrain violations of this Act, and it shall be the duty of the several district attorneys of the United States, in their respective districts, under the direction of the Attorney General, to institute proceedings in equity to prevent and restrain such violations. Such proceedings may be by way of petition setting forth the case and praying that such violation shall be enjoined or otherwise prohibited. When the parties complained of shall have been duly notified of such petition, the court shall proceed, as soon as may be, to the hearing and determination of the case; and pending such petition, and before final decree, the court may at any time make such temporary restraining order or prohibition as shall be deemed just in the premises. Whenever it shall appear to the court before which any such proceeding may be pending that the ends of justice require that other parties should be brought before the court, the court may cause them to be summoned whether they reside in the district in which the court is held or not, and subpenas to that end may be served in any district by the marshal thereof.

Sec. 6. If any provision of this Act is declared unconstitutional or the applicability thereof to any person or circumstances is held invalid, the validity of the remainder of the Act and the applicability of such provision to other persons and circumstances shall not be affected thereby.

Sec. 7. This Act shall become effective 12 months after its enactment.

New French Bill Hits U. S. Films

A new loss of business in France faces American film interests if a measure adapted last week by the finance commission of the Chamber of Deputies passes that legislative body. The bill provides for a decrease of taxes for exhibitors who show French pictures. The proportion of French to other output which must be shown to gain the tax reduction for exhibitors, is to be fixed in a decree now in preparation.

If the measure passes, exhibitors are expected to reduce sharply the number of American pictures played, the total of which already has been drastically cut by the imposition of quotas.

American interests in Paris contend that the measure proposed constitutes active discrimination, since they already have been obliged to spend 30,000,000 francs annually for dubbing and in an effort to make American films conform to the French government standards.

Civic Groups Back Block Booking Bill

(Continued from preceding page)

"operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire or prefer to procure for exhibition, or as tends to require an exhibitor to lease such entire block or group or forego the lease of any number or numbers thereof, or that the effect of the lease or offer to lease of such films may be substantially to lessen competition or tend to create monopoly."

In effect the bill, it appears, would force a distributor to put retail prices on all films, even including short subjects, regardless of the number eventually purchased. Even should the exhibitor express a willingness to purchase film en bloc, if the distributor makes a lower price for quantity purchases he apparently would risk a fine of $5,000 and possible imprisonment.

It would be unlawful to transport in commerce any film leased or intended to be leased in violation of the foregoing provisions.

Synopsis Required

The bill further would require the furnishing by the distributor to the exhibitor of an accurate synopsis of all pictures more than 2,000 feet in length, at the time of the offering of the films, which would be made a part of the lease. In the event the completed picture differs substantially from the synopsis the exhibitor might, according to the bill, cancel the lease without liability for breach of contract and recover all damages suffered by him because of such differences, or might restrain the lease and recover damages as for a breach of warranty.

"This is not a censorship bill. It simply permits the exhibitor to select his pictures," said Mr. Pettengill in explaining the measure. The bill would not, he said, become effective until 12 months after its enactment.

Ambiguous Features Eliminated

The Pettengill-Research Council measure differs but little from most anti-block booking bills which have been presented from time to time at Washington. The chief difference is that many complicated and ambiguous features of former measures have been eliminated.

In this week's Allied bulletin, the Pettengill measure was analyzed for the benefit of the organization's leaders in the field.

"Many features of former anti-block booking bills which furnished the spokesmen for the Big Eight with talking points—however weak—have been eliminated," the bulletin said. "The bill declares that compulsory block booking is contrary to public policy and forbids it or any device or subterfuge under which it might be continued. . . . The cumbersome arbitrament of the Federal Trade Commission in cases of disputes between distributors and exhibitors, as provided in the Brookhart and Patman bills, has been dropped. The prices of films will not be fixed by any Government agency, hence troublesome questions of constitutional law are avoided."

MOLEY TELLS INDUSTRY IT CAN HELP BY PORTRAYING THE BEST IN SOCIETY

Former New Deal Leader Explodes "Case History" Method of Criticizing Effect of Motion Pictures on Youth

More Factors in Film Situation Tend to Elimination of Crime Than to Other Side, Motion Picture Club Is Told at Forum

"The constructive thing that the motion picture can do is to seek to portray the factors that are true to the best that exists in society," was the advice of Raymond S. Moley, former prominent New Dealer in Washington and now editor of *Today*, addressing the Motion Picture Club's forum in New York Monday.

Professor Moley, friendly to the industry and approving of the labors of Will H. Hays in its behalf, delivered a lightsome lecture in which he took the "New Psychology" apart and dissected the technique of the "case history" method of studying the effect of the motion picture on the young.

The speaker made no direct mention of the works of the Motion Picture Research Council and its publication, "Our Movie Made Children," but his discourse was directed mostly at adverse criticism of their methods and findings. His appearance had first been announced for the presentation of a discussion of the New Deal, but somebody changed the subject—the New Deal sector currently being occupied considerably by Senator Huey Long, General Hugh Johnson and Father Charles E. Coughlin.

"When I was in college our psychologists told us"—thirty years ago, Mr. Moley said—that there were three things in the human mind: the intellect, the will and the emotions. The new psychologist said no, there isn't any such three-fold division. There is a manifold division. And a human mind is made up of a lot of impulses or instincts, and if you can name these instincts—let us name ten of them or four—you can tell what a man is after. And if you are trying to control him, you can control him through knowing what he is after.

Great for Politics, But—

"That looked good to a lot of people in this country. I grew very much interested in it because my primary concern is that of politics, and I though what a grand thing it would be if you could know just what everybody wanted and give it to them; you could elect almost anybody in that way.

"A lot of us went to work in the Universities on that study. We got into trouble.

"I would say this new thing came out with a Professor MacDougall, who was brought over here to Harvard from Scotland. MacDougall had a very definite list, of, I think, twelve impulses in the human mind that dominated everything that was done.

"The greatest follower of MacDougall was a man named Carlton Parker. He made a list of emotions.

"The news carried a story in the last month that Mr. MacDougall fell into the hands of three psychologists from Broadway who so convinced him of the scientific value of certain gold mines that Mr. MacDougall gave them $20,000. And he was a Scotchman, too.

"I think the psychology that they probably used was perfectly authentic. The trouble was he was never able to find the psychologists again, nor his money.

"So we have the story of this great Master of the human mind having been taken for a ride. And on the front page of *The Times* they were mean enough to print the story, and then say that he is the author of a long list of so-and-so books on psychology."

Professor Moley said that in those days he had been tremendously interested in the new development, but had become mystified when everyone came out with a different list of emotions. In about 1922, Mr. Moley said, two books appeared.

"One book made fun of it all by making a list of all of the lists. It had 16 pages of emotions, closely typed, all of which reduced the thing to an absurdity.

"And then John Dewey came along and said, 'There isn't any such thing. You can't divide them up; it is all one human mind.' And so far as I can see, after reading John Dewey's 'Human Nature and Conduct,' in 1922 we were right back where we started,

Now the Case Study System

"Now, on the basis of this New Psychology we are having a vast amount of pseudo-scientific literature, and the way it is done is by means of combining this psychological study with what is known as case studies.

"What happens is that you try to find out what is wrong with a boy, and you study him. You talk to him and write down what he says, and then you study his past career and you find out whether he is in the habit of killing cats, pulling their tails out, or blinding birds, and so on, whatever a child does. It would not look very good for anybody to have this kind of a study made of his past. And inferences are drawn, and it is shown in the last analysis, that the problem of this boy is 'X'. Then they add together a great many case studies; and the number of cases they study all depends on how large the appropriation made by the particular fund is. It may be one hundred, or four hundred, and it depends on how fast they work. Then, on the basis of a lot of case studies there is a final chapter written, which draws up conclusions as to what these things have meant. And so far as I have been able to discover the conclusions have very little to do with the cases. When you get through the reading of these cases you will set down about what you would have set down in the beginning.

"I remember in the New York State Crime Commission I was Research Advisor for them, and one of the sub-committees had a great many of these studies. And when we came to the end of all the case studies, then one of the members of the Commission said, 'Obviously, what is needed is more boys' clubs,' and that would be put down as a recommendation. I am for boys' clubs. I think it is a swell idea. The trouble was it did not necessarily have anything to do with the research.

"But the research presumably was important in the information that it gave about boys. On the basis of that—and here is the important thing; and this is why I feel rather deeply about it—studies are made of the motion picture, in which questions are asked of children as to where they get this idea, or that, and then these answers are compiled, and an indictment of the motion picture is made. In other words, some one has asked a boy in the juvenile court: 'Do you go to motion pictures,' this boy having been caught stealing, or something. 'Yes.' Did you ever commit a crime after you had seen a movie' 'Yes.' Down in the investigator's notebook that goes.

Reductio Ad Absurdum

"One could go to any Sunday School and ask the boys whether they had ever been to Sunday School after having been to a movie, and the answer would be the same. . . .

"I think that is a very important fact to be remembered in present criticisms of the motion picture industry. I think that is only fair. I am not trying to say that all is sweet and beautiful about this industry, any more than any other industry, but I am simply, in the interest of fairness, calling attention to the danger of accepting a thing that looks like science when the thing is not scientific at all.

A Few Questions

"Now, all of this comes down to two or three questions, and that is the extent to which the motion picture can be expected to conform to the hit-or-miss requirements of people who are speaking not from the point of view of scientific conclusions. Also there's the question of whether the motion picture must be subjected to a requirement that practically no other form of art is required to be subjected to.

"That is the defensive position. The offensive position, the constructive thing that the motion picture industry can do, is to seek to portray, insofar as possible, dramatic motives that have to do with serious and earnest efforts on the part of law-enforcement officials who are doing their jobs and are not, as Mr. Van Dine and Mr. Doyle said, a lot of stupid and incompetent idiots—that just is not fair, and it is not so—but *to portray, insofar as possible, with the greatest observance of scientific detail, the factors in the creation of this art that are true to the best technique and knowledge that exists in society for the suppression of crime.*

"It is apparent to me that the overwhelming evidence is present that there are more factors in the motion picture situation that tend to the repression and elimination of crime than to the other side. I know some-

(*Continued on following page, column 3*)

ACCEPT PARAMOUNT PLAN, CREDITORS URGED

General Creditors' Committee Advises the Forwarding of Acceptances in Court Form

The Paramount Publix general creditors' committee last week recommended to all merchandise and other creditors whom it represents that the corporation's plan of reorganization be accepted. The committee represents more than $3,000,000 in claims.

In a letter dated February 28, over the signature of R. E. Anderson, chairman of the committee and treasurer of Electrical Research Products, Inc., the committee served notice upon general creditors of Paramount who favor the plan to exercise immediately their acceptances in the form approved by the court and forward them either to the committee direct for filing, or to the New York Trust Company, as agent for the special master designated by the court to receive the acceptances.

The committee is composed of Mr. Anderson, Martin Quigley, president of QUIGLEY PUBLICATIONS, and E. C. A. Bullock, of Rapp & Rapp.

Cites Court Approval

The letter of recommendation stated that "the slate for the board of directors of the reorganized company as proposed in the plan has been determined by consultation and negotiation among the various committees representing the principal groups of creditors and stockholders, and stands approved."

The letter further explained that most of the creditors who have been represented by the committee have filed with it a power of attorney under which authority is given the committee chairman and its counsel to exercise the voting power on behalf of such creditors. However, it was stated, those who favor the plan of reorganization should now vote thereon by means of the form of acceptance approved by the court.

With approval of the Paramount plan by the creditors' committee, the only remaining organized group which has not assented to the plan is the Munger debenture committee. Erpi, with its claim against Paramount of $1,200,000, is the largest single creditor represented by the creditors' committee. The Munger group represents approximately $800,000 of Paramount debentures under powers of attorney rather than under certificates of deposit.

The Committees Give Assents

Assents to the plan already have been given by the Vanderlip debenture committee, the Paramount Broadway bond committee and the stockholders' committee. Other large creditors, such as Allied Owners' Corporation, the bank group and the large security holding interests within the socalled Fortington group, have approved the plan and will file individual assents with the New York Trust Company in advance of the next scheduled court hearing on April 4 for final confirmation of the plan. The Fortington group with total claims of $15,000,000, is withholding deposit of bond holdings to insure election of its nominees to the board.

During the week the comedy tilt of attorneys over the Paramount board of directors continued, with Attorney Louis M. Levy offering to join forces with Morris L. Ernst of the Vanderlip committee in putting over the Ernst movement to have representatives of Hollywood's creative talent on the reorganized company's directorate. Mr. Ernst, who first announced the idea, would like to see Marc Connelly or George S. Kaufman on the board, and he suggested to both the Screen Writers' and Screen Actors' Guilds that they draw up panels of 25 actors and writers as nominees for the board. Mr. Levy suggested last week that Adolphe Menjou and Clark Gable would be suitable directors of the new company. Gable is under contract to Metro-Goldwyn-Mayer.

"We don't know that Gable will serve," said Mr. Levy. "We hope he will consent. If he wants to stop being an actor and get into the executive class all those obstacles (meaning contractual obligations and salary) could be taken care of."

Definite indications were obtained from a spokesman for the Screen Writers' and Screen Actors' Guilds that neither would carry out Mr. Ernst's suggestion of submitting a panel of board candidates.

"In the first place," the spokesman said, "we have no idea who would be a proper candidate, and whoever it is should be a New York man."

Mr. Levy, in a letter to Federal Judge Alfred C. Coxe in New York last week, said that unless men of the caliber, disinterestedness, "proven ability and unquestioned integrity" of George J. Schaefer, Charles E. Richardson, Percy H. Johnston, Charles A. McCulloch and Gerald Brooks are named to the board, the efforts of these five will be frustrated.

$26,127,000 Claims Under Advisement

Special Master John E. Joyce last week took under advisement two petitions for allowance of $26,127,000 of claims against Paramount, to permit holders of the claims to vote specific amounts on the plan of reorganization. The petitions were filed by Paramount Publix and by counsel for the Paramount trustees, the trustees asking for final allowance of the bondholders' claim aggregating $25,157,000 plus interest, while Paramount's petition asked the provisional allowance of those claims and 17 additional claims aggregating $950,000.

Judge Coxe issued an order directing Jesse L. Lasky to file a verified bill of particulars before February 18 in connection with his claim against Paramount of $282,000, plus an indeterminate amount for alleged breach of contract.

In New Orleans no opposition developed last week at a hearing in United States district court on the Saenger reorganization plan, which was taken under advisement.

MPPDA Meeting March 25

The annual meeting of the Motion Picture Producers and Distributors of America is scheduled for March 25. Will H. Hays will make the annual report. Reports of department heads also will be presented.

Moley Commends Industry's Aims

(Continued from preceding page)

thing of the efforts that have been made for the industry by General Hays and his organization. They have been intelligently conceived and sincerely executed. His vision has recognized the vast potentialities and the influence over the American public that the motion picture possesses, and has sought to utilize this in a wholesome way. He has also recognized what we all must recognize, *that the artistic presentation of life on the screen is badly marred if propaganda, even for a great moral end, is unduly stressed.*

"Those who hold to the principles of art do so in the light of a great faith. They believe in the essential soundness of a portrayal of life, and they believe that the greater the art the more fundamental and widespread its application. If the thing portrayed is a tiny corner of life, even a sordid and unusual part of life, it can be made art if the principles of its presentation suggest broader implications that attach to life as a whole. If, however, it is merely a pathological exhibit, like the pictures in a medical textbook, it is not art at all, but something else, although that something else may be necessary. It is some such guiding principle as this which, if followed, will tend to ultimate enrichment of human life through the development of it.

"I feel that Mr. Hays has got this significance, and in his efforts toward the improvement of the motion picture has performed a difficult task in an intelligent and sincere manner.

Industry Recognizes Responsibility

"I would not think that the blame for the continued existence of crime in the modern world ought to be placed upon the factors through which crime is portrayed to the public. Their motive is infinitely more deeply seated and permanent than that.

"I believe the constant warfare against crime is a responsibility that rests upon all of us in varying degrees, however, and the motion picture has a definite responsibility among other agencies that portray life. I think that the motion picture industry is recognizing this responsibility.

"Fairness, however, demands that the public and that those who lead public opinion avoid the condemning of the motion picture too severely for not doing what in the nature of things it cannot be expected to do. Rather it is wise to commend the constructive things it is doing."

Francis Walton, editor of the *New Outlook*, said the industry "has taken it unduly on the chin" for the attention paid to crime by motion pictures.

"Some pictures have featured some of the big shots of crime," he said, "but so have the newspapers."

Martin Weyrauch, managing editor of the Brooklyn *Eagle,* declared that if motion pictures and the radio had existed at the time of the writing of the Constitution the same guarantee of freedom of expression which it gives to newspapers would have been specifically granted to the newer medium of communication, because "the intent of the Constitution was to guarantee freedom of speech to all agencies of criticism."

THE CAMERA REPORTS

SIGNED. (Below) June Martel, stage actress, who has been given a Warner contract. Her first important role is in "Traveling Saleslady."

GUESTS AT FILM CONFERENCE LUNCHEON. Leading personalities in a variety of activities who were entertained by the National Board of Review. Rear: Doctor Kirchwey, Walter Connolly, Herbert Brownell, George Bancroft, Burt Gillett, Otto Harbach. Front: Gladys Swarthout, Adele Ronson, Mrs. Oliver Harriman, Helen Westley, Irene Rich, Blanche Sweet.

SIGNED. (Below) Olivia de Haviland, in both stage and screen production of "A Midsummer Night's Dream," and now signed by Warners.

IN AMERICA IN PERSON. Clive Brook, once of Hollywood's most prominent workers and now similarly holding forth in England, as he arrived in New York on the S. S. Manhattan with Mrs. Brook. His latest picture is "The Dictator," GB production, in which he has the title role.

GREAT LITTLE STAR MEETS BIG THEATRE MAN. Shirley Temple turning her personality full upon W. G. Van Schmus, managing director of Radio City Music Hall, when he came to Movietone City during his recent sojourn on the Coast. The little Fox star's new production is "Heaven's Gate."

FIRST 1935 PLAQUE. Harry W. Crull, manager of Loew's Valencia, Jamaica, L. I., receiving the Quigley Award for January at West Point, from Colonel Walter K. Wilson, acting superintendent of the academy, in the presence of Lieut. Col. Robert L. Eichelberger, adjutant, and Lieut. M. P. Echols. Heading the honor guard are Cadets Thomas J. Ghent and Willard G. Root. The winning campaign was on Warners' "Flirtation Walk."

SCREENWARD. (Below) Helen Gahagan, stage star, bidding au revoir to Broadway, entrained for Hollywood, where she will make "She," from the H. Rider Haggard novel, for RKO Radio.

20-TH
CENTURY
LIMITED

13780
DALLAS TEXAS
13780

HEFTY LOUIE. Full name: Louis Charninsky. Height, 5 feet, 10 inches; weight, 200 pounds (at least); hair, dark and elusive; eyes, observing; occupation, manager of the Capitol theatre in Dallas, Tex.; habits, thinking up box office exploitation schemes and stunts like this.

BACK FOR MORE. Hugh O'Connell, Broadway-Hollywood commuter who has returned to the Coast for another at Universal.

IN CLASSIC. Charlotte Henry, to whom Monogram has assigned a role in "The Hoosier Schoolmaster."

FAMOUS FLIER IN AIR THRILLER. Wiley Post, round-the-world pilot, with co-workers on Columbia's "Air Fury," in which he appears.

Rear: Norman Deeming, assistant director; J. Griffin Jay, author; Robert Allen, featured player; Al Becker, property man (extreme right). Front: Al Rogell, director; Ben Pivar, associate producer; Mr. Post and his manager, Mr. Parker; Henry Freulich, chief cameraman; George Kelly, assistant cameraman.

FILM PRODUCERS PAY $2,000,000 IN TWO SEASONS FOR STAGE PLAYS

Average of $43,621 Spent for Screen Rights to Each of 33 Outstanding Plays; Greatest Return Likely from Hollywood

By FRED AYER

The motion picture industry has spent upwards of $2,000,000 during the 1933-34 and current 1934-35 seasons in acquiring film rights to Broadway plays. Hollywood has spent $1,439,500 for screen rights to 33 outstanding productions, an average of $43,621 a play.

There have been many plays bought by Hollywood on which figures are not obtainable, but the 33 listed are considered almost unanimously by critics and box offices alike to have been hits during their time behind the footlights.

Broadway impresarios, authors and performers look to Hollywood for their greatest financial rewards. Some of the less biased Broadway managers have said from time to time that because of this fact many plays are badly produced, poorly cast and, generally, make their appearance in a slipshod manner, with the sole hope of pleasing not the Broadway audience but Hollywood producers, the managers crediting them with more money than judgment.

A listing of plays on which prices paid during the past two seasons were obtainable appears elsewhere on this page.

"Personal Appearance," the highly successful satire on Hollywood written by Lawrence Riley and under the banner of the astute Brock Pemberton, has been reported the subject of numerous offers from film companies, and quoted all the way from $35,000 to more than $100,000. This, however, was before the film companies got together and decided they do not relish the lampooning of a star on a personal appearance tour. Nevertheless, Moss Hart and George S. Kaufman, who wrote and produced "Once in a Lifetime," a bitter satire on Hollywood, sold their play to Universal, which turned it into a highly successful motion picture. Mr. Pemberton, however, is not especially concerned over the present thumbs-down attitude toward his play. He figures the maximum film offer would approximate $100,000, and that he can make that much additional revenue from the road rights to his property if he does not have to compete with a motion picture version. A few seasons back Mr. Pemberton realized a profit in Philadelphia alone of $30,000 on "Strictly Dishonorable."

MPPDA Denies Ban

Another current production on which "hot bidding" has been reported is the Potter & Haight "Post Road." On this, too, prices have soared to $100,000, but the Motion Picture Producers and Distributors of America, George Haight said this week, appears to have banned the play for its members on account of the kidnaping situation involved. Mr. Haight said three companies have submitted bids and then suddently dropped negotiations. The Hays office denied putting any official ban on the play.

Of the entire list of 33 productions, only four were musicals—"As Thousands Cheer," "Murder at the Vanities," "Anything Goes" and "Roberta." "As Thousands Cheer" was bought by MGM for $25,000. The Sam Harris office had asked $75,000 for it and an error in wire transmission quoted $25,000 to MGM, this figure being immediately accepted. Telegraph company officials admitted the error, according to Max Siegel, Mr. Harris' representative, and a suit for damages was threatened. The telegraph company, however, pointed out a clause on each blank protecting itself in such contingencies and the deal was closed for $25,000, with the stipulation that any material not used by MGM was to revert to Mr. Harris.

Among those plays already bought by Hollywood only "Accent on Youth" and "Anything Goes!" are continuing their Broadway runs. "Merrily We Roll Along," "The Distaff Side," "Gold Eagle Guy," "Page Miss Glory" and "The Farmer Takes a Wife" terminated their engagements within the past six weeks.

* * *

Grossed $11,121 in Seventh Week

During the early weeks of the run of Crosby Gaige's "Accent on Youth," which stars Constance Cummings and Nicholas Hannen, large blocks of seats, and occasionally the entire house, were sold at considerably reduced prices to "bring 'em in" and spread word-of-mouth advertising. Lower priced seats also were sold in cut-rate ticket agencies until the play had received such a build-up it no longer needed this artificial respiration. Ordinarily a manager, looking at a first week's gross such as that made by "Accent on Youth," would have withdrawn the production. Not Mr. Gaige, however. He kept it on the boards and each week his grosses mounted until, in its seventh week, it grossed $11,121, as compared with $2,704 the first week. He sold the play to Paramount for $60,000.

* * *

Brock Pemberton has arranged with Warner Bros. to produce a new play entitled "Ceiling Zero," by Frank W. Wead. As usual, Antoinette Perry will direct in association with Mr. Pemberton.

* * *

Sam Goldwyn will be associated next autumn with Vinton Freedley in the production of a musical show starring Eddie Cantor. Cole Porter has been engaged to write the music and the book will be by Howard Lindsay and Russel Crouse.

* * *

Mary Pickford has completed a play and thinks a nice title would be "Demi-Widow."

* * *

"Petticoat Fever," the new Aldrich & de Liagre comedy, starring Dennis King, looks like a good picture bet. They are asking $60,000, it is reported, for the screen rights.

What They Paid For Film Rights

Following is a list of stage plays and the prices paid for the screen rights by film companies:

Play	Price	Company
Ah, Wilderness	$75,000	MGM
No More Ladies	50,000	MGM
Men in White	47,500	MGM
The Shining Hour	47,500	MGM
All Good Americans	18,000	MGM
The Wind and the Rain	15,000	MGM
Merrily We Roll Along	75,000	MGM
The Distaff Side	35,000	MGM
As Thousands Cheer	25,000	MGM
Gold Eagle Guy	40,000	MGM
Dinner at Eight	110,000	MGM
Sailor Beware!	76,000	Paramount
Double Door	57,500	Paramount
Her Master's Voice	37,500	Paramount
Murder at the Vanities	35,000	Paramount
The Pursuit of Happiness	32,000	Paramount
She Loves Me Not	60,000	Paramount
The Milky Way	40,000	Paramount
Anything Goes!	85,000	Paramount
Accent on Youth	60,000	Paramount
Small Miracle	45,000	Paramount
Wednesday's Child	25,000	RKO Radio
By Your Leave	22,000	RKO Radio
A Hat, A Coat, A Glove	17,000	RKO Radio
Roberta	65,000	RKO Radio
Kill That Story!	7,500	RKO Radio
The Gay Divorce	20,000	RKO Radio
The Dark Tower	35,000	Warner-F.N.
Big Hearted Herbert	35,000	Warner-F.N.
Heat Lightning	20,000	Warner-F.N.
Dr. Monica	10,000	Warner-F.N.
Page Miss Glory	72,000	Warner-F.N.
The Farmer Takes a Wife	65,000	Fox

EDDIE CANTOR TURNS ADVERTISING EXPERT

In "Advertising Age" Interview Comedian Points Out What Is Wrong and How to Remedy It

Eddie Cantor is about to go in for a career as an advertising expert, according to an interview in "Advertising Age," issue of March 2, which says:

If Barnum were alive today and if he was correctly quoted on the subject of the public's gullibility, he could find a hot argument with Eddie Cantor, master showman of these times and head salesman for Pebeco.

Mr. Cantor is positive the public doesn't like to be fooled and that advertisers who set out to kid the consumer quickly end up by kidding themselves. The difference of opinion between the past and present leaders in the amusement world came to light today in an interview with Mr. Cantor.

Pebeco Sales Up 80 Per Cent

The meeting with *Advertising Age* was occasioned by the fact that Pebeco sales are reported to have increased over 80 per cent since the Cantor-written campaign was begun less than a month ago. This amazing result has given rise to several rumors, the most insistent being that Mr. Cantor would apply the Pebeco principles to a group of non-competitive products.

This was denied by Mr. Cantor, but he told *Advertising Age* of plans to center his interests in the advertising field in the near future. He will be in position, he said, to announce details within 30 to 60 days.

Though heretofore compelled by family responsibilities (there are five Cantorettes, as everyone knows) to devote his talents to the most profitable opportunities available, Mr. Cantor has taken more than an amateur's interest in advertising all his life. He has frequently acquiesced to requests to give advertising advice on a fee basis and has passed advertising ideas along just for the satisfaction of seeing them successfully applied.

Will Gratify an Ambition

Now that his personal circumstances permit it, he proposes to gratify a life-long ambition to make a career of creative advertising work. Consequently, he speaks with the assurance born of experience when he says that Barnum, if correctly quoted, was wrong. What with Mr. Barnum's success and all, Mr. Cantor is inclined to think the late showman was misquoted and that the public likes to be entertained.

"The greatest fault of advertising today," said Mr. Cantor, "is its insincerity. The next is lack of showmanship. Given these two qualities and an honest value and advertising cannot fail to sell merchandise at a profit.

Ignore Sincerity Factor

"In my contacts with some professional advertising men I have been dumbfounded at the way they ponder headlines, type faces, illustration and so on, while they ignore the factor of sincerity, which is many times more important than all these details put together. I would rather back a sincere advertisement, though it be ungrammatical as to text and cockeyed as to layout, than put my money on a perfect example of advertising art which lacks the vital spark of sincerity."

To illustrate the ease of writing effective copy once one is of a mind to be sincere about it, Mr. Cantor recalled the reaction to a series of sketches included in a radio program about two years ago at the suggestion of President Roosevelt, the idea being to encourage business men to bear down on their advertising and selling.

Retailers Took Suggestion

In one bit of dialogue a merchant asked Mr. Cantor to cast his eye over a bicycle advertisement in which the claim was made that the product had formerly sold for $35 and was reduced to $25.

"Did you sell any at $35?" asked Mr. Cantor.

"No," the retailer confessed. "The public wouldn't pay it." "Then why not say so," the famous comedian-advertising man suggested. "Simply say you tried to get $35 for this item because you thought it was worth it, but now you find you can't sell at that figure you will be glad to take $25."

Many retailers promptly adopted this suggestion, as well as others made by Mr. Cantor in the radio series to impress business men with the wisdom of going to extremes to get truthfulness into their copy. He received hundreds of letters enclosing examples of advertisements based on his copy philosophy and reporting excellent sales results.

It is Mr. Cantor's theory that the public was trained to expect entertainment as a part of the selling process long before the advent of modern mediums of advertising. He believes it is desirable to give the consumer the entertainment he likes and expects and that there is no reason for being apologetic about it.

Pop Goes a Slogan

"The medicine pitchman frankly promised his prospects a good show and fulfilled the promise," said Mr. Cantor. "There is no evidence that his customers thought any less of the snake-oil compound because they enjoyed the banjoist's music and wriggles of the harem queen.

"Modern advertising tends to attract prospects with a spectacular lobby display and to fill them with resentment once they are inside because there is nothing entertaining or amusing about the show."

To prove his point that an effective measure of entertainment can be incorporated even in a short slogan, Mr. Cantor cracked off with, "Every Knox is a boost." He said that the hat company could have this for the taking.

Cantor Radio Consultant

Eddie Cantor and his business manager, Ben Holtzman, this week announced they plan to open the Eddie Cantor, Radio Consultant offices. As "radio consultant," the comedian will act as a program advisor rather than as a producer, it was said.

Jewish Guild Services

Eddie Cantor, president of the Jewish Theatrical Guild of America, announced Wednesday that the annual memorial services of the Guild will be held on Sunday, March 17, at Temple Ansche Chesed, New York.

NRA Loses in Kentucky

Federal Judge Charles I. Dawson, Louisville, held that Congress is wholly without power to regulate wages, hours, or practices of strictly local business concerns, and instructed the March federal grand jury not to return any indictments for alleged NRA code violations, unless it appears that interstate commerce is involved.

Franklin Awarded $7,000 in Action Against Columbia

The suit of Sidney Franklin, Brooklyn-born bullfighter, for damages against Columbia Pictures Corporation, for libel and slander resulting from situations and dialogue in a short subject titled "Throwing the Bull," was ended in New York last week, when Franklin was awarded $7,000. Mr. Franklin had sued for $300,000 damages. Supreme Court Justice John F. Carew, who heard the suit, granted an injunction against further distribution of the picture.

Franklin contended that he had been libelled and slandered by references to him in the film as a "bull-thrower," and that he had not consented to the use of his name and picture in the subject.

The picture, which described bull-fighting in various countries, contained a sequence in which Franklin was introduced by the narrator with the words, "Now folks, meet Sidney Franklin, the greatest bull-thrower—I mean, bull-fighter—ever born under the sunny skies of Brooklyn."

It was Franklin's contention that when he posed for the newsreel shots from which that part of the Columbia subject was made, he stipulated they were not to be used in any other way.

Loew's to Have 20 Houses in Chicago

David Bernstein, executive vice-president and treasurer of Loew's, announced this week that the company will have a total of 20 houses in Chicago, a number of them to be newly-built.

Mr. Bernstein was in Chicago Wednesday going over the situation with Louis K. Sidney and Thomas Lamb, theatre architect. He said he already had effected deals for a number of sites.

It is said the Loew invasion will not affect Warner and Balaban & Katz theatre situations, the building and acquisition program being confined to territories largely occupied by Essaness and Schoenstadt units.

Allied of New Jersey unofficially declared it would not do business with MGM next season unless its preferred playing time plan is changed.

Rules Bank Night Legal in Kansas

Bank nights have been ruled legal in Kansas by the attorney general, Clarence V. Beck, who, however, makes certain stipulations, among them that participants in the practice must be permitted to register without purchasing an admission ticket, that the winning number must be announced outside the theatre as well as inside and that the person having the winning number must be permitted to enter the theatre and claim his prize without buying a ticket.

UNIVERSAL EARNS FIRST PROFIT SINCE 1931; COLUMBIA MAKES RECORD NET

Columbia Earns $919,000 in Six Months Working Assets Higher by $2,000,000

The consolidated balance sheet of Columbia Pictures Corporation on Dec. 29, 1934, compared as follows:

ASSETS	December 1934	December 1933	December 1932
CASH	$ 748,525	$ 653,424	$ 930,157
ACCOUNTS RECEIVABLE	878,772(a)	756,510(a)	1,129,322
INVENTORIES	5,510,417	3,709,857	2,748,574
TOTAL CURRENT ASSETS	$7,137,715	$5,170,389	$4,740,253

(a) Includes advances to outside producers.

Investments in foreign branches	$ 28,016(b)	$ 198,179	$ 83,886
Cash in trust	53,682	78,131	......
Investments, Insurance	67,660	53,153	34,345
Deposits	4,352	5,340	42,661
Prepayments	243,994	174,884	136,435
Land, Buildings, Equipment	2,326,972	2,124,644	2,037,786
Less Reserve for Depreciation	1,007,516	842,458	653,780
Land, Buildings, Equipment, Net	1,319,456	1,282,186	1,384,006
TOTAL ASSETS	$8,854,879	$6,911,664	$6,389,436

(b) After deducting cash remittance of $181,606 to New York by foreign branches subsequent to November 24, 1934.

LIABILITIES AND CAPITAL	December 1934	December 1933	December 1932
Notes Payable	$ 153,560	$ 133,421	$ 290,011
Accounts Payable and Accrued Expenses	814,920	653,505	584,949
Mortgage Payable within 1 Year	25,000	......	......
Due to Outside Producers and Owners of Royalty Rights	57,093	46,387	136,437
Reserves for Federal Taxes	325,000	133,128	63,391
Dividends Payable January 2, 1935	43,398	......	......
Purchase Contr. Payments	......	9,068	59,068
TOTAL CURRENT LIABILITIES	$1,418,973	$ 975,509	$1,133,856
Mortgage Payable after 1 Year	$ 150,000	$ 209,067	$ 218,136
Deposits Payable	54,800	50,000	......
Deferred Income	259,420	172,579	229,559
Funds Withheld from Producers	53,682	78,131	......
Reserve for Contingencies	201,564	411,815	488,876
Stock Dividends Payable	55,372	......	......
Capital:			
Preferred Stock (c)	517,830	521,309	525,225
Common Stock (d)	2,163,921	2,069,196	2,069,196
Capital Surplus	75,825	60,448	66,327
Earned Surplus	3,903,488	2,363,610	1,644,472
TOTAL LIABILITIES	$8,854,879	$6,911,664	$6,374,647

(c) Preferred stock, cumulative $3.00 per share is redeemable at or entitled in liquidation to $47.50 per share; authorized, 25,000 shares; outstanding 1934, 17,261 shares.
(d) Common stock, 300,000 shares authorized, 173,593 outstanding on December 29, 1934.

STATE OF OPERATIONS

Consolidated statement of operations and earned surplus account of Columbia Pictures for the six months ended Dec. 29, 1934, compared as follows:

	26 Weeks Ended		
	December 29, 1934	December 30, 1933	December 24, 1932
Operating Income	$3,128,737	$2,888,790	$2,903,274
Total Income	3,235,355	2,923,564	2,938,949
Amortization, Expenses, Federal Taxes	2,316,171	2,519,002	2,505,164
Net Income	919,184	404,563	373,785
Earned Surplus	3,151,128	2,363,610	1,644,472
Surplus	4,070,312	3,768,173	2,018,257
Deduct:			
Dividends on Preferred Stock	25,891		
Dividends on Common Stock	140,913		
Earned Surplus at December 29, 1934	$3,903,488		

Universal's Earning for Fiscal Year Totals $238,791; Columbia Nets $919,184 for Six Months Ended December 29

Universal Pictures Corporation this week reported its first profit since 1931, earning for the fiscal year ended Oct. 27, 1934, a total of $238,791, after providing for federal income taxes and making provision for a non-recurring loss of $178,295 in settlement of notes receivable from a company receivership.

This compares with a net loss of $1,016,893 in 1933, and $1,250,283 in 1932. The last profit, in 1931, was $615,786. In the interim, Universal, like most other corporations in the business, had reacted to the effects of the depression.

Columbia Pictures Corporation likewise announced profitable operations last year, and a continuance of profit is expected this year for both.

Columbia's earnings of $919,184 for the six months ended Dec. 29, 1934, made a record showing, comparing with $404,563 earned in the same period in 1933 and $373,785 in the last half of 1932.

The net profit for the last six months of 1934 was equivalent to $5.15 a share on 173,593 shares of common stock outstanding, after deducting preferred dividends amounting to $25,891. This compares with $2.25 a share on 167,885 shares of common in the six months ended Dec. 30, 1933, and $2.07 paid on the same number of shares in the last half of 1932.

Columbia's liquid position is nearly $2,000,000 better than at the same time in 1933 and 1932, current and working assets approximating $7,137,715 on Dec. 29, 1934; $5,170,389 in 1933 and $4,470,253 at the close of 1932. Cash on hand at this time is $748,525, some $100,000 more than the previous year. Principally contributing to the betterment of the company's position was the increase in value of film and story inventories by some $2,000,000, to $5,510,417.

Approval of RKO Allowances Given

Federal Judge William Bondy in New York Monday approved an allowance of $35,000 for Irving Trust Company, as equity receiver for Radio-Keith-Orpheum Corporation, and $80,000 for William J. Donovan, counsel for the receivers. Irving Trust had asked $100,000 and Mr. Donovan $125,000.

Consideration of new season production plans and transactions of routine business occupied the regular quarterly meeting of the board of RKO Radio Pictures in New York Tuesday. J. R. McDonough, president, and B. B. Kahane, vice-president, who attended, returned to Hollywood.

RKO this week disposed of its last Vancouver, B. C., interests with sale of the Vancouver Theatre and Orpheum Office Building to an English Syndicate for a reported $250,000.

Giannini Joins Coast Tax Fight

Dr. A. H. Giannini, head of the Giannini banking interests, last week issued a statement warning the California state government that the film industry would be forced to move from the state if proposed tax legislation is passed, thus joining industry leaders in their protests.

"I know it to be a fact that Arizona, Texas, Florida, Connecticut and New York are making strong bids for this ripe plum of which we boast as our state's leading industry," Dr. Giannini said.

Agitation over the matter was started several days ago in Miami, when Joseph M. Schenck, president of United Artists, proposed that Florida raise $10,000,000 by popular subscription for film studios, the fund to be repaid in rentals. Adding emphasis to his threat, Mr. Schenck this week ordered construction work halted on a $250,000 project at United Artists' studios.

A survey of the possibilities for production in Florida was urged upon the industry in New York on Monday, when Mr. Schenck returned from Miami. Mr. Schenck announced his intention to request Will H. Hays to call a meeting of producers so that a committee might be appointed to study Florida conditions.

Upton Sinclair, Democratic nominee for the governorship of California at the last election, announced this week that if the industry moves to Florida he will follow it.

"My compliments to the screen millionaires," Mr. Sinclair said. "Please tell them that if they go to Florida, I'll go, too. Please tell them that I can have an EPIC movement builded there before they can finish their studios. Please tell them that if they move their companies out of Hollywood, I'll have men in the Florida legislature to pass tax laws on them before they can complete one picture."

Florida Governor Would Aid Producer Move to State

Governor David Sholtz of Florida has declared his willingness to sponsor any legislation desired by California producers as a condition of their moving their studios to Florida.

Koenig Assisting Levine In Mascot Studio Organizing

Benjamin Koenig, Kansas City code board secretary, has obtained a temporary leave of absence to work with Nat Levine in the organization of the new Mascot studios in Hollywood. The local boards have asked the Code Authority to permit Benjamin J. Miller, Mr. Koenig's associate, to occupy the secretarial post.

Wallace MacDonald, former screen actor, now a writer, has been named story editor of Mascot. Morris Goodman, vice-president of Mascot in charge of foreign sales, is in Hollywood for conferences with Mr. Levine.

George Brennan Dead

George Brennan, for many years operator of the Orpheum in Jersey City, committed suicide Tuesday when he jumped from his room at the Martinique hotel in New York. He was 70 years old.

Comerford Making Rapid Recovery

M. E. Comerford, head of Comerford Theatres of Pennsylvania, who has been seriously ill in a Washington hospital, this week was reported by his physicians to be recovering rapidly.

It was revealed that Mr. Comerford daily receives flowers from the White House conservatories. He has been at the hospital since February 15.

Hays Office Denies Moral Issue Raised On 'G-Men' Films

Will H. Hays, president of the Motion Picture Producers and Distributors of America, conferred in Washington ten days ago with Attorney General Homer S. Cummings on production in Hollywood of films depicting the activities of the Department of Justice agents in connection with the tracking down of criminals. Contrary to published reports that Mr. Cummings had told Mr. Hays he would forbid production of any pictures in which the "G-men" were shown as "marcelled matinee idols" cavorting with platinum blonde sirens, the Hays office this week denied that any question of sex or morals had entered into the discussion between Mr. Hays and the attorney general.

The conferences were devoted exclusively to details of such productions, it was said, and Mr. Hays promised Mr. Cummings that the industry would pay special attention to accuracy.

The Department of Justice, under direction of J. Edgar Hoover, was reported to be sending special technical "advisors" to Hollywood to see that picturizations of departmental workings in no way will reflect upon the Government's agents.

Among pictures dealing with the department's activities now in work or shortly to start production are "G Men," Warner Bros.; "Let 'Em Have It," Edward Small-Reliance; "Public Hero No. 1," MGM; "Federal Dick," Paramount, and an untitled Universal picture.

Published stories that the attorney general's office had rejected manuscripts dealing with the Department of Justice as being inaccurate and filled with "sex-tinted" passages also were denied by the Government, and the erroneous press stories were laid directly at the door of imaginative publicity men.

Johnston Reelected Monogram President

The board of directors of Monogram Pictures this week reelected W. Ray Johnston as president. Other officers reelected were: Trem Carr, vice-president in charge of production; Jack S. Jossey, vice-president for exchanges; J. P. Friedhoff, secretary-treasurer. The entire board of directors was continued without change.

Monogram franchise holders in the east conferred in New York this week with Mr. Johnston and Edward Golden, general sales managers.

Schenck-Fox Plan To Settle Claim

Fox Metropolitan bondholders are offered 75 cents on the dollar on their $12,460,000 claim under the reorganization plan developed by Fox Theatres and Joseph M. Schenck, it was disclosed this week. According to the terms of settlement creditors would receive 20 cents on each dollar in cash and 55 cents on the dollar in new bonds of the reorganized company, to be secured by the 86 leaseholds and fee properties comprising the Fox Metropolitan circuit, operating in New York.

The plan is said to be regarded as acceptable to the Fox Met bondholders' committee. It is now in the final stages of completion.

Strengthening of the offer is regarded as dispelling some of the competitive bids for the circuit which were definitely indicated up to a week ago. The possibility of competitive bids still remains, but present indications are they will not develop before the Schenck-Fox Theatres plan has been presented for court approval.

The plan proposes that Mr. Schenck be elected president of the circuit and that Skouras and Randforce be given a long-term operating contract. The present contract could be canceled May 1, 1936.

Rosenblatt Calls Session On Projectionist Scale

As a result of the failure of the NRA fact-finding committee to agree on a basic wage scale for projectionists in the New York territory and with reports prevalent that Local 306 is planning to restore pickets, Compliance Director Sol A. Rosenblatt, in New York, announced he would begin a series of conferences.

Since the public hearing before Mr. Rosenblatt in Washington two months ago, no progress has been made by circuit and independent exhibitor heads and representatives of the I. A. T. S. E. on the two operators' schedules submitted, one by Charles L. O'Reilly of the New York Theatre Owners' Chamber of Commerce and the other by the I. A. T. S. E.

Howard S. Cullman, operating receiver for the Roxy theatre, New York, was appointed a member of the Regional Labor Board covering New York, New Jersey and Connecticut.

National Screen Gets Extension in Warner Suit

National Screen Service has been granted a 20-day extension in connection with the filing of its reply to the Warner-First National $1,000,000 damage and injunction suit now pending in the New York state supreme court. The date for filing the answer is now March 19.

Crooker To Contact Hearst Papers in Field

Herb Crooker, of the advertising and publicity staff of S. Charles Einfeld at the Warner home office, plans to leave New York Sunday for a three-week tour through the East and Middlewest to contact editors of Hearst newspapers.

CLAIM OF 70 MILLION LISTENERS TO RADIO PROGRAMS CHALLENGED

Columbia System Reports 21,455,799 Radio Homes, with 25 Million Sets; Obsolete Instruments Not Discounted

Actual Operating Sets Called Ten Millions, Total Radio Audience Closer to 33,000,000; 4 Million Sets Sold in Year

Radio this week claimed to have an audience of listeners in the United States as large as the motion picture's audience of some 70,000,000 persons.

The claim which, analysis indicates, is highly inflated, was advanced by Columbia Broadcasting System, William S. Paley, president, in conjunction with Dr. Daniel Starch, research expert, and McGraw-Hill Publishing Company, and was arrived at in a nationwide survey from which the following conclusions were drawn:

Radio Homes in U. S.	21,455,799
Homes with 2 Sets or More	2,295,770
Automobile Radios	1,800,000
TOTAL RADIO SETS	25,551,569
Home Radio Listeners (Averaging 3.3 Persons to a Home)	70,804,137
Number of Radios Purchased in 1934	4,084,000

Thus CBS says there are 21,455,799 families owning radios throughout the country out of a possible 30,919,300 families, indicating family ownership of radios by 69.4 per cent, as follows:

U. S. HOMES OWNING RADIOS

By Income Levels*

Incomes	No. of Radio Families
Over $10,000	751,000
$5,000 to $10,000	2,286,000
$3,000 to $5,000	3,590,000
$2,000 to $3,000	6,477,000
$1,000 to $2,000	5,747,000
Under $1,000	2,604,000

** Shown to the nearest thousand in each sub-group.*

By Size of Community*

Population	No. of Radio Families
Cities Over 250,000	6,767,000
25,000 to 250,000	4,695,000
1,000 to 25,000	5,413,000
Towns Under 1,000	850,000
Farms	3,730,000

** Shown to the nearest thousand in each sub-group.*

Claiming that there are two radio receiving sets for each telephone receiver in the country, Columbia Broadcasting and its co-sponsors conducting the survey explained:

"These figures are contained in what is believed to be the most comprehensive radio survey ever undertaken. The survey required a year of investigation by a nationwide field staff which made 125,000 house-to-house interviews in 321 communities, covering cities, small towns and farms in every state and studying every type of family in the various income brackets. Calls were properly proportioned as to income levels, time zones and small geographic sections. They were actual interviews (not phone calls nor questionnaires) with members of families." From this project, which Columbia describes as "the largest (the *only*) study of its kind," emerged the radio set ownership and audience figures of the nation.

RADIO HOMES BY STATES

Following is a breakdown by states of the number and percentage of radio-equipped homes in each, as given in the Columbia Broadcasting System's survey.

State	No. of Families	Radio Homes	Percent Ownership
Alabama	602,200	216,979	36.0
Arizona	111,500	53,518	48.0
Arkansas	446,700	122,989	27.5
California	1,759,400	1,369,365	77.8
Colorado	270,800	186,598	68.9
Connecticut	403,700	339,845	84.2
Delaware	60,500	45,898	75.9
Dist. of Columbia	127,400	121,787	95.6
Florida	403,800	200,674	49.7
Georgia	661,600	260,011	39.3
Idaho	109,300	74,284	68.0
Illinois	2,019,500	1,647,283	81.6
Indiana	869,500	597,696	68.7
Iowa	637,200	459,988	72.2
Kansas	488,500	319,714	65.4
Kentucky	617,900	300,877	48.7
Louisiana	503,700	258,420	51.3
Maine	201,000	136,840	68.1
Maryland	397,900	318,877	80.1
Massachusetts	1,057,300	903,467	85.5
Michigan	1,242,200	919,946	74.1
Minnesota	619,500	441,164	71.2
Mississippi	478,400	113,989	23.8
Missouri	943,300	649,040	68.8
Montana	137,900	86,011	62.4
Nebraska	348,700	244,503	70.1
Nevada	26,900	16,370	60.9
New Hampshire	120,500	94,186	78.2
New Jersey	1,032,000	895,884	86.8
New Mexico	101,600	43,394	42.7
New York	3,264,700	2,928,870	89.7
North Carolina	673,700	266,924	39.6
North Dakota	146,400	84,138	57.5
Ohio	1,752,800	1,336.547	76.3
Oklahoma	589,300	291,595	49.5
Oregon	275,000	211,103	76.8
Pennsylvania	2,285,100	1,913,349	83.7
Rhode Island	171,900	148,961	86.7
South Carolina	372,300	142,706	38.3
South Dakota	164.000	103,342	63.0
Tennessee	622,300	312,491	50.2
Texas	1,445,900	733,128	50.7
Utah	118,200	84,293	71.3
Vermont	90,300	61,274	67.9
Virginia	531,700	301,894	56.8
Washington	434.600	333,236	76.7
West Virginia	388,300	239,227	61.6
Wisconsin	732,900	489,602	66.8
Wyoming	59,500	33,522	56.3
U. S. TOTAL	30,919,300	21,455,799	69.4

Thus visits made to 125,000 families—4 per cent of the nation's total of 30,919,000 families—were the basis for determining radio set ownership and radio audience size for the whole country.

Totals Questioned

There was no further explanation, and immediately private researchers in that field questioned the accuracy of the conclusions. They accepted the figures crediting automobilists and dual-radio owners in the home with the ownership of some 4,095,770 sets, as stated, but, they declared, the 21,455,000 sets said to be in 21,455,000 homes include all sets manufactured during the past eight years, and do not give effect to the millions of obsolete sets which were junked or have outlived their usefulness.

It was agreed that the survey was probably correct in that part which indicated radio sales of 4,084,000 sets in 1934, as compared with 3,806,000 sales in 1933, but concluded that the total number of operating receivers now installed in homes would be closer to 10,000,000 then to the 21,000,000 figure claimed by Columbia, which would make the total radio audience nearer 33,000,000 than Columbia's claim of 70,000,000. And at that it was presumed that each member of the average-size family of 3.3 persons is listening to a broadcast at the same time.

One year ago this month Columbia Broadcasting and McGraw-Hill announced the results of a similar survey—although Columbia says the current investigation was "the ONLY one." At that time it was said that only 18,000,000 radio sets were in use in the United States—in homes and in automobiles. Therefore, dismissing 4,000,000 of this total as representing installations in automobiles and in homes having two receivers, the total number of single installations in homes would be only 14,000,000. Adding to this Columbia's claim of 4,000,000 sets of all kinds sold during 1934, the total of 18,000,000 is still 3,500,000 short of the 21,500,000 home installations now claimed. Besides, at least 2,000,000 old radios have been taken out of service during the year.

Columbia Broadcasting System last month effected a general upward revision of program time rates charged advertisers. This action followed an upward revision of rates effected by National Broadcasting Corporation, Columbia's chief competitor, three weeks before. The revisions by Columbia represent a general program cost of 3.1 per cent, but the increase in time rates for individual CBS stations represents in many instances a stepping up of charges as much as 25 per cent.

In explanation of the increase, the corporation said, last month: "This advance is more than offset by the steady growth in number of radio homes—the current total in this country being 20,000,000—which continues to make each contract for radio time an equity worth more to the advertiser with each succeeding month." This would mean a claim that the total number of radios in homes has jumped some 3,751,569 sets in a few days since the rate increase was announced.

Further questioning of Columbia's claims of a 70,000,000 listening audience came this week from private radio researchers who pointed out that never at any time are more than 50 per cent of all sets in actual operation at one time, and these are divided among all programs on the air.

Too, more than half the sets actually in use are said to be more than five years old.

WHEREVER YOU ARE . . ANYWHERE
A THEATRE NEAR YOU BREAKING
PLAYING "ROBERTA" . . Never in

poured in! . . . Broken records pile upon broken records!
WHOLE COUNTRY UPSIDE DOWN! . . . It's the first picture
Baltimore, shatters all precedent and holds picture for third week!
. . . In **Los Angeles** they opened the Hillstreet at 7 A. M. Friday
the picture running day and date at Warners Hollywood . . .
"smashes all records as far back as records show". . . Boyd,
history of house.". . . Held over at Fox Theatre, **Detroit**—
the picture the longest playing time of any attraction since
of run—and continuing . . . Hundreds wait in the rain to
"Looks like a five-week run," is the word from Music
largest business since 1931," wires R. K. Kehrberg, Iowa
ness . . . played to 37,000 admissions in seven days
ing day than on "Gay Divorcee." . . . and at **Radio**

and still the records

RKO-RADIO PICTURE WITH
THREE OF THE NATION'S FAVORITES

IRENE DUNNE

THE GOLDEN GIRL WITH THE SILVER SONG . . AND

FRED ASTAIRE
GINGER ROGERS

DANCING STARS OF "GAY DIVORCEE"

JEROME KERN'S DAZZLING MUSICAL ROMANCE . . . SURPASSING ON THE SCREEN ITS MIGHTY STAGE SUCCESS . . . with RANDOLPH SCOTT ★ HELEN WESTLEY ★ VICTOR VARCONI ★ CLAIRE DODD

From the play "Roberta." Book and lyrics by Otto Harbach.
Directed by WILLIAM A. SEITER A PANDRO S. BERMAN PRODUCTION

RO

IN THE UNITED STATES . . THERE'S
RECORDS . . IT'S THE THEATRE

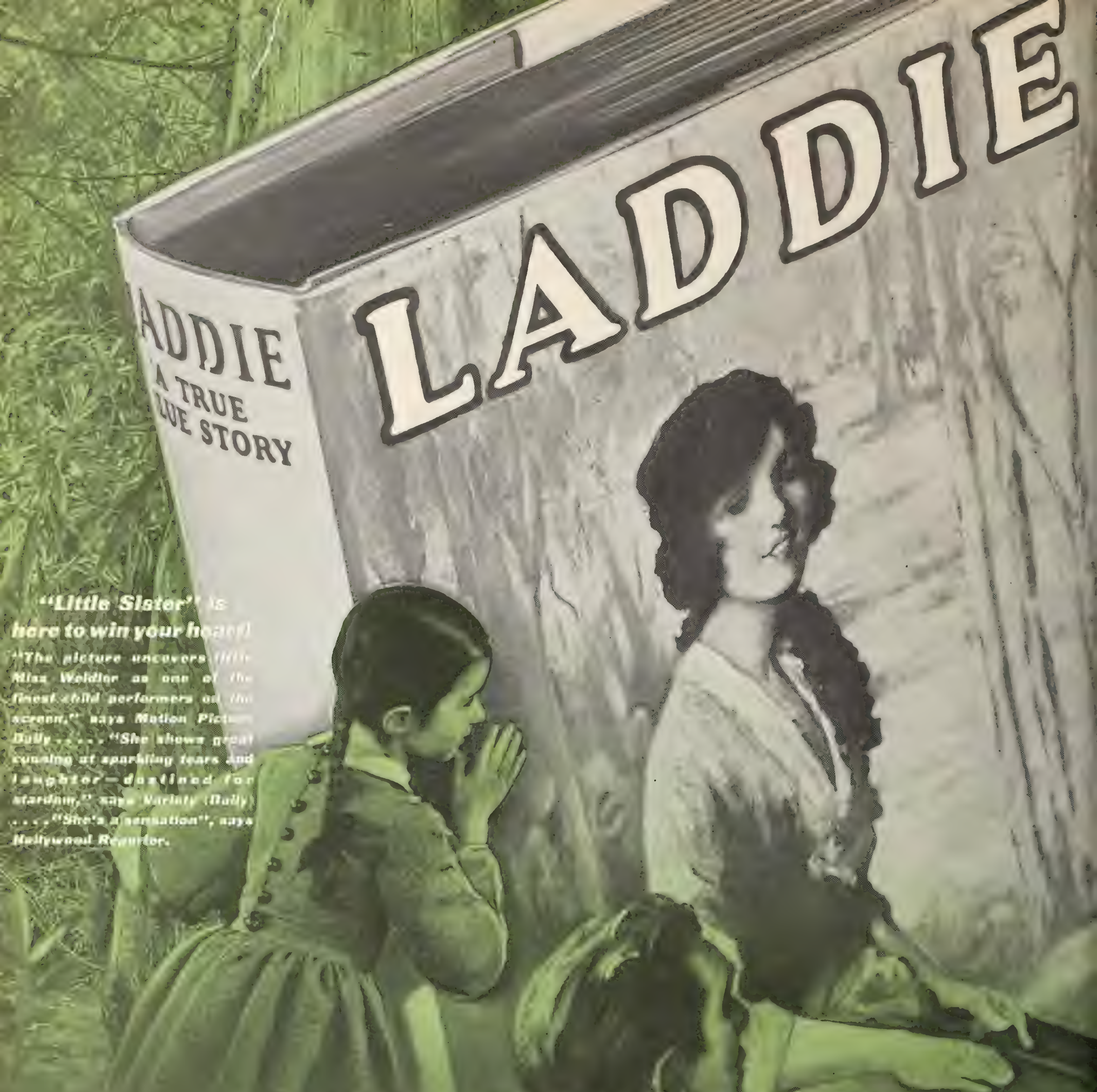
the history of show business has such a flood of frenzied wires
. . . Holdovers tumble over holdovers! . . . IT'S TURNED THE
held over at Keith's, **Syracuse,** in fifteen years . . . Izzy Rappaport, Hippodrome,
. . . **San Francisco** breaks all existing records at the Golden Gate—expects five weeks
and again at 7 A. M. Saturday, running straight through until midnight Sunday—with
Brandeis Theatre, **Omaha,** tops "Little Women" gross to new high . . . Palace, **Akron,**
Philadelphia, "played to best day's gross since 1930, and ran first midnight show in
first picture to hold over in three years . . . **Maine** and **New Hampshire Circuit** gives
they've been in business . . . **Cleveland** reports holdout of crowds one hour after start
get into the Orpheum, **St. Louis** . . . "Biggest in years," says Keith's, **Washington** . . .
Box, **Seattle** . . . An absolute smash at **Oklahoma City** and **Tulsa** . . . "Opened to
Theatre, **Sheldon,** Ia. . . . **Des Moines** goes into second week to double average busi-
in **Dayton** . . . Mainstreet Theatre, **Kansas City** played to 2,500 more admissions open-
City Music Hall, the biggest week-end business since the world's largest theatre opened.

roll in! . . . .

THAT'S WHY WE CONTINUE TO SAY

KEEP TIME OPEN FOR
EXTENDED RUNS!

BERTA



"Little Sister" is here to win your heart!

"The picture uncovers little Miss Weidler as one of the finest child performers on the screen," says Motion Picture Daily . . . . "She shows great cunning at sparkling tears and laughter—destined for stardom," says Variety (Daily) . . . . "She's a sensation", says Hollywood Reporter.

"Were Gene Stratton-Porter alive today she would thrill to Radio's picturization of the famous novel in which her characters are re-created . . . Should send grosses zooming."
—Motion Picture Daily

"Aimed straight at the heart . . . with special sock for women . . . prospects for prosperous returns." ***—Variety (Daily)***

"A box-office knockout . . . a far better picture than 'Anne of Green Gables'." ***—Hollywood Reporter***

"The kind of a picture whose presentation should be a pleasure to audiences." ***—Motion Picture Herald***

GENE STRATTON-PORTER'S

memorable novel . . . screened in all its romantic beauty and thrilling sentiment!

★

ONE OF THE SIX BEST SELLERS OF ALL TIME . . . A LOVE STORY WHOSE LONGINGS LINGER ALWAYS IN THE DREAMS OF ITS 30,000,000 READERS!

★

with

JOHN BEAL
GLORIA STUART
VIRGINIA WEIDLER

DIRECTED BY GEO. STEVENS
PANDRO S. BERMAN PRODUCTION

RKO-RADIO
PICTURE

AWAIT DEFINITE PLAN ON U. S. FILM LIBRARY

Captain Bradley Asks Industry Withhold Offers Pending Completion of Building in July

The story behind the establishment at Washington of a national film library, for which are to be collected motion pictures and sound recordings indicative of phases of history and development of the United States, goes back a dozen years to the time when representative industry leaders made such a suggestion to Will H. Hays while he was postmaster general under President Harding. Mr. Hays later sponsored the idea, as president of the Motion Picture Producers and Distributors of America, before Presidents Harding and Coolidge.

He had been authorized by the MPPDA to offer the Government such valuable films of historical character as it might desire to include in such a collection, but the Coolidge and Hoover administrations did not act. Immediately following the inauguration of President Roosevelt, in March, 1933, the offer was renewed. Upon acceptance last year, the archives bill was written, with provisions for incorporating a national film library in the new National Archives Building, a structure in the new "Government Group" between Pennsylvania and Constitutions, now nearing completion.

The act will not only permit collection of films, but also gives the archivist the power to make them, if it is deemed desirable. Framed with an eye to scientific development in the future, the archivist is authorized to collect historical material, not only of a written character but also in the form of still and motion pictures and sound recordings, on disc or film, by television or such other means as may be developed. There were no limitations placed on the sources of material.

Films to be collected by the Government will be stored in eight fireproof vaults having a capacity of 5,000,000 feet.. Twenty more vaults will hold 12,000,000 more feet.

Bradley to Supervise

Such a grouping of films is believed to be the first attempt of any nation centrally to collect and store this type of material for historical purposes.

The film and record collections will be under the supervision of Captain John G. Bradley, once associated with the film and theatrical industries as a writer, producer and critic. His department will be under the administration of Robert D. W. Connor, federal archivist.

So far, Captain Bradley explained, there has been no discussion of the type of pictures which will be acceptable, but generally speaking only those with a bona fide historical value will be collected. In all probability, he said, theatrical films of the nature of "The Birth of a Nation" and "The Iron Horse" probably will find a place in the Government vaults, but the major source of material will, of necessity, be technical pictures and newsreels. In any event there will be no prohibition against theatrical motion pictures of a suitable historical nature.

A flood of offers already have been received from the industry, the chief of the division of motion pictures and sound recordings said. Many of these are of films which cannot be accommodated, featuring stars of the past, although to some extent they reflect the life of their day. The archivist would not reveal the identity of those pictures already offered.

Captain Bradley is anxious that producers withhold their offers until a definite program can be developed. He explained that because of the limited capacity of the vaults the collection will be highly selective.

The pictures to be accepted will be passed upon by a committee later to be created by the Government, through the archivist.

Authorized to Produce Films

Under the law, the archivist has the authority to requisition any historical material which may be in the possession of other Government agencies. This will make it possible for the Archives to take over war pictures made by the Army and Navy, films produced by the Department of Agriculture and other agencies, pictures prepared by outside sources for various Government departments, and pictures made by the theatrical industry for commercial use in theatres, but which contain suitable historical material.

In addition, the archivist is empowered to accept gifts from any private parties, or he may produce films himself.

In connection with motion pictures, the National Archives will have three functions —the gathering of material, as already explained; their preservation, and their use for historical study. The last named is provided for by the projection room to be included in the building, which will seat about 200.

A number of outside agencies, including the producers, the Carnegie Institute, Eastman Kodak, duPont and others are cooperating with the National Bureau of Standards in seeking means of preserving film stock. A number of universities also are engaged in this research.

"We are seeking to preserve this material, not for two or three years, but for two or three centuries," Captain Bradley explained. "It is an important problem, the solution of which will be valuable to the motion picture industry as well as to us."

The Archives Building is expected to be completed about July 1, after which date a definite program of activity will be laid down.

Newspapers in general reacted favorably to the plan.

"The project appeals to the imagination," said the Atlanta Journal.

Demand Closing On Good Friday

Unless motion picture theatres in Toronto are closed on Good Friday Roman Catholics in that city will be instructed to boycott them during the week following Easter.

Readjustment Due To Legion Greatest InIndustry:Zanuck

Hollywood in less than a year has completely readjusted itself to new conditions arising out of the drive of the Legion of Decency, in the opinion of Darryl Zanuck, production chief of 20th Century Pictures, whose product is released through United Artists. The readjustment, declared Mr. Zanuck, is even more notable since it was accomplished in the face of extreme censorship, brought about by the clean pictures campaign of the Legion, and constitutes the most drastic realignment through which the industry has ever passed.

"The switch to talking pictures some five years ago was more chaotic while it lasted," he said, "but it was a mechanical change and depended more than anything else on the perfection of mechanical devices. . . . The present change is more difficult because it was psychological. It required no mere adaptation to physical and mechanical appliances, but an entirely new way of thinking."

The speaking stage and printed literature had paved the way for the motion picture's sophisticated form of expression, said Mr. Zanuck, and some producers overstepped the bounds. "While the stage and book went on in their accustomed tenor of thought and expression, we were required to take their output—upon which we depend for the greater part of our material—and adapt it to a new condition," he declared.

The industry, in Mr. Zanuck's opinion, was aided in its effort to change the public attitude toward screen entertainment by the work of those who were conducting the campaign. "Without their sympathetic and energetic efforts, we could not have succeeded," said the producer. The greatest problem forced on production was solved by the advance treatment of screen plays, he said.

"Certain individuals among members of censorship boards had a habit of censoring purely for the sake of exercising their authority, and in order to prevent the elimination of vital scenes which were not inherenly censorable, we had found it necessary to put into the picture certain scenes which might be censorable. By agreeing to eliminate these scenes we would therefore satisfy the individual censor's passion for censoring, thus saving our stories from mutilation.

"Today, however, this is all taken care of in advance. If a situation arises which may at any time be considered censorable, we weigh it during preparation of the scenario."

Because of the care necessarily exercised in advance of actual filming, the new conditions have not weakened, but rather strengthened the screen drama, in Mr. Zanuck's opinion. He contends today's films are the best in the history of Hollywood.

Majestic's Executives to Meet

Franchise holders of Majestic Pictures Corporation will convene in Chicago in two weeks to discuss production budgets and sales policies for 1935-36. Herman Gluckman, president will preside.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Buster Collier, Jr., the perennial juvenile of stage and screen, was explaining to two English exhibitors in London some of the reasons why American motion picture companies, with their policies of aggressive showmanship and exploitation, are more successful than their British brothers, who follow more conservative lines.

"Why in one sign on Broadway they installed 150,000 electric bulbs," Buster informed them.

"That's really remarkable," exclaimed one of the Londoners, "but isn't it conspicuous?"

▽

Red Kann has given us permission to invade his *Motion Picture Daily* columns for the story about Samuel Goldwyn's extremely enthusiastic account of the next "colossal" Goldwyn musical revue.

"It's to be called 'The Goldwyn Follies,'" Sam explained with a flush of pride.

"Are you sure it won't be "Goldwyn's Folly?'" he was asked.

"No, I'm sure," he assured the reporter. "The title will positively be registered."

▽

Hy Goldstein's suggested theme-song for a newly promoted "yes-man": "Pardon My Sudden Assent."

▽

The 1935 financial statement of Fox Film Corporation will carry the cost item: One (1) Skunk, $5,000.

On location near Bakersfield, Cal., the costume tent of the Ketti Gallian-Warner Baxter unit was invaded by a livewire skunk who was making his last stand against a pack of dogs. An entire set of costumes had to be duplicated, and work was delayed for a day. The incident took much of the dashing romance away from "The Gaucho Lover."

▽

Jack Moffitt in Kansas City tells us that Gene Fowler, "Mighty Barnum" author, once tasted the dangers of travel while editing a New York newspaper. It was the custom of the publisher to tell certain veterans of the staff they had been working too hard and to suggest that they take a trip around the world at his expense. Then, when they were in India, or Java, a cable would inform them they were "canned." From that distance their screams did not trouble the publisher.

One day the inevitable happened. Gene was sent globe trotting. When he was two days at sea, off the Newfoundland banks, Gene reversed the process and himself sent a cablegram to the publisher. It read:

"AM I FAR ENOUGH NOW?"

▽

It's a wife's second nature, we've always understood, to take charge of all her husband's winnings; so it must be a terrible strain on the women whose husbands' names are called as the winners of "bank night" money in our motion picture theatres.

▽

Kentucky-colonel C. R. Stoflet, managing the Margie Grand theatre, at Harlan, Kentucky, calls our attention to the billing of his Lyric competitor:

BIOGRAPHY OF A BACHELOR GIRL
DIONNE QUINTUPLETS

▽

We hasten to correct the impression made by our recent reportorial review of the Soviet motion picture in America, in which we described Matty Radin, independent circuit exhibitor, who sometimes shows Soviet films, as "a Tammany Hall Democrat of the old school."

"I am of the Democratic Party of the Wilson-Roosevelt progressive league type," Mr. Radin admonished us. And so be it.

DOCTOR HEREWARD HUBERT LIVINGSTON CARRINGTON, a psychic of one kind or another, is going to make a motion picture of a soul, so he says; and, to prove that they can be photographed he claims he already has still pictures of the souls of a horned frog, a grasshopper, a one-day-old chicken and a white rat. Big game only from now on is the Doctor's motto.

To take a soul picture, explains Dr. Carrington, the person must be placed in an airproof jar (pickle par, preferably). A vapor suspension of water or oil is introduced. Electrical apparatus around the jar eliminates outside electrical interference. Within the bottle is a small guillotine, and under the guillotine is the subject. An electrical current is set up within the bottle. The guillotine knife drops and a picture is taken at the moment life passes. Within a period of 15 seconds after death a misty cloud or fog, in the shape of the person, is recorded on the photographic plate, suspended above the body. "And that," continued the Doctor, "is the soul."

"Of course," he added, humanitarianly, "we would not care to execute a human being merely for experimental purposes."

It's been done before, Doc, in Hollywood, dozens of times. (See MOTION PICTURE ALMANAC: "Soul of a Woman," Associated Photoplays, 1922; "Souls for Sables," Tiffany, 1925; "Souls in Bondage," Lubin, 1915; "Soul of a Child," Pathe, 1925; "Soul and Body"—Peacock Films shot both at one time, Doc, in 1922; "Soul of Man," Producers' Security, 1922; "Soul Without Windows," World Film, 1918; "Soul Adrift," "Soul Enslaved," "Soul Fire," "Soul Harvest," "Soul Market," "Soul Master," "Soul Mate," etcetera, et al, ad infinitum.)

Our money will stay on Walt Disney doing "Mickey Mouse" coming out of his bottle of India ink.

Regardless of whether the Doctor succeeds in getting anybody into the bottle, he is already an accomplished author, and quite versatile, having written "The Physical Phenomena of Spiritualism," "Ventriloquism Self Taught," "Eusapia Palladino and Her Phenomena," "Bridge Simplified," "Vitality, Fasting and Nutrition," "Side-Show and Animal Tricks," "Death—Its Causes and Phenomena," "Chemistry for Beginners," "Yoga Philosophy," "Astronomy for Beginners," "Boy's Book of Magic."

▽

The postman brought in this morning's mail the following record from F. M. Westfall, who operates the Haven, at Olean, New York:

> This morning I was approached by a man of about 40 years of age. The man inquired if I were the manager of the theatre and I replied that I was. He then asked if I had been manager two years ago, and I replied that I had not. It seems that some two years ago he had been in the habit of buying a ticket, seeing the performance through, and then when another patron entered the auditorium he would ask them for his ticket stub in order that he might go out and get some candy in the lobby, inasmuch as he had lost his own stub. On receipt of the stub, he would go to the cashier, claim that he had seen the performance elsewhere, and demand the return of his admission.
>
> He stated that since that time he had been going to church and that the Lord had cleansed his soul and now he was eager to make amends for his former bad deeds, and confess to the manager whom he had wronged two years ago, in order that his conscience might be cleared.

From out of Al Boasberg's gag bag we pull the yarn about the writer who had done a story which a certain producer already had made into a terrific success. The writer thought it would be a nice gesture to have the original manuscript bound in leather and sent to the producer as a gift. The producer received it one morning and immediately got the writer out of bed. "Tom, it's terrific," the producer raved on the phone. "I never read a better story and I can't wait to do it."

▽

Al Sherman of Broadway, a publicist, free-lance writer and editorial representative of the New York Morning Telegraph, *all in one, whose braggadocio is twice the size of his stature, was frothingly indignant this week when his English literary agent, the London General Press, reported to him by mail that they had accepted five guineas—some $31—from the London* Daily Mail, *for one of his long motion picture articles, a story for "fans" about the noted Richard Bennett.*

"It's preposterous," Al told us at Times Square.

And then came the answer to the cable he sent asking for an explanation. It seems that the Daily Mail *had purchased five lines of the article—exactly 30 words—and sent the rest back.*

Al now tells Broadwayites that he's the highest paid writer in the country, rating $1.03 a word, as against the late Cal Coolidge's price of $1.00 a word. "Two weeks on the New York Times," *he sighed, "and I'd build a new Radio City."*

▽

Now a month old, but still chuckly, is Milton Berle's description of the musical comedy, "Saluta," in which he appeared on Broadway. It was so terrible, he explained, that they had to rewrite the second act even before Cain's storehouse for "flops" would take it.

▽

Ronald Colman and Dick Barthelmess have each had thrilling experiences in the air. Ronald has looped-the-loop 23 times, done the barrel-roll, innumerable tail-spins and leaf-falls, all in his one and only trip into the atmosphere. Army officers out California way were taking him over the Pacific to see the Hawaiian Islands. They made sure he'd never forget his first flight. He hasn't.

Dick flew from Norfolk, Virginia, to Washington in an army plane with an officer who died at the controls just before the ship hit the water at the nation's capital.

▽

Not infrequently our own Hollywood movie colony exhibits quaint streaks of provincialism, but its flights are seldom as amusing as the one Bud Johnston relates in Rob Wagner's *Script*, about San Diego in the same state of California. When San Diego was laid out, streets running across town were named First Street, Second Street, Third Street, etc., up to Tenth Street. But as the town expanded, the city council decided San Diego should have a Fifth Avenue. So they changed Fifth Street to Fifth Avenue. The city roster then read: First Street, Second Street, Third Street, Fourth Street, Fifth *Avenue*, Sixth Street, and so on. Citizens razzed the city council, demanded a change. But the council stuck to its point. The city *must* have a Fifth Avenue. What to do about it? At considerable expense to the city, they changed all the other streets to avenues.

Stallings Tells Yale Students of Film Propaganda

Laurence Stallings, editor of Fox Movietone News, described to Yale University students last week the use of propaganda in motion pictures, outlining the high development of this medium in countries under dictatorships such as Italy, Germany and Russia.

Premier Benito Mussolini, Mr. Stallings said, probably utilizes the greatest amount of propaganda film, but government control of motion pictures undoubtedly reached its apex in Russia.

In Russia, Mr. Stallings explained, films are classified as documentary, art and play films. If it is a motion picture to encourage the cultivation of rice, he said, the first step would be the documentary film, which would show every step, from planting the rice to placing a steaming bowl on the table.

The art film would follow, giving a series of pictures on rice culture, taken not for their utilitarian value, but for their art value—pictures taken at sunset, pictures of the harvest.

"Then," said Mr. Stallings, "there is the play film. I need not go into this. She is working in the rice fields and her eyes are like a fawn's, while he is a crested buck. You who draw sustenance from Hollywood are even now three reels ahead of me."

Mr. Stallings was scheduled to give a lecture on "The American Newsreel" this week at Yale.

Allied Convenes in Atlanta May 21-23

Allied States Association of Motion Picture Exhibitors has its convention May 21-23 in Atlanta, at the Robert Fulton Hotel, coincident with the convention of the Georgia-Tennessee-Florida-Alabama Association.

Allied announced that in territories where there is no Allied unit the newly-formed executive committee has fixed 3 cents a seat as annual dues for individual members.

About 150 members of Allied Theatre Owners of Iowa and Nebraska attended the mid-year two-day convention at the Hotel Savery in Des Moines. Leo F. Wolcott, president, said opposition to three bills before the legislature was being pressed. One bill covers fire prevention regulations in theatres and the other is a two-men-in-a-booth bill. The third provides for an increase from 2 to 10 per cent in the amusement tax.

New Jersey Allied will hold its annual convention in Atlantic City in May.

Cleveland Exhibitors Discuss Price Adjustment

The Cleveland Motion Picture Exhibitors Association has called an open meeting for this week, to which non-members were invited, for a general discussion of admission price stabilization in the Cleveland area. It was planned also to consider means of expressing opposition to a proposed daylight saving measure.

HOW HOLLYWOOD—OR AN OCCIDENTAL DEATH

A United Press dispatch from Shanghai this week said, under the heading: "Film Fans Mourn; Beautiful Chinese Movie Actress is Dead":

Wailing and tearing their clothes, thousands of Chinese cinema fans stood in front of the home of the late Yuan Lin-yu Saturday, mourning the death of the beautiful film actress.

Police had difficulty controlling the crowds which assembled to lament the tragic end of a girl who was second only to the glamorous "Butterfly" Woo in the estimation of native filmgoers.

Yuan Lin-yu died from an overdose of veronal, taken after a gay party. Her husband recently charged her with adultery, naming a leading tea merchant in the action.

Or tea and a bitter yen, so to speak.

R. F. Hoyt Dies; Film Financier

Richard F. Hoyt, financier identified in recent years with numerous motion picture industry transactions, died last week in Doctors' Hospital, New York. He was 46.

Mr. Hoyt was a partner of the important Wall Street brokerage house of Hayden, Stone and Company, for some years until his resignation in 1933, at which time he became vice-president of Haystone Securities Corporation. Mr. Hoyt's connection with film financing was chiefly in the theatre field. The most notable transaction was the group known as the Richard Hoyt Syndicate, which obtained control of West Coast Theatres about six years ago, and later sold it to William Fox and the companies he operated at that time.

Educated at Harvard, Mr. Hoyt joined Hayden, Stone in 1910, was with the Wright-Martin Aircraft Corporation in 1918, and became a partner in Hayden, Stone in 1919.

S. O. S. Contests Equipment Levy

The Sales on Sound Corporation, New York equipment manufacturer, is preparing to appeal to the board of tax appeals at Washington from the ruling of the Department of Internal Revenue that the S.O.S. Company shall pay a manufacturers' sales tax of five per cent on sound equipment, the tax being retroactive to 1932. The assessment includes tax, penalty and interest for the period covered.

The action of the department has been taken despite a liberal attitude indicated in a communication from Deputy Commissioner D. F. Bliss to the Entertainment Apparatus Manufacturers Association, Inc.

Six Committees Set for AMPA "Naked Truth"

The Associated Motion Picture Advertisers in New York this week completed the organization of the personnel structure which will handle the annual "Naked Truth" dinner and dance at the Hotel Astor on April 27th, with the appointment of six main committees, as follows:

EXECUTIVE

Paul Benjamin, National Screen Service, chairman; Marvin Kirsch, Film Daily, vice-chairman; Rodney Bush, Paramount; Raymond Gallagher, Motion Picture Herald; James P. Cunningham, Motion Picture Herald; Ralph E. Lund, RKO; Rutgers Neilson, RKO; Monroe Greenthal, United Artists; Alexander Gottlieb, Columbia; Edward F. McNamee, National Screen Service; Walter F. Eberhardt, Western Electric; Edward F. Finney, Monogram; Bert Adler, Tower Publications; Paul Gulick, Universal; Jack Harrower, Film Daily.

Silas F. Seadler, MGM; S. Barret McCormick, RKO; Gordon White, Educational; Vincent Trotta, Paramount; Thomas Hamlin, Film Curb; Charles E. Lewis, Showmen's Trade Review; S. Charles Einfeld, Warners; John C. Flinn, Code Authority; Al Friedlander, First Division; Paul Greenhalgh, Emanuel Publications; Hap Hadley; Lester Thompson, Advertising Advisory Council; A. S. Rittenberg, Mentone Productions; Lou Rydell, Variety; Elias E. Sugarman, Billboard; A. P. Waxman, Gaumont British.

ENTERTAINMENT

Monte Proser, chairman; Don Hancock, Arnold Van Leer, Irwin Zeltner, Morris Kinzler, Josef Zimanich, Mollie Sternberg, Hazel Flynn, Tess Michaels, Patricia Reis, Bessie Mack, Mabel Drew.

DINNER

Marvin Kirsch, Paul Benjamin.

TICKETS

Paul Benjamin.

RECEPTION

Bert Adler, James P. Cunningham, Ben Atwell, Phil De Angelis, Tess Michaels, Hortense Schorr.

SOUVENIR PROGRAM

Milton Silver, editor; Paul Benjamin, business manager; Editorial: James P. Cunningham, Rodney Bush, Edward McNamee, Herbert S. Berg, Melvin H. Heymann, Lou Goldberg, Bert Adler, Jack H. S. Fuld, Ted Sullivan.

ADVERTISING

Milton Silver, chairman; Silas F. Seadler, Ralph E. Lund.

PUBLICITY

Melvin H. Heymann, chairman; Dave Davidson, Martin Starr, Irwin Zeltner, Jack Harrower, James P. Cunningham, Milton Weiss, Herbert S. Berg, Charles A. Leonard, Tess Michaels, Hortense Schorr.

Army Takes Over Texas Post Theatre

The Army authorities at Fort Sam Houston, in San Antonio, Texas, have taken over the new $100,000 War Department theatre at the post. Colonel R. L. Collins and Major General James F. McKinley, adjutant general of the army, officiated.

RENTERS ACT TO BAR BOOKINGS TO THEATRES IN GAUMONT DEALS

Gaumont Buys Into Hyams and Union Circuits; Associated Purchases Eight Houses; Distributors' Society Protests

By BRUCE ALLAN

London Correspondent

The Kinematograph Renters' Society caused a Wardour Street sensation, when, after news of spectacular theatre deals by Gaumont British and Associated British Pictures, it issued a letter to its members instructing them that they should refuse to accept bookings from GB for the H. & G. Kinemas, Inc., and Union Cinema Co., Ltd., until the exact nature of the Gaumont deal with these circuits was revealed.

In a hectic week Gaumont had bought into the Hyams and Union circuits, in each case with Arthur Jarrat added to the board to book the theatres.

ABP made an offer to the shareholders of General Theatre Corporation in competition with a reconstruction plan, which would continue the Gaumont management of the General circuit. It also bought the Astorias at Brighton and Margate, built by the late E. E. Lyons, the two Carlton London neighborhood houses owned by the Claverings, and the four London halls of the Dawes-Beard concern.

Many other deals, some of them big ones, undoubtedly are pending on the part of both companies. At the moment, Gaumont by its Union investment obtains booking control of more than 40 theatres, to which 30 others are to be added. Its H&G deal puts in its hands the booking of the eight Hyams supers, valued at $7,500,000 and including the Trocadero at Elephant and Castle, the Troxy, Commercial Road, the Metropole, Victoria and the Regals at Edmonton and West Norwood.

Associated, if the General deal goes its way, will control over 50 theatres more—which GB will lose.

More to the point than a comparison between these groups is a calculation of their joint strength. G-B, either directly or through Provincial Cinematograph Theatres, Ltd., will have booking control of between 300 and 400 theatres. ABP, with the General group, will be well over the 200 mark. However the General decision goes, G-B and ABP together govern the booking of more than 500 theatres, including a big percentage of British supers.

The coupling of two organizations actually in keen competition may seem beside the point, but in fact the aims of Gaumont and Associated are identical and the rapid growth of both circuits at the present moment is due to the same first cause. The outcome may well be the establishment of a firm grip upon booking by means of an understanding between them; the opportunity has been found in the difficulty which independent theatres or small circuits find in obtaining films at reasonable prices.

A commonplace in all discussions of trade problems, though it rarely finds expression in print, is that American distributors here for some years have been doing their level best to kill the goose which has laid the golden eggs of their British profits, with percentage demands ranging as high as 50 per cent of gross receipts.

Independents Seek Alliances

Faced with demands of this type, independent theatre enterprises have looked for a way out and have found it by allying themselves, for booking purposes, with the strength of a circuit. This is undoubtedly the explanation of the H&G and Union deals with GB, the significant feature of which is that, although GB is declared to have acquired "substantial interest" in both concerns, the management remains in the hands of the old proprietary.

Now, it has been a settled KRS policy for a very long time to refuse to recognize "booking circuits." No one must book for a hall unless he has a "substantial business interest" in it. GB has been asked by the Society to provide details of its purchases in H&G and Union.

This may mean a lot or it may mean very little. The KRS may merely be formally complying with the terms of its own resolution, with the intention of accepting GB's explanation. It may, on the other hand, intend to make a serious stand against the alignment of independent halls and small circuits with the big groups.

Definition Still Awaited

No one has yet defined a "substantial interest," and the KRS can, if it likes, decide that it means a majority holding. In that case, the GB deals would be ruled out while the recent purchases of ABP presumably would be in order.

A curious but quite coincidental feature is that GB has not for some time been a member of the KRS, while ABP, through its renting subsidiary, Wardour Films, is represented on the Council, and its principal, John Maxwell, is president for the current year.

The Maxwell-Ostrer rivalry therefore is reflected, though accidentally, even in this political problem as well as in the theatre field, where it has taken an acute form in the fight for control of General Theatre Corporation already reported.

Here the issue is still uncertain, the position being that ABP has made an offer to the preference shareholders, based on an exchange of General for ABP script, which some of the holders regard as an advance on the official reconstruction plan for a reduction of capital combined with a new management contract with GB.

When the several-times postponed meeting takes place it will be an extraordinary meeting of preference shareholders to decide between the two plans, but there is enormous activity behind the scenes and it is a fairly safe bet that the destination of the 50 General theatres will have been settled before the day.

If GB insists on its right to book the Hyams and Union theatres and makes contracts for the circuit as a whole depend on inclusion of these halls, there will be a definite possibility of breakaways from the KRS, but by no means a certainty of such action. If KRS succeeds in maintaining a united front, we may have the spectacle of over 300 British theatres, including a big percentage of London "West End" theatres, being deprived of all films save those of their own production. Things are scarcely likely to come to that pass.

Americans' Percentage Demands Ranging Up to 50 Per Cent, Bring Independent Theatres to Circuit Alliances

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Good Cheer on Taxation

It is more cheerful reading to learn that the deputation from the Cinematograph Exhibitors' Association, which waited upon the Chancellor of the Exchequer last week, was delighted with his reception of its argument in favor of a restoration of the pre-crisis Entertainment Tax scale.

Neville Chamberlain received the deputation personally, and showed a great interest in the details of the trade's case as stated in a preliminary letter by Simon Rowson and verbally by Thomas Ormiston, M. P.

There seems a real possibility that the budget will remove the tax from the sixpenny (12 cents) and cheaper seats.

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Setback of Building Restriction

CEA's organized opposition to building projects for new theatres which it thinks "redundant," has been heavily checked in the West Country. The general purposes committee of the Cornwall County Council has declined to receive a deputation from local exhibitors, and the opinion was expressed by its chairman that the Council had no power to protect existing businesses by deciding how many cinemas there should be in any area. If it had such power, it would be inequitable to use it, he said.

The decision means that new theatres planned at Truro, Redruth, Penzance and St. Austell, all of which the CEA regards as "redundant," will get their permits if their plans are in order.

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One of the first studios in England to be planned on American lines, the Stoll establishment at Cricklewood, London, is to be the scene of large-scale production again, Sir Oswald Stoll having engaged Gunter Stapenhorst, from Ufa, as production supervisor on a new program of five supers a year for world distribution. The studios will be enlarged and modernized.

Stoll Film Co., with Jeffery Bernerd as managing director, was the first British unit to go out for production and distribution on a 52-weeks basis. It broke into America as long as 10 years ago, but failed to overcome the special difficulties of that period and later ceased production.

Industry Circles Expect NRA to Remain in Effect

The sharp cleavage in Congress over the future of the National Recovery Act and the trade codes created by it has failed to alter the conviction of code observers in the industry that the NRA will be continued in some form after July 1. Opinion in distribution circles is that Congress will continue the NRA somehow, and, therefore, it is unnecessary now to discuss with exhibitors the desirability of continuing independently the regulatory structure established for the industry.

At Washington, the Senate finance committee was continuing hearings to determine the future of the NRA, with Donald Richberg, coordinator of recovery activities, leading Administration forces in the fight for extending the Act. Mr. Richberg, however, urged wide code changes. He said there is grave doubt whether code authorities have the right to force contributions for administration costs.

MPTOA Leaders to Meet Rosenblatt

Criticism that the investigation of the Recovery Act threatens to become a whitewash was voiced last week by senators opposed to the NRA after Senator Harrison, chairman of the committee, over the opposition of Senator King of Utah, secured approval of a schedule of witnesses to be called. In the list, Clarence Darrow is the only person not connected with the NRA.

The NRA this week approved film code labor amendments for players.

Exhibitor leaders representing the Motion Picture Theatre Owners of America will confer in Washington within a few weeks with Compliance Director Sol A. Rosenblatt with respect to proposed changes in the film code. Headed by Ed Kuykendall, president, they will interview Mr. Rosenblatt as a committee of five, agreed upon at the MPTOA convention at New Orleans.

Board Approves Budget

The National Industrial Recovery Board last week approved the budget submitted by the motion picture Code Authority and the bases of assessment for exhibitors and producers and distributors. William P. Farnsworth, NRA deputy administrator for amusements, this week was named an Administration member of the Code Authority, without vote.

Petition by Fox West Coast for a rehearing on the Los Angeles clearance and zoning schedule resulted in John C. Flinn, executive secretary of the Code Authority, going to the Coast. He planned to call a meeting of the Los Angeles board on Tuesday to discuss the FWC complaints, returning to New York March 18 to report. The schedule will go into effect March 31, regardless.

New Haven was awaiting the outcome of the Los Angeles situation because distributors will not accede to adoption of a clearance plan based on admission prices. Kansas City and Milwaukee are next in line for settlement of the clearance problem, but they, too, will await the Los Angeles decision.

Van Schmus Reports No Progress on Rivoli Deal

No further progress has been made in negotiations between the Music Hall in New York and United Artists, for acquisition of the Rivoli on Broadway by the Music Hall operators, in connection with a United Artists' franchise for the Music Hall, according to W. G. Van Schmus, managing director of the Radio City theatre, on his return last week from the Coast.

Mr. Van Schmus said, "I found Hollywood working hard, seriously and sincerely. What I saw encouraged me greatly on the outlook for the coming months. There are some excellent pictures on the way."

Schlaifer Resigns GB Sales Position

L. J. Schlaifer this week announced his resignation as sales manager of GB Pictures, the resignation to take immediate effect. Mr. Schlaifer for years was western district manager for United Artists. The office of A. P. Waxman, advertising and publicity head, said no successor had been appointed. George Weeks is the GB general sales manager.

In Hollywood, Michael Balcon, production chief from London, and Arthur A. Lee, GB vice-president, said they are prepared to enter upon a reciprocal agreement for American stars in exchange for such players as Madeleine Carroll, Jessie Matthews and Conrad Veidt.

GB plans to release 16 features in the American market next season, Mr. Balcon said. The company will make 24 and will distribute 14 additional in England from outside producers.

GB will hold a national sales convention late in April in Atlantic City or Chicago.

Tri-Ergon Verdict 'Gratifies' Sarnoff

"The decisions rendered by the United States supreme court on the so called flywheel patent suits are, of course, gratifying," David Sarnoff, president of the Radio Corporation of America, said this week.

"The supreme court's decisions afford substantial relief from additional litigation, not only to the Radio Corporation, but also to the whole motion picture industry, which makes extensive use of the apparatus to which the patent relates. The industry is now assured that it can continue to use the recording and reproducing equipment that has been furnished it by RCA without liability for infringement of this patent."

Mr. Sarnoff said he is equally pleased with the supreme court's decision on the double print patent, which likewise relieves the industry of problems and difficulties involved in the litigation that has been pending on this patent.

It is considered unlikely that William Fox, who controls the Tri-Ergon patents in question, will avail himself of his last legal resort in his effort to establish the validity of the patents through a petition to the supreme court for a rehearing of the case. He has until March 29 to decide.

Universal City Celebrating 20 Years of Films

On Friday of this week, March 15th, will be fittingly celebrated at Universal City, Calif., the 20th anniversary of the oldest motion picture plant on the Coast, Carl Laemmle's Universal studio, opened by him with a golden key in 1915 and still his motion picture production domain.

In all, more than 2,250 feature films have been made at the Universal plant, and many stars of today and yesterday had their screen beginnings there. President Laemmle has invited all those who have worked at the studio during those 20 years to be his guests at a special luncheon, and all those who were in his employ in 1915 to attend a reception.

When Universal's production center moved from Fort Lee, N. J., in 1913, it occupied quarters at Gower street, in Hollywood. Then came expansion and Isadore Bernstein, general manager of the Universal studio, purchased the Taylor estate and began building a studio, layed out as a city, and containing the first electric light stage and first structural steel stage, constructed for "Phantom of the Opera." The residential section, in October, 1914, had 500 inhabitants, including 75 Indians, players and workers.

Today, with modern transit facilities, there are only 19 inhabitants of Universal City, which is located five miles from Hollywood and 13 miles from Los Angeles. The studio today has its own fire department, a police force of 40, hospital, stables, electric light plant and water power system, an artificial lake back in the hills, 10 miles of roads, 350 telephones, eight projection rooms, a gymnasium, nurseries and school rooms. The studio employs 45 contract players, 14 directors, 24 scenarists, 13 producers and associate producers. The statistics of today offer an interesting contrast with yesterday.

The players who have trod the stages of Universal City's sets included the late Lon Chaney and today's Margaret Sullavan, the directors included Hobart Henley and Frank Borzage. Irving Thalberg was once manager of Universal City, as was William Sistron. The list of pictures is long and memory-laden, running from Lon Chaney's famous "Hunchback of Notre Dame" down through the years to "Sutter's Gold," on the current season's schedule.

Mr. Laemmle has continued as president of Universal, and since 1907, Robert H. Cochrane has been vice-president. Mr. Laemmle again this week denied Universal has been sold.

Film Daily Year Book Appears in 17th Edition

The 17th edition of the Film Daily Year Book, annually edited under the supervision of Jack Alicoate, publisher of Film Daily, was published last week. The volume has 1,088 pages, and its contents is broken down into six major groups. The largest section is devoted to production with a listing of 14,573 features released since 1915, and information concerning those involved in the production.

GILLMORE ASKS LEGITIMATE STAGE CIRCUIT TO EMPLOY 750 PLAYERS

Equity President Charges Waste and Do-Nothing Attitude Permitted Theatre to Lose Road, Playwrights, Houses

Waste and inefficiency resulting from lack of foresight as to changing conditions, competition and price levels, are directly responsible for the moribund state of the legitimate theatre since 1930, in the view of Frank Gillmore, president of Actors' Equity Association. The theatre, Mr. Gillmore said, never has been able to coordinate its component parts, to gather and weigh estimates of conditions and probabilities, and to make common plans to meet predictable contingencies.

Recognizes Experimental Nature

"While I am not condoning waste, and I believe there is far more than there is any need for," Mr. Gillmore said, "it is still true that a certain amount of what might generally be considered waste is due to the experimental nature of the theatre. We all know of the musical productions in which expensive sets and costumes are junked because the scenes for which they were created were eliminatd or so changed that they no longer were available. Waste, yes. But to tie the producer to the idea, or set of ideas, with which he first approached the production would probably be still more uneconomic in the long run."

Mr. Gillmore's principal charge of inefficiency concerns the lack of foresight of producing managers. There is little evidence, he declared, that beyond keeping a production or two ahead of the current play the producers, or any considerable number of them, ever make any real plans for the theatre. The problem of making future audiences, or even of keeping those they have does not appear to have occurred to them, Mr. Gillmore said.

"They sat still and let the road slip from between their fingers and they still are sitting there waiting for it to come back," he charged.

"As recently as ten years ago, when there was still a road, although even then it was shrinking fast, there were men in the theatre who had made considerable fortunes from building and operating theatres or from making productions. It would have been a simple matter for them, or some of them, to form a committee to investigate conditions and to make such plans for common action as those investigations might have warranted."

Urged Action 11 Years Ago

Mr. Gillmore scoffed at the suggestion that their lack of action might have been just a matter of oversight by busy men. Eleven years ago, he recalled, Equity brought the matter to the attention of the Producing Managers' Association, then the representative of producing interests, and fairly begged its members to take action before it would be too late.

"But these producers, opportunists and individualists, were too wrapped up in current activities or in the rivalries of the moment to pay much heed to the future, or even to consider the advisability of insurance against possible hard times."

Thus the one night stands, the split week towns and even the week stands were permitted to fall away almost unnoticed, with apparently no thought that the theatres they neglected then might not be available later when they might be wanted.

Mr. Gillmore said that an example of the type of thinking which produced this situation was the willingness, expressed in action over and over again, to spend $1,000,000 or more for erection of a theatre without giving thought as to who would occupy it, or making any special effort to develop goodwill and mutual interest.

Playwrights Disappeared

There was not even an attempt to insure a flow of material, which is the lifeblood of the theatre, he said. Not only were playwrights not encouraged, but so many obstacles were put in their way, so many needless handicaps created, that many persons with a definite gift for that work drifted out of it, either into motion pictures or into other forms of literary endeavor.

Five years ago Equity suggested the possibility of subsidizing a small group of dramatists who showed definite ability and, by assuring them of an income of $4,000 or $5,000 a year, guarantee the writing of two plays by each in a year. With ten such playwrights, each receiving $4,000 annually, the maximum costs would not have exceeded $40,000 and 20 plays, possibly more, would have been produced. If from these 20 there had come but one success, the original investment would have been met and a handsome profit realized in addition.

"But the managers, whatever they might have thought of the plan, did nothing," Mr. Gillmore went on, "and the drift of the ablest theatre writers to Hollywood, which this plan had been devised to halt, continued at an accelerated pace. Many able writers, who had something to say and were competent craftsmen, have been lost to the legitimate theatre and have turned their attention to the pleasant inconsequentialities of the motion picture industry, to their own great financial profit—and to the irreparable loss of the theatre. And many of them were men who would have preferred to work in the theatre, if any reasonable basis for remaining had been offered them."

Mr. Gillmore said that what applies to the dramatists also is true of the actors, and he insisted that many known to him personally would have been happy to remain in the legitimate theatre, even at less money than they received from motion picture work, if they had been offered sufficient employment to assure them of a livelihood.

Says Twenty Circuits Could Be Formed, Three or Four Cities in Each, with Units Starting New Play Every Few Weeks

Thus it was that in December, 1934, there were in New York City only 30 or so productions, 27 in all the rest of the country.

Mr. Gillmore declared that, badly battered as the theatre may be, its people still have resources if they are prepared to use them. He suggested that all the forces of the theatre gather around a council table to decide just what each has to contribute, is willing to contribute—to a common endeavor.

As an initial effort, Mr. Gillmore recommended these groups consider inauguration of a series of small related groups or circuits of theatres, in cities of like population, reasonably close together and, at the moment, not served by the legitimate theatre.

In each of these cities on a certain night, different companies would open simultaneously, each in a different play. At the end of the week each company would progress to another city on the circuit. At the end of a few weeks it would return to its starting point with a new play and this would then be sent around the circuit.

There is space for at least 20 such circuits, embracing three or four cities each, without dislocating any of the present touring territory, he pointed out. Employment could be provided for 750 actors, 350 stage hands, musicians and a great number of workers allied to the theatre, Mr. Gillmore said. And the public would get good plays at reasonable prices.

Federal Aid for Actors May Go On

If, as and when the Federal Emergency Relief Administration receives further funds, it will continue its sponsorship of theatrical activities by relief administrations in those states where unemployed actors are a problem, according to Washington officials of the organization.

There is, however, no consideration being given any suggestion for establishment of a nationwide federal project of this nature.

Relief administration officials have received a number of suggestions and have conferred with Frank Gillmore, head of Equity; Deputy Administrator William P. Farnsworth of the National Recovery Administration, and others, to find out what projects can be adopted by the states.

So far as can be learned, there are now about twenty 12-person companies operating out of New York on CCC routes, and five from Boston. There are 300 to 400 extras in CCC camps in the Chicago area, some in Los Angeles, and a few in San Francisco and Detroit.

THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO

Hollywood Correspondent

S. R. O. SIGN UP AT THEATRES
THREE-COLOR PROCESS TESTED
POINTING TO OPERA FILM CYCLE
OLIVER GARVER HEADS WAMPAS

FOR the first time in many months, the S. R. O. sign is being tacked over box office windows along the local theatre rialto. This business spurt is almost entirely due to studio previews, which, designed to get audience reaction, are now getting audience receipts and promoting more business than even the larger houses can handle.

Since the fading into oblivion of the gala Hollywood premiere of silk top hats at five dollars a hat, top rank film folk have taken to previews in large and impressive numbers, and find it a trifle less of a strain on the pocket book. Exhibitors also have been quick to capitalize on these gratis personal appearances of stars and directors and have educated their neighborhood trade to expect them.

Competition is keen among local showmen to annex the good pictures for previewing, each trying to outdo the other in showmanship. Studios reserve from 50 to 600 seats for the press and production personnel. The company selects the house according to its class of clientele for reactions.

Autograph seekers do not stop at the curb line now, but purchase admissions, and there are one or two previews every night, sometimes as many as six.

The showmen say that on preview nights their houses are sold out as early as 7:30 in the evening.

▽

Color and "Becky Sharp"

The final scenes of "Becky Sharp" are now before the camera. Soon Technicolor's new three-color process will have its first major test.

From a production point of view, this picture has proved as easy to make in technicolor as it would have been in black and white. Most of the early problems were conquered. No longer, for instance, are excessively hot lights needed to film color. On the contrary, on the "Becky Sharp" set less lighting was required, and light strain on the cast was not as great as on ordinary sets. Further, it was definitely established that the director, in this case Rouben Mamoulian, was able to work more quickly, as less time was needed to set lighting arrangements.

Whether the public will demand color hereafter, remains to be seen. They liked color's forward step in "La Cucaracha," which, it is claimed, has played to more persons in this country than any black and white short. One thing is certain: the technicians have eliminated the "microbes"; no longer does the jumpy blur obtrude as it did in early pictures, and colors are toned down, and more faithfully reproduced, particularly the crimsons.

▽

News Flashes

With grand operas and operettas pointing to become the dominating cycle of motion picture production in the near future, Paramount scored a scoop last week in the purchasing of Victor Herbert's life story along with more than 500 of the composers' compositions, preparatory to an all-star musical for next season's program.

* * *

William Wright, former production executive at Paramount, has joined the MGM production forces and will serve as an assistant to David O. Selznick.

* * *

Clean Fan Copy Urged

J. J. McCarthy and Lupton Wilkinson, successor to Jack Lewis as director of public relations at the local Hays office, addressed a full meeting of studio publicity executives and declared that while motion picture advertising has been cleansed it was time for them to cooperate for the elimination of copy that gives a distorted idea of Hollywood and picture folk.

Mr. Wilkinson pointed out that if clean pictures and clean advertising have paid dividends at the box office it follows that wholesome material will also pay dividends for the columns, fan magazines and other media that derive circulation from copy about Hollywood.

* * *

Following a preview of "Sequoia" before more than 300 state and county forest rangers in Sacramento last week, Merritt B. Pratt, state Forester, wired the MGM studios that in their opinion it was the finest film of its kind ever made.

* * *

A new set of officers to direct the destiny of the Wampas for the ensuing year were elected last week: Oliver Garver was elected president; Maxwell Shane, vice-president; Lindsley Parsons, secretary; Wilson Heller, treasurer. Those elected to serve on the board of directors are: LeRoy Johnston, Fred Stanley, Mark Larkin, Thornton Sargent, Sam W. B. Cohn and Al Parmenter.

* * *

Michael Balcon and Arthur Lee, guiding forces of Gaumont-British, arrived in town last week to look over Hollywood production, sign American players and make arrangements with Hollywood producers for an interchange of stars and players.

* * *

Henry Duffy, who has been reckoned one of the leading legitimate stage producers on the coast for the past ten years, operating theatres in Oakland, San Francisco and Los Angeles has signed a long term contract to act as associate producer for 20th Century productions and special advisor to Darryl Zanuck.

* * *

Universal has established a television and radio department wherein all stock players will be trained for broadcasting and will participate in a series of exploitation broadcasts.

* * *

Six Films Start, Eight Finished

Six new productions started in the week. Eight were finished. Warner put three features in work; Fox, MGM and Chesterfield each contributed one.

Eight studios—Fox, Columbia, Radio, Warner, Roach, Monogram, Universal and MGM, each with one—account for the completed quota.

The three started at Warner are "The Farrell Case," "Men on Her Mind" and "Stranded."

Fox's new production, "Man Proposes," presents James Dunn, Mae Clarke, Neil Hamilton, Russell Hopton, Dorothy Christy, Dell Henderson, Joseph Crehan, John Sheehan, Sidney Toler, Warren Hymer, Stanley Fields, Raymond Hatton, Jack LaRue, Madge Bellamy, Frank Melton and Joe Sauers.

At MGM work began on "Age of Indiscretion." The cast will present Paul Lukas, May Robson, Madge Evans, Helen Vinson, David Jack Holt and Ralph Forbes.

Chesterfield started "Circumstantial Evidence," with Shirley Grey, Chick Chandler, Claude King, Lee Moran, Dorothy Revier, Arthur Vinton and Robert Elliott.

Fox completed shooting on "It's a Small World." Spencer Tracy, Wendy Barrie, Raymond Walburn, Virginia Sale, Astrid Allwyn, Irving Bacon, Nick Foran, Charles Sellon, Frank McGlynn, Sr. and Jr., Edward Brady and Harold Minjir compose the cast.

"Eight Bells" was transferred to the cutting rooms at Columbia. It will feature Ann Sothern, Ralph Bellamy, John Buckler, Franklyn Pangborn, John Darrow, Addison Richards and Charles King.

At Radio, active work was completed on "The Informer." It presents Victor McLaglen, Heather Angel, Preston Foster, Margot Grahame, Wallace Ford, J. M. Kerrigan, Joe Sauers, Una O'Connor, Donald Meek, Maude Eburne, J. Farrell MacDonald and Pat Somerset.

Roach Completes Feature

A full length feature, "Vagabond Lady," was completed at Roach Studios. In it are Robert Young, Evelyn Venable, Reginald Denny, Berton Churchill, Forrester Harvey, Frank Craven, Ferdinand Gottschalk and Dan Crimmins.

Monogram completed "The Hoosier Schoolmaster." The complete cast lists Norman Foster, Charlotte Henry, Dorothy Libaire, Sarah Paden, Otis Harlan, Russell Simpson, William V. Mong, Fred Kohler, Jr., Tommy Bupp, Wallace Reid, Jr., George Hayes and Joe Bernard.

Active shooting was completed at MGM on "Mystery in Room 309," formerly titled "Order Please." The cast includes Franchot Tone, Una Merkel, Steffi Duna, Harvey Stephens, Jenry Kolker, Charles Starrett, Louise Henry, Harold Huber, Walter Walker, Leila Bennett and Wilbur Mack.

"The Bride of Frankenstein," sequel to the "Frankenstein" thriller, was finished at Universal. The extensive cast includes Korloff, Colin Clive, Valerie Hobson, Elsa Lancaster, Ernest Thesiger, E. E. Clive, Una O'Connor, Douglas Walton, Gavin Gordon, Dwight Frye, Neil Fitzgerald, Lucien Prival, Harry Northrup, Grace Cunard, Joseph North and Helen Gibson.

Warner finished "The Case of the Curious Bride."

Ask Assessment Review

The Middleton Theatre Company of St. Louis has petitioned the board of tax appeals in Washington for a reconsideration of a 1929 income tax claim and penalty of $6,011, $4,007 as tax due and $2,003 for alleged fraud.

Receiver Asks Discharge

Ben L. Hiedingsfeld, receiver for the Shubert and Cox theatres in Cincinnati, has asked that he be discharged, following filing of his final report, showing balance on hand of $746.53, after repayment of $6,413.50 borrowed for taxes. RKO has leased the Shubert.

EXTRA!

"RUGGLES
OF
RED GAP"
A
RIOT!

"RUGGLES OF RED GAP"
BREAKING ALL RECORDS!

READ ALL ABOUT IT!

EXTRA!

Vol. XCIV No. 32,252 SATURDAY,

"RUGGLES" ONE OF BEST

N.Y. DAILY NEWS GIVES "RUGGLES" FOUR STARS!

By KATE CAMERON.
(N.Y. Daily News)

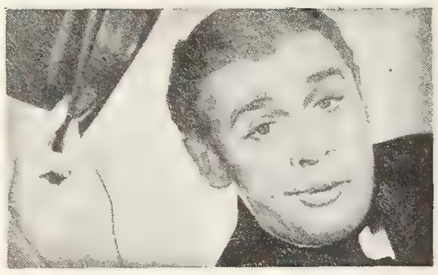
★ ★ ★ ★

"Ruggles of Red Gap," a Paramount production, story by Harry Leon Wilson, screen play by Walter De Leon and Harlan Thompson, adaptation by Humphrey Pearson, directed by Leo McCarey and presented at the New York Paramount Theatre.

THE CAST

Ruggles	Charles Laughton	Neil Kenner	Leila Hyams
Mrs. Effie Froud	Mary Boland	Ma Pettingill	Maude Eburne
Egbert Froud	Charlie Ruggles	Charles B. Jackson	Lucien Littlefield
Mrs. Judson	ZaSu Pitts	Jeff Tuttle	James Burke
Hon. Geo. Bassingwell	Roland Young	Mrs. Chas. B. Jackson	Leota Lorraine
Sam	Del Henderson		

Harry Leon Wilson's wife sued him for a divorce in 1928 because he lacked a sense of humor! And he is the same Harry Leon Wilson who wrote the stories about Red Gap that had the whole country laughing a generation ago. Something must have gone wrong with that sense of humor, if his wife really believe that he had none, since his Red Gap days, for "Ruggles of Red Gap" is as funny now as he was when Wilson first created him.



Charles Laughton as "Ruggles"

Paramount presented their newest version of "Ruggles" last night with Charles Laughton in the title role, and although the Wilson classic had been used twice before as a subject for silent films, the talking picture version is one of the funniest to hit the screen in many months

Laughton's Acting Perfect.

Laughton's representation of the gentleman's man who, through circumstances over which he had not control, was transferred from the service of the Earl of Bassingwell, whose father was valeted by Ruggles' father, to the employ of Egbert Froud, a self-made man of the wild and wooly West, is a joy to behold and something not to be missed.

From the moment Ruggles is shown faultlessly serving his helpless master in a Parisian hotel, at the beginning of the picture, until, having been moved like a pawn in one long jump from France to a small town in the Northwestern part of the United States to serve the newly rich and vulgar Frouds, the servant becomes a man, Laughton's acting is perfect. His evolution from the correct English servant to an American business man is one long series of laughs. There is an undercurrent of pathos in these situations that touches the heart as well as the risibles.

PARAMOUNT, NEWYORK
"RUGGLES" packs house daily to top business of the year!

Rest of Cast Brilliant.

The supporting cast glistens with the names of brilliant f makers and while L

"Ruggles of Red Gap" Delightful Comedy!

TORONTO, Feb. 22— As invigorating as a spring tonic, the comedy, "Ruggles of Red Gap," the feature picture opening yesterday at the Uptown Theatre, keeps the audience in a continuous gale of laughter. Charles Laughton, as an English butler-valet, is priceless, upholding the traditional dignity of English butlers in the service of nobility and equally amusing when flung into the "lap of the gods" of Red Gap society — the "one-horse" town of the American middle West.

The play is based on Harry Leon Wilson's book, and Mary Boland and Charlie Ruggles plays the part of the nouveau riche, who in a poker game in Paris win Ruggles, butler of Roland Young, an honest-to-goodness Earl. Ruggle's adventures in Red Gap, where he loses his identity as a butler-valet and is mistaken for a Colonel of the British Army, are responsible for one long, merry chuckle.

UPTOWN, TORONTO
"RUGGLES" is Canada's smash hit of the season!

Charlie Ruggles is only a degree less funny, defying his socially am wife, insisting wearin

CHARLES LAUGHTON BRILLIANT AS "RUGGLES"

Able Comics Support Star in Fine Film

By BLAND JOHANESON.
(N.Y. Daily Mirror)

Two good-time Charlies hit a close one in "Ruggles of Red Gap"

"RUGGLES OF RED GAP," ***at the Paramount.***
The tops! Don't miss it.
A Paramount film. Directed by Leo McCarey.

THE CAST.

Ruggles	Charles Laughton
Mrs. Effie Froud	Mary Boland
Egbert Froud	Charlie Ruggles
Mrs. Judson	Zasu Pitts
Hon. George Bassingwell	Roland Young
Neil Kenner	Leila Hyams
Ma Pettinghill	Maude Eburne
Baby	Ricard Cezon
Charles Belknap Jackson	Lucien Littlefield
Jeff Tuttle	James Burke
Mrs. Charles Belknap Jackson	Leota Lorraine
Sam	Del Henderson

CHARLES LAUGHTON, loaded down with medals as a dramatic actor, plays the rowdy comedy role of Ruggles in this great film adaptation of the Harry Leon Wilson story.

He gives the performance of his life. It is a performance you mustn't miss, a flawless exhibition of inspirational and technical acting.

He makes you rock with mirth and bay with sympathy, for the story has pathos as well as humor. And it has its climax in one of the most stirring and novel scenes ever filmed, a scene best left as a surprise.

IN "RUGGLES OF RED GAP" Laughton appears as a perfect butler. His sobriety and pomp so charm Miss Mary Boland, a tourist in Europe, that she determines to take him back to Red Gap to awe the pioneer citizens. Her husband, Charlie Ruggles, wins the perfect butler in a poker game.

Unable to subscribe to the formality of their social difference, the new master quickly makes the butler a playmate. This causes a sad confusion in Red Gap. The butler ultimately absorbs the American spirit of independence and equality, after a series of wildly hilarious misadventures in Red Gap.

THE INCOMPARABLE Laughton is supported in his mad escapades by a cast of unusually successful comedians. It includes Roland Young, Ruggles and Miss Boland, Zasu Pitts, Maude Eburne, Lucien Littlefield, Del Henderson. Leila Hyams is the pretty girl in the story, and a gay one.

Laughton is so very good, it is spectacular that each detail of the production matches his excellence. He has great support, a clever script, brisk and spirited direction, an amusing background and an exhilarating story.

LAUGHTON ACHIEVES NEW HONORS IN COMEDY ROLE

DENVER, Feb. 21—The third film version of Harry Leon Wilson's "Ruggles of Red Gap" reached the screen of the Denham theatre Wednesday to the accompaniment of a round burst of laughs. The comedy and humorous situations of that beloved and distinctive American story that never will grow old have lost none of their sparkle on the retelling on the screen.

This first talking version (there'll probably be more in years to come) is distinguished by the appearance of Charles Laughton in the role of the English butler who found America to his liking because it is a land of opportunity. This role, Laughton's first since "The Barretts of Wimpole Street," gives the able actor his first opportunity to display his ability at handling light comedy situations, as distinguished from the lusty Rablaisian sort found in "The Private Life of Henry VIII." In view of this characterization and the other, it is safe to say that Laughton emerges as a polyphased star whose career is unique among present-day figures.

Charles Laughton

Laughton is surrounded by an able cast, each member of which is noted for able comedy characterizations. Charle Ruggles, Mary Boland, Roland Young and Zasu Pitts make up the supporting company with Leila Hyams appearing in dazzling manner in a few of the sequences. Only Miss Pitts falls

DENHAM, DENVER
"RUGGLES" does biggest business in over six months!

ing laughs.

The story itself is well told and easy to follow. A few incidents have

It's a PARAMOUNT PICTURE

ARCH 2, 1935 THREE CENTS

MOVIES EVER PRODUCED

‘Ruggles of Red Gap” is Top Comedy of This Year

tory of Engligh Valet Imported to Wild Western Town Is Filled With Laughs—it’s at the Broad.

OLUMBUS, March 2—This is going to be a rave review. It probably ill include a half-dozen weaker synonyms for the word “swell” in escribing “Ruggles of Red Gap.” And if it makes you drop whatever u’re doing at the moment and hurry to Loew’s Broad, it will have accomished its purpose.

“Ruggles of Red Gap” is recalled thousands of readers and players with reminiscent chuckles. It ould delight its old friends in its esent flicker form, should ive those unfamiliar with the story an hour of hearty laughter.

Bit of O. K.

harles Laughton

It is, without question, the best adult cinema comedy of 1935 so far. I am quite confident that I will be able to repeat that line on December 31.

Although its principal virtue is turning a grand farce into a grand photoplay, it is also a personal triumph for Charles Laughton, an idol of mine since he first flashed on the screen.

MR. LAUGHTON, with shrewd brilliance, plays the role of uggles, the conventional English alet imported to Red Gap, a small estern town, in 1908. It is a difcult part for the movies, calling r a grown man to be somewhat himsical, somewhat “cute.” It ould have soured so easily but it ever does under Laughton’s maserful shading of every situation.

His comedy scenes are polished to erfection. His reciting of Linoln’s Gettysburg Address is a cinma classic which will make you emble with its beauty. His final adeout is a bit of rare human armth rarely encountered on the reen.

When you recall that this fellow the same actor who portrayed the vil father in the “Barretts of Wimole Street,” the “King Henry

BROAD, COLUMBUS
Biggest gross of the year with “RUGGLES”

III” of “The Private Life,” the urderer in “Payment Deferred,”

Laughton Amazing in “Ruggles of Red Gap”

MIAMI BEACH, February 25—Charles Laughton’s command of histrionics is phenomenal. Apparently he’s a master of any mood. He can creep into any character, look around, understand not only the person he portrays but the significant relation of the role to the total production—and then produce exactly the necessary impression. His cinema roles have revealed an amazing versatility of characterization.

Charlie Ruggles loses his handle-bars

This latest portrait, carefully drawn in comedy lines, but never caricatured, is as different from his “Henry the Eighth” as Henry was from sadistic Daddy Barrett in “The Barretts of Wimpole Street.” There’s no questioning of his dominance of the picture, by virtue of his supreme gift for portraying quiet rich humor as well as the extra footage his part. This—even in the presence of a battery of such ace comics as Charlie Ruggles, Mary Boland, Roland Young and Zasu Pitts. Ever since he played that brief but hilarious skit in “If I had a Million,” Laughton has wanted to do another comedy role. Here it is, the title role of Ruggles, a gentleman’s gentleman, who gradually breaks through his cocoon of traditions under the warming influence of free-’n-easy Westerners and emerges a free man — and does Laughton go to town with it!

From the opening scene until the

COLONY, MIAMI BEACH
“RUGGLES” opened to biggest gross in the history of the theatre!

last shot of Charlie Ruggles peeping through a door at the shy romancing of Laughton and Zasu

CHARLES LAUGHTON IS LEAD IN GREAT FILM!

By MAE TINEE
(Chicago Tribune)

“Ruggles of Red Gap” Produced by Paramount
Directed by Leo McCarey Presented at the Roosevelt Theater

THE CAST.

Ruggles	Charles Laughton	Earl of Burnstead	Roland Young
Mrs. Effie Froud	Mary Boland	Nell Kenner	Leila Hyams
Egbert Froud	Charlie Ruggles	“Ma” Pettinghill	Maude Eburne
Mrs. Judson	Zasu Pitts	Charles Belknap-Jackson	Lucien Littlefield
Mrs. Charles Belknap-Jackson	Leota Lorraine		

RUGGLES OF RED G

Crowds jamming the lobby of the Roosevelt Theatre at the opening of “Ruggles of Red Gap”

Good Morning!

One of the best pictures that’s ever come to this man’s town is over at the Roosevelt!

“Ruggles of Red Gap” is the name. Adapted from Harry Leon Wilson’s beguiling yarn of some years back.

This is the first film in which Charles Laughton has played a straight comedy part. It’s the one which lured him away from the “David Copperfield” lot and the role of Micawber. It’s grand entertainment built on sound psychology. A remarkable thing about the piece is that all of the characters are intrinsically, nice people.

Sir James Barrie placed his impeccable butler “The Admirable Crichton” on a desert isle—and revealed what changes in environment may do to a man. Mr. Wilson projects his son of a gentleman’s gentleman from the stuffy atmosphere of a London ancestral home to the heart breezes of Red Gap, Washing-

The scene in which Ruggles recites Lincoln’s Gettysburg Address just rips you to pieces. There he stands, this fat, wistful Englishman, amid a crowd of Americans—

ROOSEVELT, CHICAGO
“RUGGLES” smashes through to top business in this house of hits!

what Lincoln said at Gettysburg. . . .!

This is one film

Chas. Laughton Stars in “Ruggles of RedGap”

CINCINNATI, Feb. 23—The sinister characters of Hollywood appear to have been granted a general amnesty. Over at the Palace the menacing Edward G. Robinson is playing a succulent comedy role in “The Whole Town’s Talking” while at Capitol one finds the erstwhile brutish Charles Laughton dallying in similarly toothsome bit of tomfoolery in “Ruggles of Red Gap.”

At the first glance the rotound Laughton appears to have stumbled onto a very unpromising role, but once one sees the spirit and zest with which he enters into the misgivings fade. It is really farce heavily laden with hokum, but Laughton, Roland Young, Charles Ruggles, Mary Boland and Zasu Pitts make it seem more important and funny than it really is.

“Ruggles” is worth one look and the opening episode, in which Roland Young informs his butler, Mr. Laughton that he was a stake at

CAPITOL, CINCINNATI
“RUGGLES” does two top-weeks’ business in one week!

a game of draw poker the evening before and had changed hands. is worth several

it’s the best show in town!

Dual Feature Tilt Features Luncheon Of National Board

Hot words marked the closing session of the eleventh annual conference of the National Board of Review in New York on Saturday when, at the annual luncheon, William A. Lewin, chairman of the motion picture division of the National Council of Teachers of English, attacked double billing, and Edward A. Golden, general sales manager of Monogram Pictures, made an unscheduled speech in defense of the practice, charging that Mr. Lewin was unwarrantedly "mixing an economic with a moral issue."

"Dr. Lewin's statements," said Mr. Golden, "strike at the very vitals of independent production. Abolish double featuring and you abolish the independent and all that his existence means to competition and growth within the industry." Dr. Lewin had referred to exhibitors who practice twin billing as "the most pernicious race of vermin the Lord ever suffered on the face of the earth."

The National Board's conference opened on Thursday at the Hotel Pennsylvania, with Dr. Frederic M. Thrasher, associate professor of education at New York University, presiding. Several hundred delegates were on hand throughout the meetings. At the opening session the chief topic was "What Are the Movies Up Against?" and the majority of delegates decried censorship and interference by minority groups. Speakers included Howard S. Cullman, operating receiver for the Roxy theatre in New York, who spoke on "Popular Art and Profits"; Margaret G. Maygora, chairman of the motion picture division of the Long Island Federation of Women's Clubs, who talked about "Legal Censorship"; Dr. Worth M. Tippy, executive secretary of the Federal Council of Churches of Christ in America, whose talk was titled "Indirect Censorship," and Dr. Francis D. Tyson, University of Pittsburgh, on "Organized Minorities and the Masses."

On Friday the morning session was devoted to three-minute talks by speakers who afterward conducted open forums on their subjects. Among these were talks on "Theatre Contact and Cooperation," by Mort Blumenstock, director of advertising of Warner Theatres; "Motion Picture Legislation," by James P. Cunningham, news editor of MOTION PICTURE HERALD; "The Church Interest in Community Motion Picture Activity," by Mrs. James F. Looram, chairman, motion picture bureau of the International Federation of Catholic Alumnae; "Reviewing or Judging Films," Walter Spearman, president of the Charlotte, N. C., Better Films Committee; "Special Film Showings," Mrs. James A. Craig, Jacksonville, Fla.

Saturday brought the conference to a close with a talk by Mayor Fiorello H. LaGuardia of New York, who urged legislation providing special sections for unaccompanied children.

Approximately 1,500 attended the annual luncheon. Speakers included, in addition to Mayor LaGuardia, Howard Dietz, advertising and publicity director of Metro-Goldwyn-Mayer; Herbert Brownell, New York state assemblyman; the Rev. Thomas L. Harris, of the Philadelphia Catholic archdiocese; LeRoy E. Bowman, director of leadership training of the United Parents' Association, and John Collier, United States Commissioner of Indian affairs and an officer of the National Board. Dr. George W. Kirchwey, chairman of the board, acted as toastmaster.

Also at the speakers' table were Gladys Swarthout, Irene Rich, George Bancroft, Walter Connolly, Blanche Sweet, Rudy Vallee and Otto Harbach.

Ontario Club Sees Films Produced for "Lower Types"

Motion pictures are produced with a tendency to cater to lower types of people, recently declared Rev. W. H. Robarts, rector of Christ Church, at a meeting of the Lions Club of Petrolia, Ontario, Canada. Jack Sullivan, another speaker, contended there has been a great improvement in the quality of film product in the past seven months.

J. W. Kelly, Bell Telephone Company branch manager, declared that 75 per cent of the pictures shown in Petrolia are not fit for children to see. Another member, H. W. Dowling, said, "There should be no discrimination between adults and children. If a film isn't decent for children to see, it isn't decent for adults."

Flint Exhibitors Agree on Dual Ban

Exhibitors in Flint, Mich., have agreed to put their double billing ban into effect on April 1, the agreement calling for use of one twin bill program weekly. Exhibitors, however, may also show a "guest" picture on one program each week, but no double bills may be shown on Sundays.

Filing of an appeal by the six major distributor defendants in the Perelman double feature suit in Philadelphia from the federal court's decision finding contract restrictions on dual billing illegal, is being delayed pending preparation of the decree in the case.

Van Dyke, Stromberg on Dais at AMPA Luncheon

Guests of the New York Associated Motion Picture Advertisers at their luncheon on Thursday at the Motion Picture Club on Broadway were to include W. S. Van Dyke, MGM director; Hunt Stromberg, Metro producer; Irene Dunne, Radio star; Ben Bernie; Rochelle Hudson, Fox player; Dennis King, "Pinky Tomlin," song writer; William A. Brady, stage producer; Sylvia Froos, John Fogarty, Vi Bradley and Leon Novarro. Others to be on the dais were Arthur Tracy, Patsy Flick, Frances Goodrich and Albert Hackett, Edwin Marin, Maria Rasputin, Hi Mayer.

Crosby Aids Missionaries

Bing Crosby has given to charity $10,000 worth of singing. He made four records for the Catholic Missionary Society, the sale of which will raise funds for missionary work. The records are "Holy Night," "Adeste Fidelis" and two other sacred songs. The Decca record company, Georgie Stoll and his orchestra, and Recordings, Inc., also donated their services.

Locke Is Lubitsch Assistant

Eric Locke, one-time production manager and assistant director for Ernst Lubitsch, and more recently a company business manager at Paramount, has been made production assistant to Mr. Lubitsch as managing director of Paramount production. Chandler Sprague continues as story aide.

On "Photoplay" Sales Staff

Ernest Shomo, formerly of the Chicago staff of Physical Culture Magazine, has been appointed to the sales staff in Chicago of Photoplay Magazine.

Mayer Warns of Danger to Studios In Merriam Bills

While the House of Representatives at Washington last week was digesting the provisions of the Pettengill anti-block booking bill, the flood of tax bills in state legislatures throughout the country continued.

In California Governor Merriam was a guest of the Los Angeles Chamber of Commerce at a luncheon at which Louis B. Mayer and others pointed out the danger to the industry of many of the pending bills. Answering protests of independents, Senator Keough said that if unaffiliated theatre men can show they come under the provisions of the measure he will amend his bill setting a license fee for each unit operated by a chain organization outside the county where it has its headquarters.

A bill in the Georgia legislature would bring the entire industry in that state under jurisdiction of the state public service commission.

In Illinois a state censorship bill was introduced. A state board of five members would abolish all city censor boards.

Surprise bills to impose a 4 per cent tax on gross business of film houses in Kansas and a 10 per cent tax on admissions were defeated. A Senate bill to legalize Sunday shows was killed in committee. The legislature adjourned without passing any adverse film legislation, while two bills, one allowing sale of films before censor approval, the other prohibiting endurance contests, were passed in the industry's favor.

Out-of-state corporations doing business in Louisiana, but having a net income of less than $3,000 from sources within the state, do not have to pay taxes under a new income tax law.

In Maryland a bill to double license fees for theatres also specifies an additional tax on circuits.

Representative Thomas A. Dorgan's bill to prevent attendance by persons under 20 years of age at theatres in buildings where liquor is sold was defeated in the Massachusetts House.

In Missouri a heavy tax on theatre admissions was believed to have been circumvented in the House by preliminary passage of a 2 per cent sales levy.

A bill has been introduced in the New York Assembly making it a misdemeanor to fail to give a benefit performance in a theatre at the time and place printed on a ticket without refunding moneys paid therefor. Another bill would permit children between 5 and 16 to attend specially censored pictures, during certain restricted hours, without escort provided a seat is obtainable for each child and the theatre maintains a matron for each group of 75 children. Theatres would pay $10 annually.

Business concerns in New York City last week were warned by Comptroller Frank J. Taylor that, despite the fact the city recently passed a 2 per cent sales tax, the tax of one-tenth of 1 per cent on gross receipts is still in effect and the first payment is due Friday.

Another censor bill in Ohio would tax the first reel $5 and each additional reel $3. The present fee is $1. A drive is being conducted by the Ohio Independent Theatre Owners in behalf of a ban on designated playdates. Two other bills, one calling for restoration of the 10 per cent ticket tax and the other requiring an operator for each projection machine, are being fought.

Regular film shows will be permitted on Sundays after 3 P. M. in Oregon if a bill now up before the legislature is passed.

A film measure that came out of committee in Pennsylvania would place a 10 per cent tax on admissions.

The South Carolina House defeated a state censorship measure.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

MARK OF THE VAMPIRE

MGM

The production trend is taking an experimental swing back towards shocker-shudder pictures. "Mark of the Vampire" is one of the few now in work. As the title graphically indicates, the production's major entertainment is that which first results in chills and thrills, the scary elements being contrasted with love interest and comedy that comes in situations, action and dialogue.

The story is based on a novel, "Vampires of Prague," authored by Guy Endore, a specialist in this character of writing, and Bernard Schubert. The screen play is by Samuel Kraft and John Balderstone. Tod Browning, who made practically all the Lon Chaney thrillers, is directing.

The locale is Central Europe. As the story unfolds, with one horror murder and attack following another, the populace cling to an old superstition and wear sprigs of wolf-claw herb to insure immunity. The belief persisting that persons who have been dead for years return in the form of vampires to wreak devilish cruelties, results in a series of weird and eerie situations that culminate in a surprising but revealing climax.

The cast selected is of unusual value for this kind of attraction. It presents Lionel Barrymore in one of the rarest roles of his career, as the one who eventually solves the riddle. No description is necessary as to who and what Bela ("Dracula") Lugosi is. The romantic theme is carried by Elizabeth Allen, recently in "Copperfield," and Henry Wadsworth. The veteran character players, Lionel Atwill (now in "The Devil in Woman") and Jean Hersholt, are presented, and a newcomer, Carol Borland, makes her debut on the screen. Others who will be seen are Donald Meek, Jessie Ralph, Ivan Simpson, Leila Bennett, June Gittelson, Holmes Herbert and Michael Visaroff.

IT'S A SMALL WORLD

Fox

In title significance, story content, personnel and other credits of this production, there is much readily discernible showmanship merit to back up the feature's entertainment worth. The predominating commercial and entertainment assets are unusual comedy and love interest. Characters all being human and the situations such as might happen to anyone, the locale a southern hick town, it's the yarn of an auto crash which leads its participants, a glib young lawyer and a headstrong girl, through a series of excitng comical adventures that lead to understanding romance.

Adapted from the original story, "Highway Robbery," the screen play is by Sam Hellman and Gladys Lehman, both of whom are credited with many successful features, the last of which "The County Chairman," they did in collaboration. Similarly, the director, Irving Cummings, has made many outstanding attractions, his latest credit being "The White Parade."

More than usual potential interest attaches itself to the cast. In the lead roles it teams Spencer Tracy, last seen in "Marie Galante," with a newcoming screen personality, Wendy Barrie, an English miss who was featured in "Henry VIII." The next most important role, that of the small town super-monopolist, is played by Raymond Walburn, remembered for his performance as the veteran tout in "Broadway Bill." Also to be seen are two players whose current work has created a good audience impression; Charles Sellon, the surprise of "Bright Eyes," and Astrid Allwyn, who contributed an effective bit to "One More Spring." Others to be seen are Irving Bacon, in "Pursuit of Happiness" and "Lady for a Day"; Nick Foran, the cop in "One More Spring"; Frank McGlynn, famed for his portrayal of "Abraham Lincoln," and his son, Frank Jr., Virginia Sale and Bill Gillis.

Unique comedy being the feature's prime motivating factor, that seems to be the quality to concentrate upon, in addition to cast names.

MYSTERY IN ROOM 309 (Formerly "Order Please")

MGM

All the action in this production takes place within the walls of a ritzy metropolitan hotel. The story is a combination of comedy, mystery, drama and giddy romance. It is about a lonely, wealthy young farmer bachelor who came to New York in search of a brunette wife. He found that a wisecracking blonde phone operator preferred him. Stumbling across a murder, he is forced against his inclinations to turn amateur detective, and with the aid and hindrance of the blonde he solves the crime and finds the killer before he can proceed along the road to romance.

The feature is adapted by Frank Davis from a stage play written by Edward C. Carpenter. It is being directed by Jack Conway, whose versatility is attested by such recent productions as "Viva Villa," "The Gay Bride," and "Girl from Missouri."

A cast of better than standard interprets the yarn. Franchot Tone, now in "Lives of a Bengal Lancer," is the leading player, with Una Merkel as the flip phone girl who gets him into and out of so much excitement. As is typical with this type of comedy mystery stories, practically everyone in the cast is a suspect. Suspicion falls chiefly upon Conrad Nagel, with Steffi Duna, currently in the sensational "La Cucaracha," being involved in the mystery and intrigue and functioning as the third angle to the Tone-Merkel affair. Listed among the supporting players are Harvey Stephens, Charles Starrett, Henry Kolker, Louise Henry, Harold Huber, Judith Voselli, Walter Walker, Leila Bennett, Wilbur Mack and Tom Dugan.

As the production gives a glamorous insight into the lives of colorful characters as they meet in a large hotel, the picture should be productive of a brand of showmanship fully capitalizing the worth of story and cast values.

THE INFORMER

Radio

Essentially this is a melodrama of treachery. The scene is Dublin; the time and occasion being the later years of the "troubles" which culminated the century's prolonged spasmodic uprisings against British authority and just prior to creation of the Irish Free State. Directly it deals with times and conditions when the activities of the Black and Tans and the epic struggle of the Irish people to unify themselves concentrated sympathetic world attention upon the country. That atmosphere, plus the value of the story content, reveals the unusual potential entertainment and showmanship assets. It concerns a man who sold out his comrades—put a popular leader on the spot—for a pittance, added to the shame by falsely accusing another, only to confess his treason and be kindly forgiven in characteristic racial fashion by those he harmed most before meeting a justified death.

The production is adapted from a book of the same title written by Liam O'Flaherty, noted Irish author who lived and experienced the things of which he writes. The screen play is by Dudley Nichols, currently credited with "Life Begins at 40" and "Mystery Woman." It is being directed by John Ford, remembered for such pictures as "Arrowsmith," "Pilgrimage," "The Lost Patrol" and "World Moves On."

Substantiating story quality and production credit merit is a cast of more than ordinary worth from a straght name value standpoint. Victor McLaglen is the traitorous informer. In support will be seen Heather Angel as his soul broken sweetheart; Preston Foster, commandant of the revolutionary army, who bares McLaglen's treachery; Wallace Ford as the betrayed soldier; Margot Grahame, a promising newcomer, as his sister, and Una O'Connor as Ford's mother. Among others in the cast are J. M. Kerrigan, Joe Sauers, James Murray, Donald Meek, Maude Eburne.

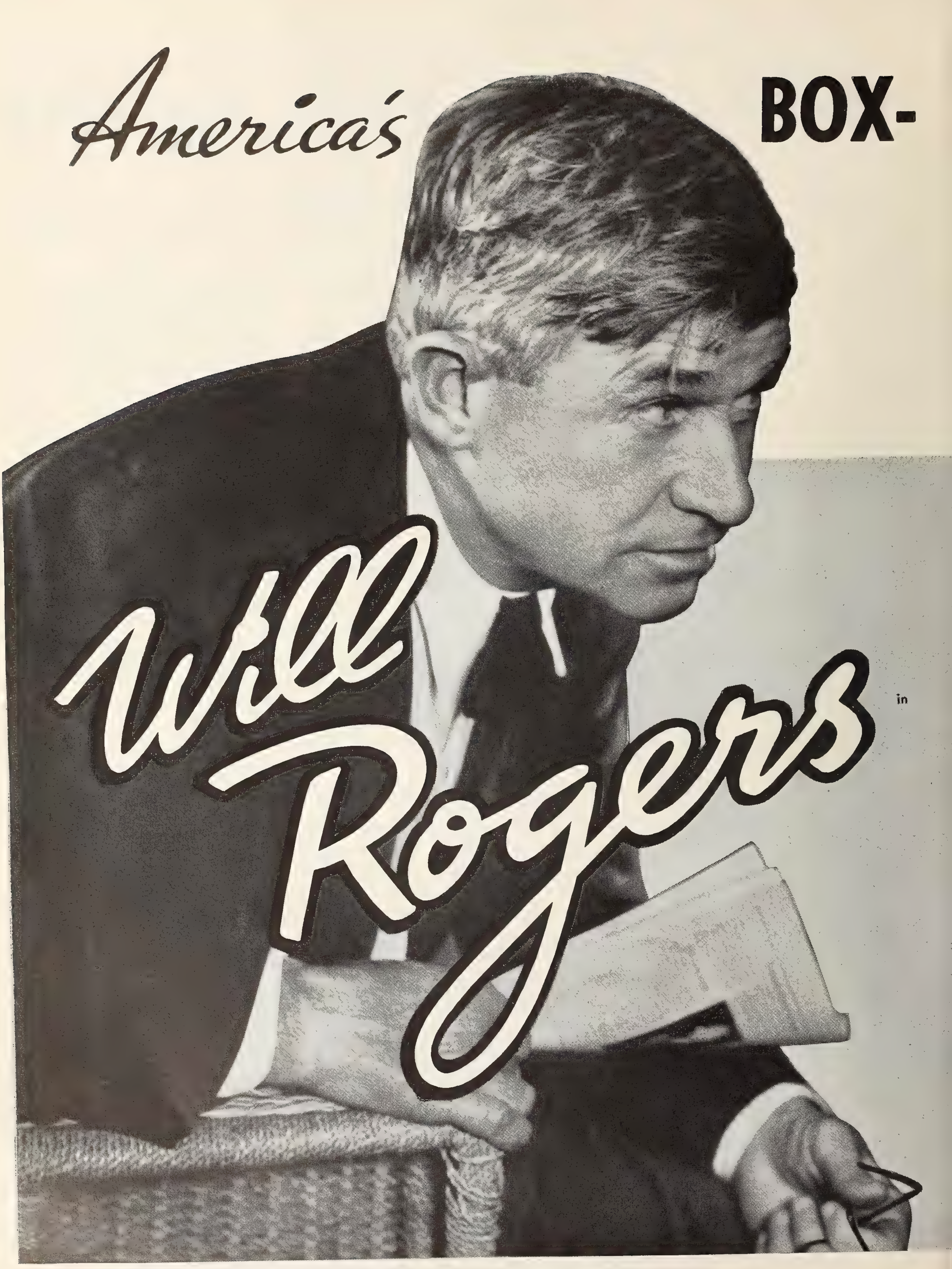
VAGABOND LADY

MGM-Hal Roach

When two men are in love with the same woman, the situation is intriguing as an entertainment premise. When the men are brothers, it is even more so. When one is a happy-go-lucky carefree rover and the other a dignified settled fixture with a good deal of pride in himself, his family and its reputation, but with little tolerance for his gadabout kin, there's an even more attractive prospect. With that condition for a motivating plot it is not difficult to understand that this production is a comedy romance drama. That classification is further amplified when one considers that its producer has devoted the greater part of his production efforts to the making of comedy features both short and long, and again is emphasized in the choice of the director, Sam Taylor, whose more recent contribution is "The Cat's Paw."

The original story and screen play are by Frank Butler, who numbers among his previous credits "College Humor," "Girl without a Room" and "Way to Love." Here again, the character of those pictures being remembered, comedy looms as the outstanding showmanship and entertainment ingredient.

As the cast is examined, the romantic element is quickly noticed. The three who form the odd triangle are Robert Young, currenty in "Band Plays On" and soon to be seen in "West Point of the Air," Evelyn Venable, last in "Mrs. Wiggs of the Cabbage Patch," and Reginald Denny. With that trio taking care of the romantic and dramatic love interest, comedians again assume importance, as the principal members of the support are Berton Churchill, Ferdinand Gottschalk, Arthur Hoyt, Forrester Harvey, Frank Oraven and Herman Bing. These screen veterans have all scored their biggest success in comedy roles.


America's
BOX-
Will Rogers
in

OFFICE *champion*

has proven his right to the title again!

Within the past year, Will Rogers gave you "David Harum," "Handy Andy," "Judge Priest," "The County Chairman." Now, critics announce, comes the best of them all. Your receipts will sustain their verdict.

'LIFE BEGINS *at* 40'

with

ROCHELLE HUDSON
RICHARD CROMWELL
GEORGE BARBIER
JANE DARWELL
SLIM SUMMERVILLE
STERLING HOLLOWAY

Produced by Sol M. Wurtzel
Directed by George Marshall
Suggested by the book by Walter B. Pitkin.
Screen play by Lamar Trotti.

FOX

Los Angeles Examiner: The most hilarious Will Rogers picture. Kept the preview audience laughing so continually that the dialogue was often missed.

The Exhibitor: Probably one of the best of the Rogers series from the dough and entertainment standpoint. Will be the usual clean-up.

Showmen's Round Table: Rogers in his best picture. Will draw youngsters and adults, pleasing universally. Rogers' popularity a sure draw.

Motion Picture Daily: Rib-rocking, heart-socking entertainment loaded with laughter. Should flood showmen's coffers with plenty of do-re-me.

Variety Daily: Top-notch, laugh-getting entertainment that has everything to please Rogers fans and those who have yet to become addicts of the Oklahoma sage.

P. S. Hollywood is buzzing with talk that **"George White's 1935 Scandals"** is the most appealing musical George ever made!

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Private Worlds

(Paramount-Wanger)

Drama

This is the kind of picture which real showmen continually hope for but seldom get. "Private Worlds" is a drama of life—real, human, heart-touching. It is frank, delicate and certainly daring. Courage was required to attempt its production. Courage is the quality most required in its exploitation. In every way it calls for tactful selling that challenges any one's abilities to put over an unusual attraction in a manner to attract the greatest number. The rewards awaiting those who have the skill, ingenuity and desire to tackle such a proposition are most surely worth the effort.

The background for the story is a psychopathic hospital—an insane asylum—a locale which, save for comedy purposes, has been rigidly ignored. Ordinarily such a setting is not a pleasant contemplation. But when such a spot and such an atmosphere are the locales of one of the most impressively powerful stories ever brought to the screen, some little realization of its unique appeal should be quickly evident.

Motivated by a quality that creates emotional impact, the story, always human and understandable, deals with lives that burn with fear, are brilliant with romance and beautiful with love. It concerns the hospital's officials, doctors, attendants and patients. Doctors Jane Everest and Alex MacGregor are a pair of psychiatrists, whose lives are devoted to curing the mentally ill by enlightened modern methods. Alex aspires to the institution's superintendency. He is disappointed to the point of rebellion when a foreigner, Dr. Charles Monet, is chosen. Dr. Jane, sympathetic with him, believes she has a duty to the institution and its patients, which demands that she accept any post to which Monet may assign her. Conflict of jealousy and disappointment being at once precipitated, many sequences are devoted to showing the problems which must be overcome, one outstanding being a terrific fight with lunatic Jerry. To assuage his frustrated ambitions, MacGregor takes up with Monet's sister, Claire, a woman who it is later revealed is a not too savory character. Not only are his indiscretions another problem to Dr. Jane, but wife, Sally, learns of them. Following an experience with the insane girl, Carrie, Sally's mind cracks and she is seriously injured in a fall. Together, Doctors Monet and Jane perform an operation that save the woman physically and mentally. Dr. Monet, learning that his sister has been the direct cause, orders her from his house. MacGregor, the near tragedy opening his eyes, returns to his wife. In the climax, Monet being told that Jane is preparing to leave the hospital, goes to her, confesses that the knowledge he has gained from association has awakened real love and that together as man and wife they can best serve humanity.

Because "Private Worlds" is so superbly portrayed and intelligently directed, it merits the highest praise. Fundamentally, as it reveals a deeper, truer understanding of the devotion and willingness to sacrifice that lies within a woman's heart, it is a woman's picture. Whether it proves the box office attraction which its entertainment and personnel values merit, is strictly up to those who play it. The producers have done their part faithfully and courageously. At this time, it does not seem otherwise but that "Private Worlds" will be one of the industry's most talked about pictures of this or any other year. As such, even though it boasts of a current outstanding name as its star, it seems that the picture itself is the factor which should be concentrated upon, not in the usual prosaic ways, but via methods that dare to be as different as the attraction is. Approach the subject with the idea of creating the greatest possible amount of word-of-mouth advertising, thus arousing the maximum amount of advance interest with a campaign that is both dignified and sincere in getting patrons to believe that this is the kind of picture they never have seen before.—McCarthy, Hollywood.

Distributed by Paramount. Produced by Walter Wanger. Directed by Gregory La Cava. Original by Phyllis Bottome. Screen play and adaptation by Lynn Starling. Photographed by Leon Shamroy. Film editor, Aubrey Scotto. P. C. A. Certificate No. 644. Running time, when seen in Hollywood, 84 minutes. Release date, March 22, 1935. Adult audience classification.

CAST

Jane Everest	Claudette Colbert
Charles Monet	Charles Boyer
Sally MacGregor	Joan Bennett
Alex MacGregor	Joel McCrea
Claire	Helen Vinson
Matron	Esther Dale
Dr. Arnold	Sam Hinds
Carrie	Jean Rouverol
Tom Hirst	Sam Godfrey
Bertha Hirst	Dora Clemant
Dr. Harding	Theodore von Eltz
Dr. Barnes	Stanley Andrews
Jerry	Big Boy Williams
Boy-in-car	Maurice Murphy
McLean (male nurse)	Irving Bacon
Arab	Nick Shaid
Dawson	Monte Vandergrift
Clarkson	Arnold Gray
Johnson	Julian Madison
Johnson's father	Harry Bradley
Carrie's nurse	Eleanore King

Wilderness Mail

(Ambassador-Conn)

Melodrama

This is an action melodrama of the north woods. As thrills, excitement and movement are sought for and attained, romantic love interest is merely a secondary feature, as is formula comedy contrast. The story, presented against a beautiful outdoor snow-woods background, retains much of the silent technique wherein motion, rather than dialogue, interprets the plot. Through this, and other popular appeal values, dramatic suspense fulfills a function that quickly creates and continually holds mass interest.

Kermit Maynard essays a dual role. Trapper Rance prepares a welcome for his Northwest Mounted Police corporal brother, Keith at a snowbound trading post. Keith, on the way, comes upon Lobo, who has killed and robbed a pair of trappers of their furs. Though wounded, the officer is taking the trio in when he falls exhausted. Devilish Lobo conceives the idea of tying him to a tree and letting wolves finish the job of exterminating him. Found by his brother, Rance, he dies in Lobo's cabin before he can name his assailants.

Though the Northwest Police undertake the job of running down the killers, Rance takes a hand in the chase. Much that is melodramatic ensues, while romance crops up between Lila, Lobo's step-daughter, and Rance. Finally forcing a confession from one of the gang that Lobo is the killer, Rance sets out to get him. In the meantime, Lobo has robbed gold prospectors and, seeking to make his escape, he is aided by Rance, who via dog team takes him to the place where his brother had been tied to the tree, so that the fate he planned for the Mounty may be his. Officers, however, come up and prevent Rance from committing murder. With Lobo out of the way, the path is cleared for romance between Rance and Lila.

The story is by James Oliver Curwood, another sales asset.—McCarthy, Hollywood.

Produced and distributed by Ambassador. Produced by Maurice Conn. Directed by Forrest Sheldon. Photographed by Arthur Reed. Sound engineer, Corson Jowett. From the story by James Oliver Curwood. Set designer, Louis Rachmil. Film editor, Jack English. Story adaptation, Ben Cohen, Robert Dillon. Running time, when seen in Hollywood, 58 minutes. Release date, March 13, 1935. General audience classification.

CAST

Rance Raine	Kermit Maynard
Keith Raine	Kermit Maynard
Lobo McBain	Fred Kohler
Jules	Paul Hurst
Lila	Doris Brook
Mora	Syd. Saylor
Jacques	Richard Curtis
Mailman	Nelson McDowell
Inspector	Kernan Cripps

West Point of the Air

(MGM)

Romance and Drama

Two stories are told in this picture. One minutely details the growth and development of the U. S. Army flying corps from its establishment to today. The other, pursuing a father-son affection admiration vein, is embellished with a romantic love interest contrast. From a straight spectacular viewpoint, it is both interesting and educationally entertaining as it traces the flying history of the Army from the early Jenny ship days to the present super-air fighting speedsters and monsters; the training methods whereby the fledgling fliers earn their wings, and the gigantic formation air parades which feature one sensational mass parachute jump. On the theatric side, story values, while adequate, are merely a substantiating element which provide a reason for the aerial features.

The locale is Randolph Field. In the beginning, Captain Carter is the commanding officer and Big Mike is one of the first Army fliers. Both have children, Little Mike being the playmate of Phil and childhood sweetheart of Skip, Carter's children. Years pass; both boys go to West Point, where, during his Cadet days, Little Mike becomes infatuated with Dale. Graduated, they return to Randolph, with Dare following, to start their flying career. Carrying on his liaison with Dale, much to Big Mike's and Skip's amazement, Little Mike cracks up his ship and severely injures his pal Phil.

Losing his nerve and wanting to quit, Big Mike forces him to take his test, which results in a hair-raising bit of flying that causes Big Mike to go up and be dropped into the boy's plane. Bringing it down safely, minus landing gear, Mike wallops his officer-son and is courtmartialed. Now a broken hearted commercial flier, he is disillusioned in his son, who has determined to quit the service and go away with Dare.

However, Skip takes a hand and he pumps

new courage and understanding into the boy. The pair seeing Big Mike flying a rickety crate that momentarily threatens to fall apart, Little Mike leaps into a plane intent upon emulating his father's earlier stunt of rescuing him from the plane. The old plane falls apart in flames and Little Mike, landing his ship on the lake into which it has fallen, swims under water through a lake of fire to rescue his father. Out of this heroic act comes a real understanding, Little Mike gets a grip on himself, Big Mike is reinstated and the childhood lovers are reunited.

The cast boasts plenty of name value, and the production values as they refer to aviation training and sensational flying stuff have more than their share of sensationalism, both campaign assets.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Monta Bell. Directed by Richard Rosson. Original story by John Monk Saunders. Screen play by Frank Wead and Arthur J. Beckhard. Photographed by Clyde De Vinna. Aerial photography by Charles A. Marshall and Elmer Dyer. Running time, when seen in Hollywood, 88 minutes. Release date, March 22, 1935. General audience classification.

CAST

Big Mike	Wallace Beery
Little Mike	Robert Young
Skip	Maureen O'Sullivan
Captain Carter	Lewis Stone
Joe Bags	James Gleason
Dare	Rosalind Russell
Phil	Russell Hardie
Pettis	Henry Wadsworth
Pippinger	Robert Livingston
Jaskarelli	Robert Taylor
Captain Cannon	Frank Conroy

Fugitive Lady

(Columbia)

Drama

This production combines romance and drama against a background of modern action, interspersed with the arrest and conviction of an innocent girl, a mistaken identity situation as a result of a fatal train wreck, and the cropping up of a past which very nearly causes the collapse of a fast-developing romance.

Neil Hamilton, Florence Rice and Donald Cook are the familiar but not outstanding leading names in the cast, indicating that the exhibitor is in the position of relying on the story elements which appear most likely to attract patronage. The idea of the innocent girl who accidently has happiness within her grasp, only to find herself in danger of losing everything, and finally is willing to sacrifice her liberty in order to save the man she loves, presents a theme which might well be made attractive to the feminine portion of the patronage, especially.

Miss Rice loses her job in Los Angeles, agrees to marry the persistent Donald Cook. As they motor off they are stopped by the police. Cook makes his escape, while Miss Rice, who did not know of Cook's occupation, is sentenced to prison. En route with a matron, the train is wrecked. Miss Rice is found with a letter in her hand, indicating her to be the wife of wealthy young Hamilton, in San Francisco. A previous sequence had pictured Hamilton's estranged wife about to visit her mother-in-law, whom she had never seen, at the latter's request, for a reconciliation. The wife is killed and Miss Rice regains consciousness at Hamilton's home. Hamilton, when she tells him all the circumstances, believes her, and forces her to stay. They fall in love, but she, fearing that when she is discovered, Hamilton and his mother will get into trouble, insists she must leave. The brother of Hamilton's dead wife is expected, complicating the situation.

At a party Cook and two of his fellow-crooks appear as waiters, planning to rob the library safe. Hamilton decides to leave immediately with Miss Rice, arranging to meet her in the library. She gets there first, finds Cook, armed, in the process of clearing out the safe, and to protect Hamilton, when he comes in, makes it appear she has been in league with Cook. Detectives trailing Miss Rice arrive, and, although Clara Blandick, as Hamilton's aunt, explains Miss Rice's effort to leave with Cook, she is still a fugitive, until Cook confesses she was innocent of the crime for which she was originally sentenced. Thus the way is cleared for romance.

It looks to be reasonably entertaining material, for a midweek position.—Aaronson, New York.

Produced and distributed by Columbia. Story and screen play, Herbert Asbury and Fred Niblo, Jr. Director, Albert Rogell. Assistant Director, Morley Lightfoot. Cameraman, Al Siegler. Sound engineer, George Cooper. Film editor, John Rawlins. P. C. A. Certificate No. 330. Running time, 68 minutes. Release date, October 25, 1934. General audience classification.

CAST

Donald Brooks	Neil Hamilton
Ann Duncan	Florence Rice
Jack Howard	Donald Cook
Aunt Margaret	Clara Blandick
Mrs. Brooks	Nella Walker
Steve Rogers	William Demarest
Rudy Davis	Wade Boteler
Joe Nelson	Ernest Wood
Sylvia Brooks	Rita Le Roy
Mrs. Clifford	Rita Gould

Sangen Till Heine

(Scandinavian Talking Pictures)

Comedy Drama with Music

A Swedish dialogue picture, light and entertaining fare with more than a little excellent vocalization, this importation should be worth the selling effort for any exhibitor whose patronage is made up to any appreciable extent of persons of Scandinavian extraction. The value of the film for the average American audience is considerably less, as it is entirely in the Swedish language, with no English subtitles or superimposed translations of dialogue.

It is not too difficult, however, to follow the trend of the story, which is simple and entertaining. A young actor and a member of the chorus at a different theatre are in love. To the second house comes, for a limited engagement, a famous singer. He is attracted to the girl, much to the annoyance of her fiance, who becomes increasingly bitter as the wealthy singer showers the girl with his attentions, sending her flowers, meeting her often, taking her to smart night clubs. In consequence, she and her fiance are eternally quarreling. The girl, although she still is really in love with the boy, cannot bring herself to resist the attentions of the older and famous man, and cannot forego the things he gives her, the places he takes her.

But eventually the older man realizes that while the girl likes his company and is flattered by his attentions, he is in the position of smashing young and formerly happy romance. He invites the girl and the boy separately to his operatic performance, arranging that they shall sit in the same box. Under the influence of the opera and the star's voice, the two are reconciled, and later in his dressing room the singer sorrowfully sends them away—with his blessing. —Aaronson, New York.

Produced by Scensk Filmindustry. Distributed in United States by Scandivanian Talking Pictures. Director, Ivar Joxannon. Special musical scenes, Jules Sylvain. Running time, 75 minutes. General audience classification.

CAST

Martin Osman
Sickan Carilson
Ake Jensen
Nini Teerlade.

The Crimson Trail

(Universal)

Western

Buck Jones, perennial western star with a real following, is the exhibitor's best bet in the selling of this film, which has its full quota of hard riding, quick shooting, incidental romance, the righting of wrongs, and a couple of barefist scraps in which the punches are not pulled.

In outline, it is much like most western stories, including the cowboy who is accused of everything up to and inclusive of cattle rustling, and, largely because a certain girl is involved, sets out to prove that he is not a bad man at all, but merely the victim of unfortunate circumstances and treachery. Polly Ann Young, a seeming newcomer among western feminine stars, is sufficiently attractive and active to take care of the role. The competent Ward Bond is the villain of this particular piece. Silver, Jones' handsome white horse, is, as always, a joy to watch in or out of action.

When neighboring rancher Carl Stockdale is shot by Bond, foreman of the ranch owned by Jones' uncle, Charles French, Stockdale accuses French of instigating the job, and Jones is in the position of conniving, a situation he does not relish, since Stockdale's daughter, Miss Young, appears to agree with her father. Jones, therefore, sets about vindicating himself and uncovering the truth of Bond's activities and his uncle's possible connection with the rustling and murder in which Bond is engaged.

He trails Bond and his gang to their mountain hideout, and overhears enough so that Bond decides to do away with him when the gang captures him. An insane hanger-on of Bond's is delegated to do the job, but Jones makes good his escape, and rides to save Miss Young from amorous Bond and to rescue her injured father from the men, off to raid French's ranch. French surrenders, insists on being taken to Stockdale's bedside to deny his guilt, while Jones rides after Bond, who has kidnaped Miss Young. When he catches up with them, his fight with Bond is a worthy fistic encounter, timed to end with the arrival of the boys from the Stockdale ranch.

With a full portion and more of the action that western fans want, this may well be played in the weekend position.—Aaronson, New York.

Produced and distributed by Universal. Directed by Al Raboch. Story by Wilson West. Screen play by Jack Natteford. Photographed by John Hickson. P. C. A. Certificate No. 559. Running time, 58 minutes. Release date, February 18, 1935. General audience classification.

CAST

Billy Carter	Buck Jones
Kitty Bellaire	Polly Ann Young
Jim Bellaire	Carl Stockdale
Frank Carter	Charles French
Luke Long	Ward Bond
Loco	John Bleiffer
Cal	Bob Kortman
Jack	Bud Osborne
Tom	Charles Brindley
Shorty	Hank Potts
Pete	George Sowards
Paul	Paul Fix
Red	Bob Walker
Silver	Silver

Living on Velvet

(First National)

Drama

A rather novel triangular situation, a reasonably rapid tempo, an exciting sequence or two, romance and drama, and three outstanding leading names combine to make a picture with ingredients of appeal to both men and women, especially women. The somewhat unusual thematic idea, clearly indicated in the title, is that of a once wealthy young man who, miraculously escaping death in an air crash which kills father, mother and sister, considers the rest of his life a gift, all velvet. He lives accordingly, until a woman and attendant complications come into his life, and provide the film's structure.

The three names, and they are worth real selling, are of those of Kay Francis, George Brent and Warren William. Brent is the young man "living on velvet," Miss Francis the apex of the triangle, and William, descriptively nicknamed "Gibraltar" for his rock-like stability, Brent's best friend, engaged to Miss Francis, and the point about which the trials and tribulations of the other two ebb and flow.

The title, and all its implications, the three leading player names and the dramatic, romantic developments appear adaptable to ready selling, with extra devising worthwhile to draw the masculine patronage. The dialogue is often sparklingly alive, the situations often engagingly amusing.

When Brent escapes the crash in which his family is killed, he disappears, apparently courting death in the air in various parts of the

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world, until he upsets Army air maneuvers and is taken out of a serious situation by old friend William, whom he unwillingly accompanies to a party. There he meets Miss Francis, the two immediately fall in love, and only later Brent learns she is engaged to William. He leaves, Miss Francis explains the situation and William, always the Gibraltar, eventually finds the intoxicated Brent and brings him back to Miss Francis. Against Brent's own advice, the two are married, William gives them a house in New Jersey, and arranges that several thousand dollars are paid for worthless stock held by Brent.

Miss Francis wages her fight to bring Brent out of his barricade of self-imposed disillusionment, but finally gives up, leaving him, to return to her aunt's home in the city, while he pursues his ambitious plans to develop an air service from the suburbs to the city. Miss Francis, with the ever-faithful William as escort, proceeds to lead the gay life, in a sequence which is the only unconvincing aspect of the story. Brent is hurt in a wild automobile ride, and on recovering is a changed man, indicating that Miss Francis' battle is won, and that he no longer considers he is "living on velvet."

Blending drama, romance and an unusual story aspect in theme, the film looks readily adaptable to selling in almost any position on the week's program.—Aaronson, New York.

Produced and distributed by First National. Director, Frank Borzage. Storw and screen play by Jerry Wald and Julius Epstein. Photography by Sid Hickox. Film editor, William Holmes. Art director, Robert Haas. Gowns by Orry-Kelly. Vitaphone Orchestra Conductor, Leo F. Forbstein. P. C. A. Certificate No. 573. Running time, 80 minutes. Release date, March 2, 1935. General audience classification.

CAST

Amy Prentis	Kay Francis
Terry Parker	George Brent
Walter ("Gibraltar") Pritcham	Warren William
Major at Flying Field	Russell Hicks
Mrs. Parker	Maude Turner Gordon
Mr. Parker	Sam Hinds
Cynthia Parker	Martha Merrill
Aunt Martha	Helen Lowell
Thornton	Henry O'Neill
Counter Man	Edgar Kennedy

It's a Bet

(BIP-ABP)

Comedy Drama

This is the lightest of fare, and to say so is to compliment the direction of Alexander Esway and the cooperation of this cast in putting on the screen a series of really laughable incidents which are more important than a slight, but adequate, story.

Selling points, over and above real laughter value, are the exteriors of charming English countryside and the names of Helen Chandler, Gene Gerrard and Allen Vincent. The plot offers its own opportunities for exploitation on teaser lines.

Rollo Briggs, a newspaper reporter, loses his job, and to raise the wind, wagers with a wealthy friend that he can disappear completely for a month. The friend offers a big reward for discovery of the missing man and also uses the opportunity to woo Rollo's girl. Then come motor chases, dashes through police cordons, and a very close shave in a fairground in which the disguised Rollo has obtained a job on a merry-go-round. Another girl aids the fugitive and consoles him when he wins the prize and loses his fiancee.—Allan, London.

Produced by British International Pictures and distributed by Associated British Picture Corporation. Directed by Alexander Esway. From the novel, "Hide and I'll Find You," by Marcus Magill. Adaption and dialogue. L. Du Gard Peach. Photography. Brian Langley. Running time, 75 mins. "G."

CAST

Rollo	Gene Gerrard
Clare	Helen Chandler
Anne	Judy Kelly
Norman	Allen Vincent
Harry	Dudley Rolph
Geoffrey	Raymond Raikes
Miss Parsons	Nadine March
Maudie	Polly Ward
Mrs. Plaice	Charlotte Parry
Circus director	Alf Goddard
Mayor	Jimmy Godden
Tramp	Frank Stanmore
Fare man	Ronald A. Shiner
Circuit lady	Ellen Pollock
Lady Allway	Violet Farebrother

Strictly Illegal

(Gaumont British - Joe Rock)

Farce Comedy

This is the first effort of Leslie Fuller Productions, a new production unit in which Joe Rock is producer, Ralph Ceder, director, and the star, Leslie Fuller, a comedian who has been a big box-office success in England for years.

Initiating a policy of bigger pictures for Fuller, "Strictly Illegal" offers a climax which should find favor with American audiences, when most of the cast chase one another spiritedly through the corridors and out of the windows of a speeding train. Entertainment values otherwise depend upon farcical situations created by a bookmaker's masquerade as a clergyman and the considerable burlesque qualities of Fuller himself.

Fuller, thinking that he has killed a cop, steals the parson's clothes in the train and then has to take his place as the guest of a titled lady. He discovers that his own wife has become a maid in the house and his efforts to find her bedroom, complicated by a similar desire on the part of a secret admirer to discover the abiding place of the daughter of the house, leads to the usual misunderstandings—and to a very good piece of spoof sleep-walking by Fuller. The outraged parson and the police appear, and the hostess's jewels disappear, a third parson arrives to denounce the second as an impostor, and everybody makes for the railway station and for the chase, ending happily, on the roof of the train.

With the assets of Ralph Ceder's reputation as director and the considerable value of the climax the exhibitor has something with which to balance the fact that Fuller is unknown in America and retains a rather marked British accent. He is an instinctive comedian.—Allan, London.

Produced by Joe Rock for Leslie Fuller Productions and distributed by Gaumont British. Directed by Ralph Ceder. From the play "The Naughty Age," by Con West and Herbert Sargent. Adaptation, Sydney Courtenay. Camera, Desmond Dickinson. Sound, Lance Comfort. Running time, 70 minutes. "G."

CAST

Bill	Leslie Fuller
Bert	Georgie Harris
Bill's Wife	Betty Astell
Lady Percival	Cissy Fitzgerald
The Girl	Glennis Lorimer
The Boy	Mickey Brantford
The Colonel	Ernest Sefton
The Cop	Alf Goddard
The Reverend	T. Arthur Ellis
Another Reverend	Humberstone Wright

Rainbow Valley

(Monogram)

Western

This western, on the whole, rates as satisfactory material of its kind.

The selling will revolve about the name of John Wayne, with the emphasis directed at the youngsters and those adults who have demonstrated a fondness for the screen cowboys, and their hard riding, hard fighting, quick shooting maneuvers.

The romance is here, in its accustomed place, as the young rider takes upon himself the task of ridding the western valley of its bandits, who are making life unbearable for respectable miners. Lucille Brown has the feminine lead, while Buffalo Bill, Jr., and George Hayes, two standbys of the western, are among the supporting players.

Wayne, out of prison, hits Rainbow Valley and assists Hayes, elderly mail carrier in a battered car, who is being attacked by a few of the bandit gang. When he encounters one of the attackers later in the town street, he beats him soundly, and is requested by the disturbed citizens to take over direction of the construction of a road which will link the town with the county seat, a project continuously halted by the gang.

He takes over the job, the while beset by the antipathy of Miss Brown, postmistress who had been annoyed by his actions toward Leroy Mason, actually the bandit leader. Mason had obtained her job for her. With the assistance of Hayes, he first beats off the gang, then traps them, and finally blows them up and completes the all important road by using the bandits' own dynamite, completing the film in the expected fashion with Miss Brown.—Aaronson, New York.

Produced and distributed by Monogram. Directed by R. N. Bradbury. Story and screen play by Lindsley Parsons. Edited by Carl Pierson. Photography, William Hyer. Technical director, E. R. Hickson. Recorded by Dave Stoner. Release date, March 15, 1935. Running time, 52 minutes. General audience classification.

CAST

John	John Wayne
Eleanor	Lucille Brown
Rogers	Leroy Mason
George Hale	George Hayes
Galt	Buffalo Bill, Jr.
Spike	Bert Dillard
Powell	Lloyd Ingraham

Soviet Russia Today

(Amkino)

Pictorial Record

A secondary title, if there were one, on this compilation of what is virtually a glorified newsreel type of record, might well be "Selling Soviet Russia and the Communist State," for that is precisely what the film does, or attempts to do. It is, in a word, unquestionably a propaganda effort, taken out of the category of pictorial data of real and general value on the country by reason of the obvious selection of material which went into the making of the whole film.

Numerous subordinate producing organizations within the state-owned Russian industry are credited with the various portions of the picture, and numerous editors and directors. Many of the scenes and sequences have been encountered in the imported Russian pictures preceding this one, but as a whole the film can be construed only as picturing for American consumption that which is outstanding in the Russian effort.

There are a few subtitles in English, while the accompanying dialogue explanation, in English, tells in glowing terms of the effort made by the Russian state to abolish illiteracy, rehabilitate criminals by putting them to work, establish workers' clubs and model apartment houses, give to the Goldi tribes of northeastern Russia the benefit of the cultural and economic advances of the Soviet state.

Much footage is devoted to the undoubted achievement which was the building of a canal between Moscow and the White Sea, in such fashion as to make of Moscow a seaport. Occasional bits of photography are good, but it appears an unshakable part of the Russian screen technique to dwell interminably and repetitively on a scene, or group of shots, in order to bring out a point, create an impression.—Aaronson, New York.

Produced by various Russian organizations. Distributed in the United States by Amkino. Release date, March 3, 1935. Running time, 67 minutes. General audience classification.

Dandy Dick

(Associated British Pictures)

Farce-comedy

Here is farce, from a Pinero stage original, with considerable humor of incident and an amusing characterization of a perplexed clergyman by Will Hay, famous English variety and radio topliner. It is essentially British in material and setting, but directed by an American, William Beaudine. The material deserved more ambitious treatment than it has received; signs of speedy production are very obvious in crowd scenes and race-course sequences.

The clergyman of a country parish is trying to raise £1,000 to rebuild the church steeple. A bazaar and fair provide very little cash, but do bring a thrill when the parson, on a pleasure flight, is hooked out of the plane by his parachute and lands on the steeple. Tempted by his sister, a racehorse owner, the parson books a bet of £250 to £25 on her runner in a steeplechase in order that he may collect other donations which are dependent on his own contribution. Trying to give a "tonic" to the horse, he is seized by the local cop, but escapes in time to see the horse win.

There is a subsidiary love interest, but the film stands or falls on Will Hay's picture of the unworldly clergyman, and this is excellent, though scarcely adequately supported by the rest of the cast. The flight episode is well handled and incidents in the stable, culminating in a fire caused by the parson, will get laughs.

The selling values are the originality of the story and the personality of Will Hay.—ALLAN, London.

Produced by British International Pictures and distributed by Associated British Pictures. Directed by William Beaudine. From the play by Sir Arthur Pinero. Adaptation by the director, Clifford Grey, Will Hay and Frank Miller. Camera, Jack Parker. Running time, 70 minutes. "G."

CAST

Rev. Richard Jedd	Will Hay
Pamela	Nancy Burns
Tony	Edmond Knight
Sir William Mardon	Davy Burnaby
Georgian	Mignin O'Doherty
Charlie	Syd Crossley
Bale	Robert Nainby
Freddie	John Singer

Oh! Daddy

(Gaumont-British)

Farce Comedy

Typical stage material, very largely treated on stage lines, here is entertainment for those who can appreciate an ultra-British flavor in comedy. The story is a good one and the cast, with much the same qualification, is excellent. The production values are indifferent in cabaret sequences, but the entertainment appeal does not rest on them, but on Leslie Henson, Frances Day, Alfred Drayton and J. Robertson Hare, all given good material by the author, Austin Melford.

The story shows Lord Pye, a British country gentleman, persuaded by Samson, his sanctimonious uncle, to head a Purity League and getting in a bad mix when, having missed a meeting of the League, he decides to investigate the gay life of London for himself. He becomes involved with a cabaret dancer who is actually his own stepdaughter, her occupation has been concealed by Lady Pye. Family pressure thereupon results in expulsion of Samson and abolition of Purity from the Pye home.

The dialogue is bright and the situations are well contrived. Frances Day has some attractive song numbers.—ALLAN, London.

Produced and distributed by Gaumont-British. Directed by Graham Cutts and Austin Melford. Scenario, Michael Powell. Camera, Mutz Greenbaum. Sound, Charles Frend. Running time, 75 mins. "G."

CAST

Lord Pye	Leslie Henson
Benita de Lys	Frances Day
Rupert Boddy	J. Robertson Hare
Jimmy Ellison	Barry Mackay
Lady Pye	Marie Lohr
Uncle Samson	Alfred Drayton
Count Duval	Tony de Lungo
Phyllis Pye	Daphne Courtney

Chums

(Educational)

Good Novelty

The strange aspects of occasional companionship among supposedly age-old enemies of the animal kingdom usually makes generally appealing short subject material. This is no exception, with a large and handsome dog acting as the "best pal" of a monkey, an owl and numerous kittens. A nonsense sequence concludes the subject, with amusing shots of a snail "race," and a cock fight, umpired by a puppy. Children especially may be expected to enjoy this subject.—Rnnning time, 9 minutes.

A Trip Thru a Hollywood Studio

(Vitaphone)

Interesting, But —

A more or less detailed trip through a Hollywood studio is the audience's portion in this number. With a verbal explanation of what is seen, this contains elements of general interest, but it would seem rather less than wise to tell the motion picture audience exactly "how the wheels go 'round." Granting that they know too much already of the technical phases of making pictures, there appears little justification for further impressing them with the "manufactured" aspect of what they prefer to see on the screen as authenticity.—Running time, 9 minutes.

Air Thrills

(Columbia)

Real Thrills

The title of this World of Sport number embodies no overstatement, since there is enough in this subject to raise the hair on the heads of most members of the audience. The camera is on deck as the daredevil stunt fliers shift from plane to speeding automobile; clamber about, on, across and under a racing plane in midair; leap from a speedboat on the lake to a ropeladder dangling from a dirigible, climbing dangerously to safety. If the audience likes speed and thrill, this has it.—Running time, 10 minutes.

His First Flame

(Vitaphone)

Laughable Moments

There are several really laughable sequences in this, chiefly by reason of the appearance of the distinctively-styled and amusing comedian, Shemp Howard, as a fireman who invents a fire extinguishing powder, and marries Daphne Pollard of the unstable legs merely to spite his fireman-enemy. He arranges that his wife shall set fire to one room in their home in order that he may prove to his skeptical chief the value of his powder. His enemy replaces the powder with the flashlight variety, the house is consumed, and Miss Pollard has to rescue her heroic husband. Considerable slapstick, but amusing.—Running time, 20 minutes.

See, See Senorita

(Vitaphone)

Fair

A fair conglomeration of Spanish dances and songs, featuring Tito Guizar and Armida, as supposedly recorded by the amateur camera of an American couple who have toured Spain and are showing the results to a group of friends at their home. Interspersed are the comedy antics of the man and wife, as the husband is seen flirting with first one and then another señorita. The wife is in tears and about to start for her divorce, when a closing sequence shows her doing a bit of flirting on her own account. A fairly entertaining subject.—Running time, 20 minutes.

Tracking the Explorers

(Fox)

Very Good

Highly interesting, well photographed, of general appeal is this number of the Adventures of a Newsreel Cameraman series, flashing bits from the highlights of various notable expeditions to the far corners of the globe, where the news camera was an important part of the equipment. Alaska with Father Hubbard, North and South Poles with Admiral Byrd, India with Commander Dyott, Africa with the Martin Johnsons are included in the often thrilling, well paced subject.—Running time, 10 minutes.

Originals for Cartoon Dolls

Charles Mintz, creator of the "Scrappy" cartoons released by Columbia, will make a series of original drawings of the characters in the cartoon for the Alexander Doll Company, recently granted a license for manufacture of character dolls.

Universal Hurdles Non-Aryan Plea

By ENDRE HEVESI

Budapest Correspondent

When the Hitler regime began in Germany, Universal decreased its Berlin production and Joe Pasternak made his headquarters in Budapest, using Hunnis Studios for the German language productions starring Francisca Gaal. Two of these Francy Gaal pictures made in Hungary were granted admission to Germany, but the third, "Spring Parade," was not admitted on the plea that some of the members of the management and the cast were non-Aryan. The Hungarian government tried to use its influence to make the Nazi authorities change their minds, since it would be a fatal blow for production in Hungary if German-language films made here would be censored on the grounds of the Aryan attitude in Germany. Had the German authorities stuck to their first attitude, Universal certainly would have been compelled to cease activities in Budapest, since an expensive German-language picture cannot pay its way unless it earns money in Germany. However, the joint efforts of the Hungarian government and of Universal's European management have overcome the difficulties and German authorities will put no more obstacles in the way of "Spring Parade" importation.

Plan Other Films

Max Friedland, Universal's general manager for the European continent, told this correspondent recently in Budapest:

"We have managed to make an agreement with the German authorities following which "Spring Parade," Francy Gaal's German-language picture made in Budapest, will be shown in Germany. So there is no reason why we should not continue shooting German-language pictures in Budapest."

Francy Gaal's new picture, "Peter," also made in Budapest after the completion of "Spring Parade," had its world premiere in Vienna. Universal has made another Francy Gaal film in Budapest, "Kleine Mutti" (Little Mummy).

To Develop Production

"We mean to develop production in Europe in the future and shall star others besides Francisca Gaal," Mr. Friedland said. "I have made a contract with Gitta Alpar, the singer who is in the greatest vogue on the Continent at present. She will be starred in two Universal pictures. The Gitta Alpar films will be made in German and English versions, but we shall shoot her song numbers in French, Italian and Spanish as well, so as to increase the value of the films in these countries. Gitta Alpar has just finished her first German picture in Budapest. This is 'Ball at the Savoy,' the Paul Abraham musical. This was made by an independent Hungarian producer, but Universal has bought the rights of the picture for the English language territory, for France, Belgium, Spain and the Far East.

"In April we shall probably start shooting another picture with a young actress discovered by Joe Pasternak in the lead. She is Miss Clara Fodor, and we have great hopes of her too."

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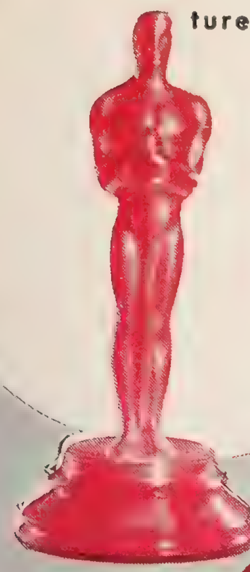

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From the Cosmopolitan Magazine Story by Samuel Hopkins Adams

Screen play by ROBERT RISKIN

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"ONE NIGHT OF LOVE"

Awarded to Grace Moore for "conspicuous achievement in raising the standard of cinema entertainment"

with TULLIO CARMINATI • LYLE TALBOT
MONA BARRIE

Story by DOROTHY SPEARE and CHARLES BEAHAN
Screen play by S. K. LAUREN
JAMES GOW • EDMUND NORTH

Directed by VICTOR SCHERTZINGER

★

INCORPORATED . . .

The East Bakersfield Amusement Company has been incorporated at Bakersfield, Cal., with capital stock of $25,000, by G. W. Page, Edith Page and Mary Banducci.

The West Coast Amusement Company has been incorporated at San Francisco with capital stock of $15,000, by Mike Krekos, George Krekos and Louis Krekos.

Incorporated at Albany were: United Theatre Owners, Inc., Martha J. Hoffman, Henrietta Zeichner and F. Augusta Weissmann, directors and subscribers, and Prisoners of War, Inc., Murray A. Schechtman, Jane E. Cross and Helene M. Hart, directors and subscribers.

New incorporations at Boston: Majco Amusement Co., Boston, 250 shares no par. President and treasurer, Mark E. Gallagher, Jr., 19 Milk street, and Mary M. Desmond and Anne A. Hickey. Majestic Amusements, Inc., Boston, 1,000 no par shares. President and treasurer, Mark E. Gallagher Jr., and Mary M. Desmond and Grace Burke.

Fox Film Distributing Corporation has been formed at Dover, Del., listing capital of $1,000. Incorporators are David H. Jackman, Edward S. Williams and Charles N. Caldwell, all of New York. The company has been organized to handle Fox Film business in Louisiana.

St. Cloud Theatre Corporation, to conduct theatres, opera houses, amusement parks; capital, $100,000; incorporators, M. C. Swearer, M. E. Pinder, A. G. Foulk, Wilmington.

Saenger Theatres Corporation, to conduct and carry on the business of theatrical properties; capital, 148,000 shares, no par value; incorporators, D. O. Newman, Walter Lenz, L. H. Herman, Wilmington.

Saenger Realty Corporation, to conduct places of amusement; capital, 2,000 shares, no par value; incorporators, L. H. Herman, Walter Lenz, D. O. Newman, Wilmington.

Screen Broadcasts, Inc., to carry on the business of radio broadcasting and motion picture producing; capital, $10,000; incorporators, Charles E. Seidner, Leo T. Wagner, J. L. Mulhall, Chester, Pa.

J. E. Rose, Inc., to operate theatres, play houses, amusement parks, dancing pavilions; capital, 500 shares, no par value; incorporators, C. M. Johnston, J. B. Ullman, C. V. Diedel, Washington, D. C.

Arthur Hopkins Productions, Inc, to operate theatres and other places of amusement; capital, 100 shares, no par value; incorporators, Howard E. Reinheimer, Anne Glatterman, Hilda Goldman, New York.

Film Treatizor Corporation, to deal in chemicals used for cleaning motion picture films; capital, $50,000; incorporators, L. H. Herman, D. O. Newman, Walter Lenz, Wilmington.

Colorado Orpheum Corporation, to do a general theatrical and amusement business; capital, $200,000; incorporators, William F. Whitman, Jackson Heights, Long Island; Kenneth B. Umbreit, New York; John F. Lebor, Hartsdale, N. Y.

Buckley Radio Laboratory, Inc., to deal in broadcasting devices; capital, $400,000; incorporators, M. S. Cook, A. L. Raughley, J. M. Townsend, Dover.

City Broadcasting Corporation, to deal in broadcasting devices; capital, 25,000 shares, no par value; incorporators, B. R. Jones, W. T. Hobson, Walter Lenz, Wilmington.

State Broadcasting Corporation, to do a general broadcasting business; capital, 25,000 shares, no par value; incorporators, B. R. Jones, W. T. Hobson, Walter Lenz, Wilmington.

Radio City Amusement Corporation, to operate theatres and other places of amusement, listing capital of $250,000. M. M. Lucey, H. I. Brown and L. S. Dorsey, Wilmington, are the incorporators.

Perfect Theatres, Inc., to operate theatres, opera houses, etc., listing capital stock of 100 shares, no par value. Edward S. Williams, David H. Jackman and C. N. Caldwell, Jr., New York City, are the incorporators.

Atfam Theatre Corporation, to carry on the business of theatrical proprietors, listing capital stock of 200 shares, no par value. Y. F. Freeman, M. F. Gowthorpe, W. B. Cokell, New York City, are the incorporators.

Southern Attractions, Incorporated, to carry on the business of a booking agency for entertainments, listing capital stock of 10 shares, no par value. Walter Lenz, W. T. Hobson and B. R. Jones, Wilmington, are the incorporators.

Dur Productions, Inc., to produce and present plays and opera, listing capital of $100,000. M. M. Lucey, H. I. Brown and L. S. Dorsey, Wilmington, are the incorporators.

Moultrie Theatres, Inc., to carry on the business of theatrical proprietors, listing capital of $50,000. J. L. D. Powell, C. H. Powell, J. O. Gibson, Moultrie, Ga., are the incorporators.

Theatre Equipment Supply Company, to deal in theatre supplies of all kinds. Julian H. Reis, Phillip Goldstein, Lester Strasburger, Washington, D. C., are the incorporators.

Eureka Files Answer In U. S. "Ecstasy" Action

Eureka Productions, Inc., last week filed in the United States district court in New York an answer to the government's action to exclude "Ecstasy," Czechoslovakian film, which Eureka sought to exhibit in this country. The treasury department ruled against its importation some time ago.

A copy of the answer, filed by the company's attorney, Henry Pearlman, has been served on Martin Conboy, United States district attorney, who is handling the case. Eureka denies that the film is obscene or subject to confiscation or destruction.

Move Washington Offices

RKO Distributing Corporation, First Division Exchanges, Gold Medal Films and Trio Productions have moved into quarters in the new film exchange building in Washington.

Sov-Am to Produce in English

Sov-Am Film Corporation, producer of Yiddish talking films, plans to enter the English field during 1935. Five features in English are included among the eight scheduled.

RKO in Venezuela

Robert H. Hawkinson of RKO's home office has concluded a deal for the entire company lineup with Luis H. Muro, Caracas, Venezuela.

London Plant Installs W. E.

Western Electric recording equipment has been installed in the Warner studio, Teddington, London, where about 26 pictures will be made this year.

Takes Spanish Film

Criterion Films, headed by M. D. Strong, has acquired eastern distribution rights to "Campanas de Amor" ("Bells of Love,") Spanish-language feature nearing completion.

Protest Spanish Censorship

General protest was aroused in Madrid, Spain, at the introduction into Parliament of a bill which would authorize censorship of films, newspapers, radio and magazines.

THEATRE NEWS

It is reported that a New York group, headed by S. A. Lynch, is planning to invade the Detroit first run field. Representatives were understood looking over the RKO Downtown and Broadway-Capitol, both closed for some time, and the Madison, which may be leased from George W. Trendle.

Harry Brandt, New York circuit head, is reported negotiating for six local houses, the Beacon, Tivoli, Times, Columbus, Arena and Ideal. All but the Beacon are operated by Consolidated Amusements.

Thomas E. Orr, heading Amusement Enterpress, Inc., Albertville, Ala., operating five Alabama houses, plans a new theatre at Fort Payne, Ala., involving a cost of $25,000.

Mr. and Mrs. Charles H. Barron, operating two theatres in Pratt, Kan., have acquired an interest in the Novelty theatre at Anthony, Kan.

Springer and Cocalis, New York circuit, plans a 750-seat house at Westchester Square, in the Bronx, a 600-seat house in downtown Manhattan, and has taken over the Shubert-Teller in Brooklyn, formerly a legitimate theatre.

Paschal Texas Theatres, of Dallas, last week opened the Rialto in Denison, Texas, after a complete remodeling. John T. Floor is manager of the Rialto.

Two new theatres have been opened in Albion, Mich. They are the Gem, by Glenn Gardner, of Stanton, and the Censor, which has been closed for five years, by George A. Bohm. McArthur Theatre Equipment Company equipped the Gem.

It is planned to open the Princess in Kendallville, Ind., by the Hudson Amusement Company, Robert L. Hudson, president. Both the Princess and the Strand, also owned by Hudson, will be under the supervision of Frank Templin, with Robert Haskins, Strand manager, taking over management of the Princess.

Gibraltar Enterprises, Inc., Denver, has added two houses to the circuit, the Rialto, at Loveland, Colo., and the Rex, at Gillette, renamed the Fiesta, after renovation. The houses were bought from J. J. Goodstein and J. T. Morgan, respectively.

Sparks circuit has acquired the Little theatre building in Miami, Fla., and will convert it into a picture theatre.

The Imperial, the newest theatre in Charlotte, N. C., was opened last week. C. Ervine Stone, of Greensboro, is manager. The house is owned by North Carolina Theatres, Inc.

Regal Theatres is planning a 1,200-seat theatre in Colorado Springs, Colo., with work to start shortly. The theatre will increase the holdings of the Cooper group, headed by Joe Cooper, to 40 theatres.

Adam A. Adams has taken over the Park Lane, Palisades Park, N. J. Skouras had operated the house for a time.

Harmon Brokate and A. C. Fisher plan a $10,000 theatre at Port Clinton, Ohio.

The Sam Brown circuit plans a 2,000-seat house near the University of Detroit.

Marshall Riskel has opened a new theatre at Elmcreek, Neb., and Owen Frederick has opened the Cairo at Cairo, Neb.

Springer and Cocalis, New York circuit, plans acquisition of two theatres on 42nd street, in the Times Square area.

Ben Knoble will reopen the Liberty, at Poughkeepsie, N. Y., on March 15.

Martin Block is remodeling the Lyric, Newark, N. J., at a cost of $15,000.

Harry Friedman has reoponed the Academy at Newburgh, N. Y., which has been dark for two years, Publix having been the last operator.

TECHNOLOGICAL

TALKS WITH MANAGERS ON PROJECTION

The Fourth of a Series

By F. H. RICHARDSON

A REVIVED PROJECTION SOCIETY

You are a theatre manager. You manage a theatre that is selling to the public certain things, one of which is a visual effect upon the screen. We have already talked about the necessity of being able to determine whether or no there is a really competent man in charge of projection in the theatre you manage. That is of course of paramount importance, yet in too many cases the selection of projectionists is conducted by guess work.

Managers look at the screen many times a day. How has that screen been selected? Were the projectionists consulted? Do they know what type of surface is best suited to their respective auditoriums?

Do you, as a manager, know what the optical result of wrong selection will be? Did you examine the screen backing to ascertain its probable ability to "stand up?" Just what do you know about the various screen surfaces?

Having purchased the screen and had it installed, what would you conclude as to its "drop-off" in reflection powers in 90 days in smoke-ridden cities, or in twice that time in clear mountain air, and *what means would you provide for testing it?* After a limited time, according to atmospheric conditions, a surface may *look* quite all right, viewed as a whole, but it will inevitably have lost in reflection power, which means one of two things: Either the picture is not as bright as it once was, or if it is, additional electric power is being used up (wasted) in producing additional illuminaton.

It is amazing how many theatre managers apparently have no conception of how a screen surface that looks white may be sadly lacking in reflection power because of evenly distributed discoloration set up by deposits of dust and other minute particles carried by the air, and by gasses.

People patronize motion picture theatres to be entertained. Some of them are "picture fans" who attend regularly, regardless of how dissapointing the entertainment may be. Others attend when a favorite star is booked. Then there is a large group of people who can take their screen entertainment or leave it and who are highly critical, of the picture and of the theatre. How well are you, as a manager, able to examine the results on your screen and determine whether or not they are the best that may be obtained from the class of prints you receive?

Managers should consistently watch the screen from both the front and rear seat. Glare spots, unless very bad, affect some eyes but little, whereas they are exceedingly unpleasant to other eyes. Such matters truly affect box office receipts.

This year the American Projection Society celebrates its 20th anniversary. It is a source of much satisfaction to me to see this splendid organization awakening into vigorous life after the slump into which it fell. The founders of the A.P.S. have every reason to feel pride in their creation (some time during the present year it is my intention to name them in a historical sketch of the organization). A list of the men who have been active in the Society would constitute a projectionists' Roll of Honor. It is safe to say that every progressive projectionist in the United States has at one time or another had contact with or has been influenced by the work of the Society. It proudly lists these marks of merit in its official Bulletin:

> The American Projection Society, organized in 1913 as the Candle Club, is the oldest technical organization in the motion picture industry.
>
> The Society sponsored the first publication devoted exclusively to the projectionist—*The American Projectionist.*
>
> The Society was the first organization ever to sponsor an educational session for projectionists.
>
> Thomas A. Edison accepted honorary membership in the Society, December 12, 1924.
>
> And to quote, "One of our distinguished members, F. H. Richardson, coined and established the term or title that has all but displaced the odious and obnoxious 'operator'—namely, *projectionist."*

I was of course aware that the Society intended doing something to mark the twentieth year of its life, but took it for granted it would be done as per usual, with a big dinner. However, it now is apparent the Society has something much more elaborate and original than this in mind. As I now understand it a series of events are being planned that will last through the entire year. They will consist of lectures, special meetings and various social and educational functions, with the possibility of at least one rather big affair later on.

The Society has already sponsored a lecture on spot lighting effects. This occurred in a New York theatre with Otto Kafka as chief speaker. Between 300 and 400 projectionists were present. Mr. Kafka was presiden of the A.P.S. for four terms. Then on February 23d the Society gave an enjoyable dance.

Still later, Wally Byrne, president of the Society, arranged a meeting at Society headquarters. There P. A. McGuire of the International Projector Corporation, made a very effective talk on prejection progress through education, and I was also good for a few words—more or less. However, the star of the evening was John Kurlisch, who lectured on the Super-Sumplex mechanism. It was by far the most lucid, thoroughly understandable and thoroughly educational talk I have ever heard given by anyone on any piece of equipment. Mr. Kurlisch has been with the International Projector Corporation for more than 20 years and has been service man so long that I cannot remember when he began the job.

The Society has adopted what seems to me to be a sound policy. In future any projectionist, whether a member or not, will be welcome to attend its lectures, but only projectionists of well proven ability and sterling character will be admitted to membership, which in my opinion is exactly as it should be.

May I suggest to Joseph Basson, George Edwards and all other old-time A.P.S. leaders, that they return to the A.P.S. and give Wally Byrne and his officers all possible aid in rebuilding the Society on the sound basis upon which it originally rested? Mr. Byrne and others have worked very hard. They need and should have the help of all serious-minded men in projection.—F. H. Richardson.

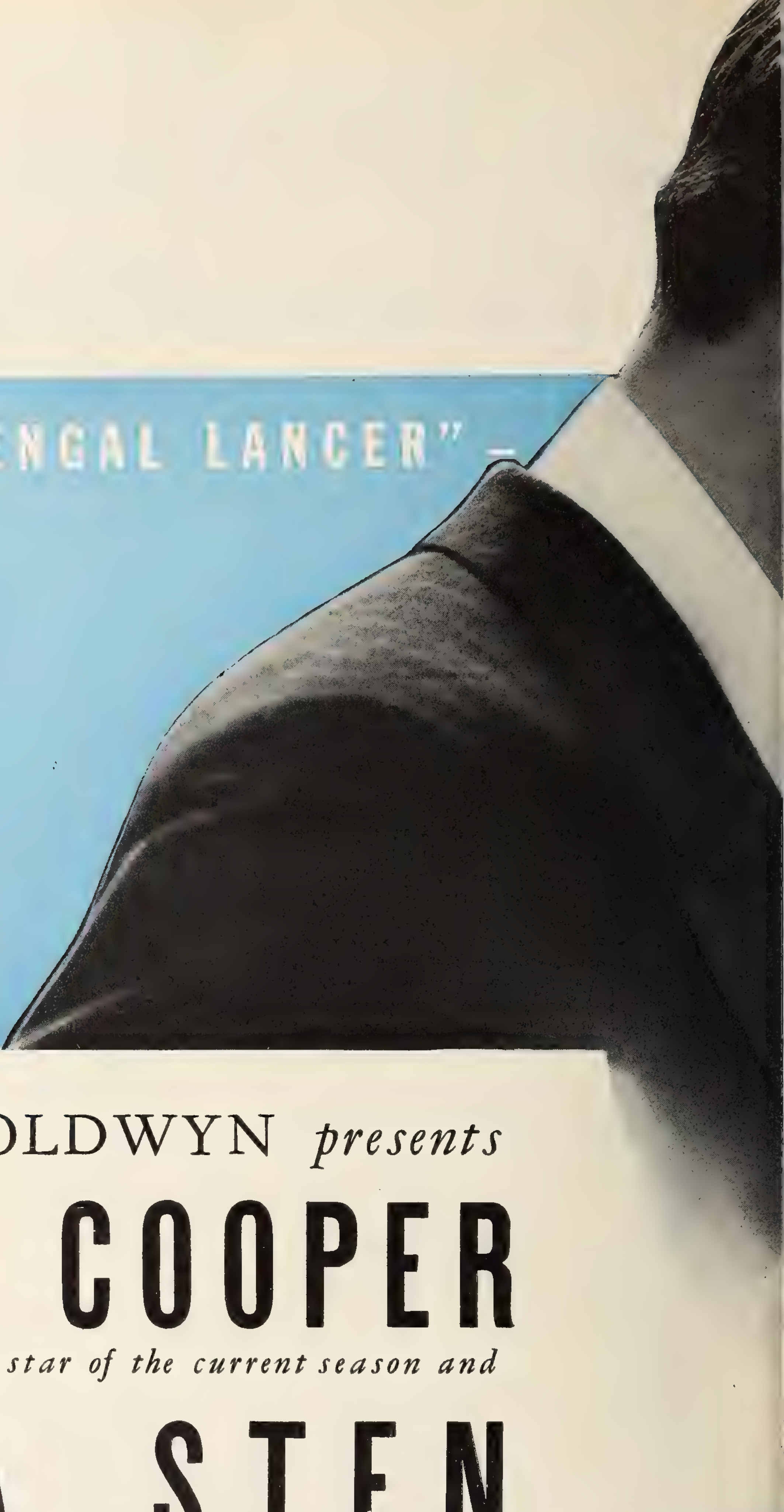
Rudulph On the Air

Gerald K. Rudulph, known in the motion picture industry as a publicist and former advertising director of RCA Photophone, is now appearing nightly over Station WGR, Buffalo, at 6:45, in a program of news discussions, known as "Me and the Mike." Mr. Rudulph is publicity and advertising manager for Schreiber Brewing Company in that town.

Seeks Release of French Films

Marcel Sprecher, general secretary of Union Syndicate des Distributeurs des Films en France, who recently brought the French film, "Itto" to this country, is seeking distribution here for two other French films, "Pension Mimosas" and "Le Grand Jeu," both directed by Jacques Feyder. Mr. Sprecher received the trade and daily press at the Hotel Pierre in New York last week.

HIS FIRST SINCE "BENGAL LANCER" —



SAMUEL GOLDWYN *presents*

GARY COOPER

outstanding box-office star of the current season and

ANNA STEN

portraying a new and exciting characterization in

THE

HER FIRST *American* ROLE!

Wedding Night

with
RALPH BELLAMY · HELEN VINSON
and SIEGFRIED RUMANN
Directed by KING VIDOR
who gave you "Street Scene."

•

Released thru
UNITED ARTISTS

J. C. JENKINS--HIS COLYUM

Alamo, Texas

Dear Herald:

There it goes. Doggone the luck anyhow. It was our intention to have given you a shark story this time. In fact, we believe we promised you one last week, but somehow something had to interfere, just as it always does, and now we have to disappoint you again. Maybe it was because of that blizzard the boys had up home which made the mercury take a nosedive down here and froze the garden truck and some of the fruit and put a crimp in the country's business that will take some time to recover. They have been telling us that it never freezes down here, but of course, the late freeze was "very unusual." Well, we got froze up. That is why we didn't go and catch some sharks.

▽

We were down to San Juan to get the HERALD of Mr. Plath of the San Juan theatre, who always furnishes us with that household necessity, and looking it over we ran across this, "Mr. George Bernard Shaw in a London interview demands sex in pictures and says, 'I am old and I know what I am talking about.'" In commenting on this statement the editor of the HERALD said, "Mr. Shaw is wrong. He is old and knows what he is remembering about." But, Mr. Ramsaye, how is it that you know that he is remembering?

▽

An Orchid to You

In that same issue of the HERALD we noted a picture of a number of celebrities, among them being several senators, vice-president Garner and A-Mike Vogel of the "Round Table" department of the HERALD, and if you will keep it quiet, so Mike won't get to hear of it, we would like to suggest that Mike is the best looking one of the bunch. But say, you people down there in New York, you better lock your henhouses.

▽

Two strangers met on the street the other day and one old fellow said to the other, "say, what is your name?" and the second replied, "My name is Gossage." And the other said, "Yes, I know, but what was your name before you came to Texas?"

▽

We are going to try and get a job from the Government carrying water to water the trees on that "Shelterbelt" they are going to build to "bring rain". It seems that the "Brain Trust" hadn't anything to do until the teacher dismissed the school for recess, so they thought of this plan to get some water.

▽

Our neighbor has a pamphlet issued by the "Utopia Society" of Hollywood (whatever kind of a society that is) in which they demand that the government issue new dated money and distribute it among the people. They don't seem to want old money, what they want is *new* money, and, we presume, plenty of it. A little old money would please us, and if we had that old quarter we spent for firecrackers on the Fourth of July several years ago we'd be pretty well satisfied. You can leave it to Hollywood to want something every time, provided they don't have to work for it.

▽

The other night they turned on the radio and we heard a professional crooner sing "My love for you, dear heart, grows stronger every day." Then we took another dose of salhepatica and went to bed.

▽

The other night Bert Boswell of the Plaza theatre at Donna invited us down to his theatre to see Eddie Cantor in "Kid Millions" and that night we had some more luck, we didn't feel well enough to go, so we sent our wife and the gang down to see it and they reported it a splendid picture. If Eddie knew how badly we wanted to see his picture and couldn't do it, he'd send us a motto of "Home Sweet Home" to nail over our henhouse door.

▽

These Texas Longhorns think they're right
And you cannot keep them still,
For they will fight with all their might
For that Townsend Pension Bill.

It matters not how dry they felt,
Since they will not complain;
For when we get that "Shelterbelt"
They'll all get soaked with rain.

▽

There are a whole lot more things that perhaps we ought to say but can't think of right now, which will no doubt be a relief to the public but will be tough on Ernie to fill this space out, but if your carburetor wasn't working, your ignition out of time and you had a flat tire you wouldn't write much either, wouldja?

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

BEST SELLERS AND RENTERS

Best Sellers and Best Renters of the past month in fiction literature, listed below, received their ranking from an actual count of sales by Baker and Taylor Company, New York, in the case of the best sellers, while the best renters were based upon nationwide reports.

TEN BEST SELLERS
(January 21 to February 18)

1. A HOUSE DIVIDED, by Pearl S. Buck.
2. HEAVEN'S MY DESTINATION, by Thornton Wilder.
3. WOMAN IN LOVE, by Kathleen Norris.
4. GOOD-BYE, MR. CHIPS, by James Hilton.
5. APPOINTMENT IN SAMARRA, by John O'Hara.
6. LAMB IN HIS BOSOM, by Caroline Miller.
7. LOST HORIZON, by James Hilton.
8. AMERICAN FAMILY, by Faith Neumann.
9. HORNETS' NEST, by Helen Ashton.
10. ROMANY, by Eleanir Smith.

TEN BEST RENTERS
(January to February)

1. HEAVEN'S MY DESTINATION, by Thornton Wilder.
2. SO RED THE ROSE, by Stark Young.
3. THE FORTY DAYS OF MUSA DAGH, by Franz Werfel.
4. LOST HORIZON, by James Hilton.
5. APPOINTMENT IN SAMARRA, by John O'Hara.
6. LAMB IN HIS BOSOM, by Caroline Miller.
7. MARY PETERS, by Mary Ellen Chase.
8. AMERICAN FAMILY, by Faith Baldwin.
9. WOMAN IN LOVE, by Kathleen Norris.
10. LUST FOR LIFE, by Irving Stone.

Cummins Does Not Own Eureka

In the March 9 issue of MOTION PICTURE HERALD, referring to the action of the United States Government regarding the motion picture, "Ecstasy," it was said that Eureka Productions, which imported the film, is the "property" of Samuel Cummins. Jacques A. Koerpel, president of Eureka, pointed out this week that Mr. Cummins "originally had a small interest in the company and at this writing he has none whatever."

Sherman Opens Broadway Office

Al Sherman, motion picture publicist and free lance magazine writer, opened independent headquarters this week on the fifth floor at 1562 Broadway, New York.

Mr. Sherman has been signed by Arch Mayer and Irvin Shapiro of DuWorld Pictures, and T. and I. Kaplan, of the Fifth Avenue Playhouse, to handle the campaign on "La Dame Aux Camelias," ("Camille") opening March 19. Sid Weiss will be associated with Mr. Sherman in the campaign.

Tieups on "Gold Diggers"

The Warner home office advertising and publicity department, headed by S. Charles Einfeld, has completed seven national merchandising tieups on the new "Gold Diggers of 1935." The arrangements are with Lux, Masonite Presdwood Company, Pacific Knitting Mills, Max Factor Make-Up, Mojud Hosiery, Buick and Du Art.

Wolff Forms Warwick Firm

Jerome H. Wolff, former sales manager and director of publicity, for Raspin Productions, has formed Warwick Film Enterprises, with New York offices in the RKO Building. The firm will represent producers in distribution of product in this country and the foreign market.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended March 9, 1935, from 109 theatres in 18 major cities of the country, reached $1,024,150, a decrease of $117,167 from the total for the preceding calendar week, ended March 2, when 110 theatres in 18 major cities aggregated $1,141,317.

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)**	
Boston								
Boston	3,246	25c-50c	"Mystery Women" (Fox)	12,000	"Night Life of the Gods" (Univ.)	13,000	High 12-29 "West of Pecos" Low 2-2-35 "One Exciting Adventure"	23,000 8,500
Fenway	1,382	30c-50c	"One More Spring" (Fox) and "Lottery Lover" (Fox)	2,500	"All the Kings Horses" (Para.) and "The White Cockatoo" (W. B.)	5,000	High 1-6 "Lady Killer" and "Girl Without a Room" Low 3-9-35 "One More Spring" and "Lottery Lover"	12,000 2,500
Memorial	2,907	25c-65c	"The Little Colonel" (Fox)	16,000	"The Good Fairy" (Univ.)	21,000	High 2-16-35 "White Lies" Low 1-19-35 "Evergreen"	28,000 7,000
Loew's State	3,537	25c-55c	"Whole Town's Talking" (Col.) and "Society Doctor" (MGM)	9,000	"After Office Hours" (MGM) and "The Best Man Wins" (Col.)	14,500	High 4-7 "Riptide" Low 3-9-35 "Whole Town's Talking" and "Society Doctor"	22,000 9,000
Metropolitan	4,332	35c-65c	"Living on Velvet" (F. N.)	25,000	"Sweet Music" (W. B.)	35,000	High 1-27 "All of Me" Low 1-19-35 "The County Chairman"	39,000 21,000
Paramount	1,793	25c-50c	"One More Spring" (Fox) and "Lottery Lover" (Fox)	5,000	"All the Kings Horses" (Para.) and "The White Cockatoo" (W.B.)	8,500	High 1-6 "Lady Killer" and "Girl Without a Room" Low 2-2-35 "Maybe It's Love" and "Murder in the Clouds"	12,000 4,200
Buffalo								
Buffalo	**3,500**	**30c-55c**	"Living on Velvet" (F. N.)	13,500	"Sweet Music" (W. B.)	18,100	High 1-6 "Design for Living" Low 12-29 "Music in the Air"	26,000 5,000
Century	**3,000**	**25c**	"Murder in the Clouds" (F. N.) and "Lottery Lover" (Fox)	5,000	"Helldorado" (Fox) and "Mystery Woman" (Fox)	5,900	High 4-21 "The Lost Patrol" and "Three on a Honeymoon" Low 12-29 "I Am a Thief" and "Side Streets"	8,100 4,000
Great Lakes	**3,000**	**25c-40c**	"The Scarlet Pimpernel" (U.A.)	7,400	"After Office Hours" (MGM) (8 days)	8,300	High 9-29 "Belle of the Nineties" Low 12-22 "Gentlemen Are Born" and "Marie Galante"	18,800 3,800
Hippodrome	**2,100**	**25c-40c**	"Woman in Red" (F. N.) and "Maybe It's Love" (F. N.)	6,100	"Clive of India" (U. A.)	7,800	High 5-19 "The House of Rothschild" Low 7-28 "Here Comes the Navy	18,000 4,800
Lafayette	**3,300**	**25c**	"The Iron Duke" (GB Pictures) and "Transient Lady" (Univ.)	8,000	"The Whole Town's Talking" (Col.)	10,200	High 3-10 "It Happened One Night" and "Before Midnight" Low 11-17 "Jane Eyre" and "Young and Beautiful"	16,700 4,200
Chicago								
Apollo	**1,400**	**25c-50c**	"One More Spring" (Fox)	8,000	"The County Chairman" (Fox) (2nd week)	5,000	High 9-8 "The Cat's Paw" Low 11-24 "The Captain Hates the Sea"	16,000 5,000
Chicago	**4,000**	**25c-68c**	"Rumba" (Para.)	44,000	"After Office Hours" (MGM)	43,000	High 8-11 "She Loves Me Not" Low 5-26 "Thirty Day Princess"	66,000 19,000
Garrick	**900**	**25c-40c**	"After Office Hours" (MGM)	6,000	"Baboona" (Fox) (2nd week)	3,000	High 2-23-35 "Baboona" Low 10-27 "Kansas City Princess"	8,500 4,000
Oriental	**3,940**	**25c-40c**	"Bordertown" (W. B.)	15,000	"The Band Plays On" (MGM)	15,000	High 1-5-35 "Big Hearted Herbert" Low 6-16 "Registered Nurse	25,000 12,000
Palace	**2,509**	**25c-50c**	"Murder on A Honeymoon" (Radio)	30,000	"Transient Lady" (Univ.)	22,000	High 3-9-35 "Murder on a Honeymoon" Low 12-1 "Kentucky Kernels"	30,000 8,000
Roosevelt	**1,591**	**25c-50c**	"Ruggles of Red Gap" (Para.)	23,000	"Sweet Music" (W. B.)	10,000	High 1-5-35 "Forsaking All Others" Low 8-18 "Paris Interlude"	27,000 6,000
State-Lake	**2,776**	**20c-35c**	"The Silver Streak" (Radio)	13,000	"Helldorado" (Fox)	11,000	High 9-8 "The Most Precious Thing in Life" Low 5-2-35 "Helldorado"	19,000 11,000
United Artists	**1,700**	**30c-60c**	"David Copperfield" (MGM) (4th week)	12,000	"David Copperfield" (MGM) (3rd week)	12,000	High 5-5 "House of Rothschild" Low 4-28 "Looking for Trouble"	30,000 10,000
Cleveland								
Allen	**3,300**	**20c-40c**	"The Iron Duke" (GB Pictures) (9 days)	6,100	"The Good Fairy" (Univ.)	4,100	High 10-27 "Six-Day Bike Rider" Low 12-15 "Silver Streak"	7,000 1,400
Circle	**1,875**	**20c-30c**	"Lightning Strikes Twice" (Radio)	5,000	"That's Gratitude" (Col.)	5,500	....	
Hippodrome	**3,800**	**30c-42c**	"The Little Colonel" (Fox) (2nd week)	8,700	"The Little Colonel" (Fox) (1st week)	16,000	High 4-7 "Wonder Bar" Low 3-17 "Journal of a Crime"	20,000 2,900
RKO Palace	**3,100**	**30c-60c**	"While the Patient Slept" (F.N.)	12,500	"Woman in Red" (F. N.)	13,500	High 11-10 "Desirable" Low 5-19 "Where Sinners Meet"	28,000 4,000
State	**3,400**	**30c-42c**	"Biography of A Bachelor Girl" (MGM)	9,500	"After Office Hours" (MGM)	16,000	High 1-12-35 "Forsaking All Others" Low 12-29 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	20c-40c	"Society Doctor" (MGM)	3,500	"Wings in the Dark" (Para.)	5,100	High 9-15 "Chained" Low 1-12-35 "Our Daily Bread"	10,000 2,000
Denver								
Aladdin	**1,500**	**25c-50c**	"The Scarlet Pimpernel" (U. A.)	6,000	"Woman in Red" (F. N.)	2,000	High 5-5 "House of Rothschild" Low 8-11 "I Give My Love"	9,000 1,200
Denham	**1,500**	**25c-50c**	"Ruggles of Red Gap" (Para.) (2nd week)	4,000	"Ruggles of Red Gap" (Para.) (1st week)	9,000	High 9-29 "Belle of the Nineties" Low 4-7 "She Made Her Bed"	16,500 800
Denver	**2,500**	**25c-50c**	"Sweet Music" (W. B.)	6,500	"The Little Colonel" (Fox)	6,000	High 1-13 "Roman Scandals" Low 9-29 "British Agent"	17,500 4,000
Orpheum	**2,600**	**25c-50c**	"Carnival" (Col.)	4,500	"The Mystery of Edwin Drood" (Univ.)	5,000	High 2-17 "Hi Nellie" Low 12-29 "Hat, Coat and Glove"	19,500 1,000
Paramount	**2,000**	**25c-40c**	"Society Doctor" (MGM) (3 days) "I've Been Around" (Univ.) and "Notorious Gentleman" (Univ.) (4 days)	600 900	"Red Hot Tires" (F. N.) and "Maybe It's Love" (F. N.) (3 days) "Society Doctor" (MGM) (4 days)	700 1,000	High 1-13 "Dinner at Eight" Low 6-9 "Uncertain Lady"	5,500 400
Hollywood								
Chinese	2,500	30c-55c	"One More Spring" (Fox) (6 days)	6,900	"Clive of India" (U. A.) (6 days)	10,700	High 4-14 "House of Rothschild" Low 12-29 "Music in the Air"	25,171 4,292
Pantages	**3,000**	**25c-40c**	"Night Life of the Gods" (Univ.)	3,200	"The Good Fairy" (Univ.) (2nd week)	4,200	High 12-8 "Imitation of Life" Low 3-3 "Fugitive Lovers" and "The Poor Rich"	12,200 1,500
W. B. Hollywood	**3,000**	**25c-65c**	"Living On Velvet" (F. N.) (6 days)	9,000	"Sweet Music" (W. B.) (6 days)	9,000	High 9-8 "Dames" Low 12-29 "Sweet Adeline"	25,000 6,300

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Indianapolis								
Apollo	1,100	25c-40c	"Sweet Music" (W. B.)	4,500	"One More Spring" (Fox) (2nd week)	2,250	High 2-23-35 "One More Spring" Low 2-9-35 "Baboona"	7,500 2,000
Circle	2,800	25c-40c	"Carnival" (Col.) (3 days) "The Scarlet Pimpernel" (U.A.) (4 days-Return Engagement)	1,200 1,500	"The Scarlet Pimpernel" (U.A.)	5,000	High 12-15 "Lady By Choice" Low 1-19-35 "The President Vanishes" and "Enter Madame"	8,500 2,000
Indiana	3,133	25c-40c	"Living on Velvet" (F. N.)	4,500	"Woman in Red" (F. N.)	12,000	High 3-2-35 "Woman in Red" Low 1-12-35 "Little Women"	12,000 1,500
Lyric	2,000	25c-40c	"While the Patient Slept" (F. N.)	6,000	"Murder On A Honeymoon" (Radio)	6,500	High 12-22 "Murder in the Clouds" Low 7-28 "Half a Sinner" and "Embarrassing Moments"	11,000 2,000
Palace	3,000	25c-40c	Vanessa: Her Love Story" (MGM)	5,000	"After Office Hours" (MGM)	4,000	High 2-3 "Sons of the Desert" Low 12-12 "The Gay Bride"	12,500 2,750
Kansas City								
Mainstreet	3,049	15c-40c	"Roberta" (Radio)	16,000	"Woman in Red" (F. N.) (25c-40c)	8,400	High 6-23 "Glamour" Low 1-12-35 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"Vanessa: Her Love Story" (MGM)	8,100	"After Office Hours" (MGM)	16,700	High 4-7 "Riptide" Low 12-22 "Private Life of Don Juan"	21,400 4,000
Newman	1,800	25c-40c	"Ruggles of Red Gap" (Para.)	8,500	"Devil Dogs of the Air" (W.B.) (7 days) "All the King's Horses" (Para.) (4 days)	6,000 2,800	High 9-29 "Belle of the Nineties" Low 8-25 "Ladies Should Listen" and "Call It Luck"	14,000 3,600
Tower	2,200	25c	"The Secret Bride" (W. B.)	7,500	"The Good Fairy" (Univ.) (2nd week)	6,500	High 1-12-35 "Broadway Bill" Low 5-5 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"One More Spring" (Fox)	3,700	"Evergreen" (GB Pictures) (2nd week)	3,400	High 10-27 "Judge Priest" Low 1-27 "Good Bye Again"	9,200 1,700
Los Angeles								
Filmarte	800	40c-55c	"Unfinished Symphony" (GB Pictures) (2nd week)	2,200	"The Unfinished Symphony" (GB Pictures) (6 days-1st week)	2,250	High 4-14 "Moon Over Morocco" Low 6-30 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"Sequoia" (MGM)	7,000	"The Iron Duke" (GB Pictures) (2nd week)	3,100	High 3-3 "Devil Tiger" Low 12-15 "Have a Heart"	7,800 2,500
Loew's State	2,416	30c-55c	"One More Spring" (Fox) (6 days)	8,000	"Clive of India" (U. A.) (6 days)	11,550	High 4-7 "Riptide" Low 12-29 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"Rumba" (Para.)	19,500	"The Whole Town's Talking" (Col.)	20,000	High 9-1 "Now and Forever" Low 12-22 "One Hour Late"	29,998 12,500
RKO	2,700	25c-65c	"Living on Velvet" (F.N.) (6 days)	7,700	"Sweet Music" (W. B.) (6 days)	8,500	High 3-31 "Little Women" Low 1-27 "Let's Fall in Love"	15,500 1,800
United Artists	2,100	25c-55c	"Society Doctor" (MGM) and "Evensong" (GB Pictures)	3,600	"High School Girl" (Foy) and "Sudan" (Foy) (6 days)	2,728	High 1-20 "I'm No Angel" Low 5-12 "Sorrell and Son"	13,000 2,500
W. B. Downtown	3,400	25c-40c	"Red Hot Tires" (F. N.) and "Murder on a Honeymoon" (Radio)	9,200	"Carnival" (Col.) and "Maybe It's Love" (F. N.) (6 days)	6,900	High 9-8 "Dames" Low 12-29 "White Lies" and "The Last Wilderness"	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	"One More Spring" (Fox)	4,700	"Biography of A Bachelor Girl" (MGM)	4,500	High 10-20 "Barretts of Wimpole Street" Low 9-29 "The Cat's Paw"	6,500 2,500
Lyric	1,238	20c-25c	"Rocky Mountain Mystery" (Para.)	1,500	"Charlie Chan in Paris" (Fox)	1,500	High 11-3 "Our Daily Bread" Low 1-27 "Jimmy and Sally"	2,000 500
Palace	900	15c-25c	"Secret of the Chateau" (Univ.)	2,000	"Two Heads on a Pillow" (Liberty)	2,500	High 1-5-35 "Romance in the Rain" Low 3-9-35 "Secret of the Chateau"	3,000 2,000
RKO Orpheum	2,900	25c-40c	"Living on Velvet" (F. N.)	6,000	"The Whole Town's Talking" (Col.)	5,500	High 12-1 "One Night of Love" Low 8-25 "The Lady is Willing"	6,800 2,700
State	2,300	25c-40c	"Sweet Music" (W. B.) (5 days) "The Little Colonel" (Fox) (2 days)	3,500 2,000	"The Gilded Lily" (Para.)	6,000	High 8-18 "She Loves Me Not" Low 7-28 "Here Comes the Navy"	7,000 5,000
Time	300	20c-25c	"Carnival" (Col.) (3 days)	700	"The First World War" (Fox) (2nd week)	1,500	High 10-20 "Girl of the Limberlost" Low 12-8 "Cimarron"	3,500 1,000
World	400	25c-75c	"The Iron Duke" (GB Pictures) (2nd week)	3,500	"The Iron Duke" (GB Pictures) (1st week)	3,500	High 4-14 "Private Life of Henry VIII" Low 7-7 "Sweden, Land of the Vikings"	4,000 2,000
Montreal								
Capitol	2,547	25c-60c	"David Copperfield" (MGM)	12,000	"The Iron Duke" (GB Pictures)	10,500	High 2-24 "Queen Christina" Low 12-22 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Imperial	1,914	25c-40c	"Mystery Woman" (Fox)	3,500	"Jeannette"	5,000	High 6-23 "Wine, Women and Song" and "Pride of the Legion" Low 3-3 "Fanny"	6,500 1,500
Loew's	3,115	30c-60c	"The Night Is Young" (MGM) and "The Winning Ticket" (MGM)	9,500	'The County Chairman" (Fox) and "Lottery Lover" (Fox)	9,000	High 12-8 "Six Day Bike Rider" Low 7-21 "Fog Over Frisco" and "Affairs of a Gentleman"	14,500 4,500
Princess	2,272	30c-65c	"Clive of India" (U.A.) and "Carnival" (Col.)	10,500	"The Private Life of Don Juan" (U.A.) and "Runaway Queen" (U.A.)	7,500	High 1-5-35 "Kid Millions" and "Fugitive Lady" Low 8-4 "House of Rothschild" and "Most Precious Thing in Life"	10,500 4,500
New York								
Astor	1,012	25c-75c	"Great Hotel Murder" (Fox)	8,000	"Grand Old Girl" (Radio) (4 days)	3,000	High 3-31 "House of Rothschild" Low 2-23-35 "Little Men"	23,600 6,000
Capitol	4,700	35c-$1.65	"Biography of a Bachelor Girl" (MGM)	27,000	"Sequoia" (MGM)	34,000	High 10-6 "Barretts of Wimpole Street" Low 12-29 "The Band Plays On"	65,860 4,500
Mayfair	2,300	35c-65c	"Red Hot Tires" (F. N.)	5,900	"The Marines Are Coming" (Mascot)	6,800	High 1-27 "Sixteen Fathoms Deep" Low 6-2 "Unknown Soldier Speaks"	15,300 1,250
Palace	2,500	25c-75c	"The Scarlet Pimpernel" (U.A.)	11,000	"The Good Fairy" (Univ.)	9,000	High 7-21 "Of Human Bondage" Low 12-22 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"Rumba" (Para.) (6 days-2nd week)	18,000	"Rumba" (Para.) (1st week)	38,000	High 8-25 "Cleopatra" Low 8-11 "Elmer and Elsie"	72,000 10,500
Rialto	2,200	25c-65c	"While the Patient Slept" (F.N.)	7,900	"Car 99" (Para.)	12,000	High 4-7 "The Lost Patrol" Low 5-12 "Success at Any Price"	32,800 7,700
Rivoli	2,200	40c-99c	"Folies Bergere" (U. A.) (2nd week)	25,000	"Folies Bergere" (U.A.) (1st week)	34,000	High 11-17 "Kid Millions" Low 2-23-35 "The Right to Live"	51,000 15,000
RKO Music Hall	5,945	35c-$1.65	"Whole Town's Talking" (Col.)	72,500	"One More Spring" (Fox)	75,000	High 1-5-35 "The Little Minister" Low 1-19-35 "Evergreen"	110,000 52,000
Roxy	6,200	25c-55c	"Murder on a Honeymoon" (Radio)	27,000	"Night Life of the Gods" (Univ.)	34,000	High 12-1 "Imitation of Life" Low 6-30 "Affairs of a Gentleman"	44,000 13,700
Strand	3,000	25c-55c	"Sweet Music" (W. B.) (2nd week)	21,000	"Sweet Music" (W. B.) (1st week)	32,189	High 3-10 "Wonder Bar" Low 1-20 "Easy to Love"	43,863 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Oklahoma City								
Capitol	1,200	10c-41c	"Wings in the Dark" (Para.)	3,700	"Anne of Green Gables" (Radio)	2,600	High 1-6 "Going Hollywood" Low 9-8 "You Belong to Me"	4,100 800
Liberty	1,500	10c-36c	"Home on the Range" (Para.) (4 days) "The President Vanishes" (Para.) (3 days)	2,600 400	"Hat, Coat and Glove" (Radio) (4 days) "Their Big Moment" (Radio) (3 days)	2,200 800	High 8-11 "Great Flirtation" and "I Give My Love" Low 10-27 "Crime Without Passion"	3,700 400
Midwest	1,500	10c-56c	"One More Spring" (Fox)	3,400	"Sweet Music" (W. B.)	3,900	High 12-29 "Bright Eyes" Low 5-26 "Merry Wives of Reno"	9,540 2,000
Warner	1,900	10c-56c	"The Good Fairy" (Univ.)	2,800	"Living on Velvet" (F. N.)	3,400	High 1-5-35 "Forsaking All Others" Low 3-9-35 "The Good Fairy"	13,000 2,800
Omaha								
Brandeis	1,200	25c-40c	"Roberta" (Radio)	8,200	"The Whole Town's Talking" (Col.) and "Maybe It's Love" (F. N.) (8 days)	4,000	High 1-12-35 "The Little Minister" Low 2-16-35 "Babbitt" and "Murder in the Clouds"	9,100 3,000
Omaha	2,200	25c-40c	"After Office Hours" (MGM)	5,500	"Devil Dogs of the Air" (W.B.) (8 days)	7,800	....	
Orpheum	3,000	25c-40c	"The Little Colonel" (Fox) and "Rocky Mountain Mystery" (Para.)	10,200	"Biography of A Bachelor Girl" (MGM) and "Secret of the Chateau" (Univ.)	7,000	High 3-10 "Easy to Love" Low 12-29 "Babes in Toyland" and "Home on the Range	17,250 5,000
Paramount	2,500	35c-55c	"The Right to Live" (W.B.) (3 days) "Under Pressure" (Fox) and "Enter Madame" (Para.) (4 days) (25c-35c)	5,500 1,800	"Charlie Chan in Paris" (Fox) (3 days) "The Night Is Young" (MGM) and "Helldorado" (Fox) (4 days) (25c-35c)	5,200 2,000	High 2-16-35 "The Secret Bride" Low 2-24 "Six of a Kind" and "Good Dame"	13,200 5,250
Philadelphia								
Aldine	1,200	35c-55c	"Folies Bergere" (U. A.) (6 days)	13,500	"The Scarlet Pimpernel" (U.A.) (6 days-3rd week)	6,000	High 5-5 "House of Rothschild" Low 6-9 "Sorrell and Son"	23,000 4,000
Arcadia	600	25c-50c	"Wings in the Dark" (Para.) (6 days)	2,300	"Lives of A Bengal Lancer" (Para.) (6 days)	2,700	High 1-6 "Duck Soup" Low 1-27 "Women in His Life"	6,500 400
Boyd	2,400	35c-55c	"Vanessa: Her Love Story" (MGM) (6 days)	8,000	"After Office Hours" (MGM)	14,000	High 1-6 "Little Women" Low 2-23-35 "The Night Is Young" (5 days)	30,000 6,500
Earle	2,000	25c-55c	"The Best Man Wins" (Col.) (25c-50c) (6 days)	14,000	"I Am A Thief" (W. B.) (6 days)	14,000	High 4-7 "Harold Teen" Low 7-21 "Cockeyed Cavaliers"	40,000 11,000
Fox	3,000	40c-65c	"The Little Colonel" (Fox) (6 days-2nd week)	21,000	"The Little Colonel" (Fox) (6 days-1st week)	25,000	High 12-29 "Bright Eyes" Low 7-28 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"The Good Fairy" (Univ.) (6 days)	2,900	"Gigolette" (Radio) (6 days)	2,200	High 11-3 "One Night of Love" Low 11-24 "Wednesday's Child"	8,500 2,200
Keith's	2,000	30c-50c	"Devil Dogs of the Air" (W.B.) (6 days)	3,500	"David Copperfield" (MGM) (5 days-2nd week)	3,300	High 3-3 "Carolina" Low 1-5-35 "Sweet Adeline"	8,000 1,500
Locust	1,300	55c-65c	"The Iron Duke" (GB Pictures) (8 days-2nd week)	4,800	"The Iron Duke" (GB Pictures) (6 days-1st week)	4,000	High 10-6 "Caravan" Low 11-17 "The Scarlet Letter"	8,500 2,500
Stanley	3,700	35c-55c	"Whole Town's Talking" (Col.) (6 days)	11,000	"Sweet Music" (W. B.)	13,000	High 1-5-35 "Broadway Bill" Low 12-29 "Behold My Wife"	22,000 7,500
Stanton	1,700	30c-50c	"Mystery of Edwin Drood" (Univ.) (6 days)	5,600	"Sequoia" (MGM) (8 days)	7,500	High 3-31 "The Lost Patrol" Low 1-5-35 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Gold Diggers of 1935" (W.B.)	8,000	"Mystery of Edwin Drood" (Univ.)	4,500	High 4-7 "Wonder Bar" Low 7-14 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"Under Pressure" (Fox) and "White Lies" (Col.)	2,500	"The Little Colonel" (Fox)	3,500	High 3-2-35 "The Little Colonel" Low 1-19-35 "Behold My Wife" and "Defense Rests"	4,000 1,600
Oriental	2,040	25c-40c	"The Mighty Barnum" (U.A.)	2,000	"The Marines Are Coming" (Mascot)	4,000	High 5-26 "Merry Wives of Reno" Low 10-6 "The Human Side" and "Hat, Coat and Glove"	4,800 1,500
Orpheum	1,700	25c-40c	"Murder on A Honeymoon" (Radio)	5,000	"The Good Fairy" (Univ.)	5,000	High 12-1 "Kentucky Kernels" Low 11-10 "Wednesday's Child"	8,000 3,500
Paramount	3,008	25c-40c	"Ruggles of Red Gap" (Para.)	8,500	"One More Spring" (Fox)	8,600	High 3-24 "David Harum" and "Once to Every Woman Low 6-30 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"Vanessa: Her Love Story" (MGM)	4,500	"The Scarlet Pimpernel" (U.A.)	5,000	High 4-28 "House of Rothschild" Low 8-4 "Paris Interlude"	9,800 3,700
San Francisco								
Fox	4,600	15c-40c	"Beyond Bengal" (Showmen's) and "While the Patient Slept" (W.B.)	8,750	"Woman in Red" (F. N.) and "Little Men" (Mascot)	10,500	High 3-3 "Son of Kong" Low 8-18 "Sin of Nora Moran" and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"Notorious Gentleman" (Univ.) (2nd week)	12,500	"Notorious Gentleman" (Univ.) (1st week)	12,500	High 3-3 "It Happened One Night" Low 7-7 "Cockeyed Cavaliers"	20,500 10,200
Orpheum	3,000	15c-40c	"Whole Town's Talking" (Col.)	8,000	"The Good Fairy" (Univ.) and "Mystery Man" (Mono.) (2nd week)	4,500	High 6-9 "Sing and Like It" Low 6-30 "Affairs of a Gentleman" and "Orders is Orders"	19,500 5,000
Paramount	2,670	25c-40c	"Vanessa: Her Love Story" (MGM) and "Car 99" (Para.)	10,000	"Living on Velvet" (W.B.) and "All the King's Horses" (Para.)	8,500	High 9-29 "Belle of the Nineties" Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-55c	"The Little Colonel" (Fox)	7,000	"Devil Dogs of the Air" (W.B.) (2nd week)	6,500	High 1-19-35 "The County Chairman" Low 4-14 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,200	15c-55c	"The Private Life of Don Juan" (U. A.)	4,000	"Clive of India" (U. A.) (3rd week)	5,500	High 1-6 "Roman Scandals" Low 3-9 "Private Life of Don Juan"	15,000 4,000
Warfield	2,700	25c-65c	"Sweet Music" (W. B.)	24,500	"The Little Colonel" (Fox)	28,000	High 12-29 "Bright Eyes" Low 3-31 "Gambling Lady"	29,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"Sweet Music" (W. B.)	3,100	"Devil Dogs of the Air" (W.B.) (2nd week)	3,700	High 2-17 "Roman Scandals" Low 7-7 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"The Gilded Lily" (Para.) (2nd week)	6,900	"David Copperfield" (MGM) (4 days-2nd week) "The Gilded Lily" (Para.) (3 days-1st week)	3,400 3,200	High 4-14 "Riptide" Low 3-24 "Fashions of 1934"	12,750 3,500
Liberty	1,800	15c-50c	"Broadway Bill" (Col.) (5th week)	5,500	"Broadway Bill" (Col.) (4th week)	5,800	High 2-16-35 "Broadway Bill" (2d week) Low 10-6 "Jane Eyre" and "King Kelly of U. S. A."	7,100 3,100
Music Box	950	25c-55c	"The Good Fairy" (Univ.) (2nd week)	3,200	"The Good Fairy" (Univ.) (1st week)	3,650	High 4-14 "Spitfire" Low 1-26-35 "Man Who Reclaimed His Head"	6,500 2,850
Music Hall	2,275	25c-55c	"The Scarlet Pimpernel" (U.A.)	5,100	"Sweet Music" (W. B.)	4,200	High 5-26 "Wild Cargo" Low 2-2-35 "Enchanted April" (6 days)	11,500 3,900
Orpheum	2,450	25c-50c	"Living on Velvet" (F. N.)	5,400	"Murder on A Honeymoon" (Radio)	5,400	High 12-1 "Kentucky Kernels" Low 4-21 "Two Alone" and "I Believed in You"	8,400 3,750
Paramount	3,050	25c-35c	"Society Doctor" (MGM) and "Under Pressure" (Fox)	5,200	"Biography of A Bachelor Girl" (MGM) and "Rocky Mountain Mystery" (Para.)	5,600	High 1-27 "Fugitive Lovers" Low 12-8 "Peck's Bad Boy" and "Menace"	8,500 3,300

FLASH!

Reprinted from
THE NATIONAL EXHIBITOR

THE LOST CITY

Family
Melodrama
74m.

William "Stage" Boyd, Claudia Dell, Ralph Lewis, Kane Richmond, George Hayes, Josef Swickard, William Bletcher, Gina Corrado.

Melodrama with plenty of thunder that can be sold to the hilt, "The Lost City," in feature form, is an adventure picture that will thrill the kids and satisfy action fans. A madman, with electrical energy at his control, wants to destroy the world. The heroine and her father, a scientist, are in his clutches. How the madman is found in the African jungle, how he operates in a fortress and how the father and gril are rescued makes up the story. It has swell exploitation angles. In addition, there is a serial version available in 12 two-reel episodes as well as feature and serial release.

Estimate: Plenty to sell.

SERIAL
"The Lost City"
with Wm. (Stage) Boyd and Claudia Dell
S. S. Krellberg 12 two-reel Episodes
Exciting Serial

This new serial produced by S. S. Krellberg possesses thrills, novelty, suspense and continued interest. Moreover it is well-produced and well-performed in its principal roles.

Film Daily

★ ★ ★ ½ ★

"easily one of the best pictures since 'Frankenstein' . . . sure to be a Broadway success."
N. Y. Daily News

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FIFTH RECORD-
BREAKING WEEK
GLOBE THEATRE
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" extravagantly fantastic adventure yarn,"
N. Y. Eve. Journal

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AVAILABLE AS AN EIGHT-REEL FEATURE FOLLOWED BY 8 TWO-REEL EPISODES OR 12 EPISODE SERIAL. SPECIAL FEATURE VERSION OF ENTIRE SERIAL IN ELEVEN REELS ALSO AVAILABLE.

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“an amazing fantasy of an electrical genius gone mad . . . It is exuberant with action.”
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"Lost City" $14,683 First Week at Globe Surpasses Previous Week By $12,000.

"red meat and duck soup."
M. P. Daily

OF THE LIGURIANS

PRODUCED AND DISTRIBUTED
BY
SUPER SERIAL PRODUCTIONS, INC.
729 SEVENTH AVE. NEW YORK, N.Y.

TRAVELERS

George Arliss arrived in New York en route to London to continue work for GB.

Charles Morla flew from New York to Haiti and Porto Rico to arrange for distribution of Monogram Pictures.

Jack Buchanan, British and Dominions star, arrived from London.

Claude Rains sailed from London, having completed "The Clairvoyant" for GB.

Sylvia Sidney, Kitty Carlisle and Claudette Colrert, Paramount players, arrived in New York, Miss Carlisle from Boston, the others from Hollywood.

Edna Ferber, writer, returned from Europe.

Radio players arriving in New York included: Irene Dunne, from Hollywood; Molly Lamont, British star just signed, from London; Frankie Thomas and Margot Grahame, both from Hollywood.

Shemp Howard, Vitaphone player, left New York for the coast.

Louis Hayward, English actor, signed with Metro and left Broadway for the coast.

Maritza Gervay, Hungarian player, arrived at Metro's Culver City studio.

Philip Barry, playwright, arrived on the coast to write for MGM.

"Pinky" Tomlin, Metro song writer, arrived in New York for Capitol theatre appearances.

Messmore Kendall, director of Loew's, Inc., and owner of the Capitol theatre building on Broadway, returned to New York from Hollywood.

Hugh Herbert, First National player, arrived on Broadway from Burbank.

Gus Schaefer, eastern European Paramount manager, arrived in New York.

Francis Goodrich and Albert Hackett, Metro scenarists, arrived in New York from the coast.

Willard McKay, Universal general counsel, was in Hollywood in connection with the transfer of rights of "Great Ziegfeld" to Metro.

Hunt Stromberg, MGM producer, arrived in New York from Culver City.

Leo Spitz returned to Chicago from New York, where he talked with Chase attorneys in behalf of Skouras Brothers on their new ten-year Fox West Coast operating contract.

Jack Miller, Chicago exhibitor leader, returned home from New York.

Gar O'Neill, of Erpi and Audio, returned to New York from Kentucky.

Rudolph Berger, Washington manager for Metro, returned from Florida.

Jack Fuld was in New Haven for United Artists exploiting "Scarlet Pimpernel."

Edwin Marin arrived in New York from Hollywood.

W. G. Van Schmus, director of the Music Hall theatre, returned from California.

Halsey Raines, Metro's home office publicist, returned from New Orleans.

Tom Gerety, MGM short subject executive, sailed for a southern cruise.

Charles C. Pettijohn was back in New York from a legislative tour.

Sailing on a southern cruise aboard the Lafayette were: Inez Wallace, critic of the *Cleveland Plain Dealer*; Andrew Smith, Warners; Harry Shaw, Poli Circuit; Hugo Mayer.

Al and Henry Nasser, California circuit operators, were in New York.

Paul Perry left for Hollywood.

Rochelle Hudson, Fox player, arrived in New York from Movietone City.

S. A. Lynch returned to New York from the south.

Whitney Bourne, player, returned to New York from Florida.

Frank Morgan was in New York from Hollywood.

John C. Flinn, Code Authority secretary, flew from New York to Hollywood.

Morton Spring returned to New York from a flight to West Indies.

J. J. Schubert, Jr., was back on Broadway from the 20th Century Studio.

Albert Lewin, Metro associate producer, returned to Culver City from Broadway.

Reginald Baker, of Associated Talking Pictures, returns to New York from Hollywood next week.

Harry H. Thomas, First Division president, was back in New York from Detroit.

Mike Rosenberg, Fox West Coast partner in 16 theatres, returned to Los Angeles after conferences with Spyros Skouras on policy changes.

Gary Cooper arrived in New York from Palm Beach.

Abram F. Myers, chairman of Allied States, sailed for the West Indies.

Ralph Rolan and Dan Longwell, of "March of Time," returned to New York from Dallas.

Robert Ritchie, Jeanette MacDonald's manager, sailed for Europe.

Abe Leff and Louis Meyers returned to New York from Miami.

William Scully returned to Broadway from Miami.

E. C. Grainger, Fox sales executive, returned to New York from a sales tour.

Al Altman, of Metro's home office, left for St. Petersburg, Fla.

Frank Farley, Paramount talent scout in Paris, arrived in New York.

Benita Hume, English actress, arrived in New York and left for Miami.

Harry Buxbaum sails for Liverpool March 21st en route to South Africa.

Noel Coward left for China, via San Francisco.

Jack Cohn, Columbia vice-president, was in Miami from New York.

Arthur Loew returned to Broadway from the coast.

Alice Faye flew from New York to Fox's Movietone City studio.

Irving Mandel, Monogram franchise holder, was in New York from Chicago.

J. J. McCarthy, director of the Advertising Advisory Council, is due back in New York from the coast.

Stanley Shuford, of Warners, was in Bermuda.

Captain Richard Norton, British and Dominions producer, was to sail for London.

SHORT PRODUCT PLAYING BROADWAY

Week of March 9

MAYFAIR

Hill Billys	Universal
Father Knows Best	Universal
Rain Song	Majestic

MUSIC HALL

Tracking Explorers	Fox
Japanese Lantern	RKO Radio

PARAMOUNT

Hark, Ye, Hark	Paramount
Song of the Birds	Paramount
Nerve Control	Paramount

RIALTO

Air Thrills	Columbia

RIVOLI

Mickey's Band Concert	United Artists
Chums	Educational

ROXY

Two-Gun Mickey	United Artists
The Little Big Top	Educational

STRAND

See, See, Senorita	Vitaphone
Hail, Columbia	Vitaphone

WABASH AVENUE

CHICAGO

Chicago Amusement Publicists Association staged another of its popular luncheons at the Congress last week. Among the speakers and guests were Mrs. Richard M. McClure, Shaindel Kalisch, Charles Freeman, and a newcomer in our midst and in the Association's ranks, Terry Turner, who for fourteen years headed the advertising and publicity branches of Loew theatres.

▽

The occasion was further heightened by the presence of Ludwig Sussman of the Adelphi theatre, who brought with him T. E. Boswell, president of the Rogers Park-Clark Street Business Men's Association, and George Speyer, a leader in civic and cultural movements in that community. These three put on a "builder upper" act for one other that rocked the room with laughter, but all was forgiven when Mr. Speyer was persuaded to sing, which he did both gallantly and well despite the absence of any accompaniment.

▽

Walter Immerman and his wife decided to extend their jaunt to the MPTOA convention in New Orleans and are taking a three weeks cruise through the South Seas. Jack Miller also decided to make it a vacation.

▽

Sam Clark, district publicity and advertising director for Warner Bros., has left these parts to take a bigger desk in New York in charge of newspaper publicity and promotion under S. Charles Einfeld.

▽

Funeral services were held last Tuesday for Mrs. Elizabeth Van Zandt Sobler, wife of Al Sobler, who passed away at Woodlawn hospital at the age of 32. The Soblers have two daughters. Mrs. Sobler starred in "Chu Chin Chow" and other plays before her marriage. Mr. Sobler is promotion manager of the Medinah Club and interested with Jack Rose in theatres in Indiana.

▽

James Coston of Warner theatres is off on a two weeks business trip to the Coast.

▽

Henri Ellman last week closed with Bryan Foy for three features, "Tomorrow's Children," "High School Girls" and "Sudan," for Illinois, Wisconsin, Indiana, Michigan and Missouri.

▽

Aaron Saperstein heads Allied Theatres of Illinois for his sixth consecutive term as a result of the recent election. Others elected are E. W. Haferkamp, vice-president; Harry Lasker, secretary; Sidney Selig, treasurer and Harry Nepo, sergeant at arms. The board also includes Joseph Stern, Ludwig Sussman, Van Nomikis, Sinuel Roberts, Ben Bartlestein, Nate Wolf, Charles Nelson, Jack Rose, Walter Babitz, Verne Langdon and Ben Lasker. Louis Abramson remains recording secretary.

▽

Bank night and Screeno are gaining vogue along with premiums at local houses. Bank night made its debut recently at the Essaness North Center theatre.

HOLQUIST

Leaves Detroit Circuit

Ben Wachnansky has resigned as general manager of the Jacob Schreiber theatres in Detroit, and will devote his time to operation of the Bijou, in which he is a partner with P. C. Schram.

Universal Re-Signs Jones

Universal has signed Buck Jones to a new contract calling for one serial and eight western features, starting April 15. He has two more scheduled under his present contract.

WHAT THE PICTURE DID FOR ME

Columbia

BEFORE MIDNIGHT: Ralph Bellamy—An average program mystery picture with a different twist. Played on Saturday to about average business. Pleased. Running time, 60 minutes. Played March 2.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

BEST MAN WINS, THE: Edmund Lowe, Jack Holt—Fair entertainment. Very good photography of deep sea diving.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BROADWAY BILL: Warner Baxter, Myrna Loy—Boy, oh boy! What a picture! Entertainment every minute.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BROADWAY BILL: Warner Baxter, Myrna Loy—The most thrilling race picture ever shown. The audience reaction resembled a real track race, shouting, standing up and pounding one another. Not one word of criticism; pleased everybody. Running time, 102 minutes. Played February 4-5.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

CAPTAIN HATES THE SEA, THE: Walter Connolly, Victor McLaglen—Very poor entertainment. No plot. Our patrons did not like it.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CARNIVAL: Lee Tracy, Sally Eilers, Jimmy Durante—Fair program picture. Little Dickie Walters very cute.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CARNIVAL: Lee Tracy, Jimmy Durante—A very good picture. Durante was very good and that's unusual.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

FIGHTING RANGER, THE: Buck Jones, Dorothy Revier—If your trade goes for westerns, this one will please. Played February 27-28.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

FOG: Donald Cook, Mary Brian—A fair mystery picture that seemed to please the Bargain Night crowd. Business average. Played February 19.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

FUGITIVE LADY: Florence Rice, Neil Hamilton—A very fine program picture. Did not draw any business to speak of but pleased all we did get.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

I'LL FIX IT: Jack Holt, Mona Barrie, Winnie Lightner—Fair comedy drama.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

JEALOUSY: Nancy Carroll—Good little program picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LADY BY CHOICE: May Robson, Carole Lombard—Very good work by May Robson. Very fine entertainment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LADY BY CHOICE: May Robson, Carole Lombard—A very pleasing program picture that failed to draw. Not the picture that "Lady for a Day" was. Pleased. Business below average. Running time, 85 minutes. Played February 13-14.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

ONE NIGHT OF LOVE: Grace Moore, Tullio Carminati—Wonderful singing by Miss Moore, but the picture is too high class for the average small town. The few who understand and appreciate better music enjoyed the picture. Not over 1 per cent of the people in small towns either like or appreciate grand opera and I hope there won't be many of this type. Running time, 82 minutes. Played January 23-24.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

PRESCOTT KID, THE: Tim McCoy—The usual western fans were satisfied. Business normal. Played February 23.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WHIRLPOOL: Jack Holt, Jean Arthur, Lila Lee—A swell picture that will please any audience. You can always count on Jack Holt to deliver when you advertise his pictures. This one especially pleased on a weekend showing and business was better than average, against a basketball tournament just across the street. Played March 1-2.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

WHITE LIES: Fay Wray, Victor Jory—The audience response to this program picture was satisfactory but I consider the picture below average.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

First National

BABBITT: Aline McMahon, Guy Kibbee—Good team. Not as good as "Big Hearted Herbert."—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BABBITT: Guy Kibbee, Aline MacMahon—Another good one with this team of funsters, but not quite the hit with our patrons that was "Big Hearted Herbert." Still it pulled and it pleased, so that's that. Running time, 74 minutes. Played February 15-16.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

BABBITT: Aline MacMahon, Guy Kibbee—Another wow of a picture by this company that seems to make them all good nowadays. Funny, clean and entertaining. What more do you want for a good show? Played February 26-27.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

FLIRTATION WALK: Ruby Keeler, Dick Powell—Very fine musical. Pleased everyone. West Point scenes splendid.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FLIRTATION WALK: Dick Powell, Ruby Keeler, Pat O'Brien—A splendid picture to good business. Powell, Keeler and O'Brien all good. One of the best musicals to date and at the height of the musical cycle would have outgrossed any musical for us. The West Point atmosphere helps to put this one over. Play it up big; you won't be disappointed. Running time, 97 minutes. Played February 18-19.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

FLIRTATION WALK: Dick Powell, Pat O'Brien, Ruby Keeler—A very fine picture late in playing. No doubt produced with cooperation of the army and for that reason the audiences made one criticism that there was too much drilling and countermarching. Pat O'Brien the best we have had him in, and Ruby Keeler comes through with a nice performance. Warners know how to produce musicals.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FLIRTATION WALK: Dick Powell, Ruby Keeler—One of the finest entertainments we ever played. Everything in this picture to satisfy any audience. Singing great. The whole story very entertaining and a wonderful background, and Dick Powell certainly made us natives take notice of him as an actor as well as a singer. All the cast was fine. 100 per cent entertainment. Played February 24-25.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronge.

FLIRTATION WALK: Dick Powell, Ruby Keeler, Pat O'Brien—A wonderful production. Many said it the best they had seen for a long time.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

GENTLEMEN ARE BORN: Franchot Tone, Jean Muir, Margaret Lindsay, Ann Dvorak—Failed to draw but was a good picture and those who came commented favorably. Nobody in the cast to draw them in. However, it was a good cast at that and good performances. Just one of those pictures that do not bring them in. Running time, 75 minutes. Played February 4-5.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

I SELL ANYTHING: Pat O'Brien, Ann Dvorak—Splendid entertainment. Funny and clean, and satisfied a good crowd. Pat O'Brien is certainly getting a following in this town. Played February 22.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RED HOT TIRES: Lyle Talbot, Mary Astor—This makes an excellent Friday-Saturday picture, has plenty of action, and some real crash-up scenes that I think were from the Indianapolis races. Running time, 61 minutes.—Fred E. Pennell, "The Cozy" Theatre, Decatur, Mich. General patronage.

Fox

BABOONA: Mr. and Mrs. Martin Johnson—A very fine animal picture. Everyone raved about it. Played it one day and to a full house against all kinds of competition. Nearly a two-day picture. Running time, 72 minutes. Played February 28.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

BABY TAKE A BOW: Shirley Temple, James Dunn, Claire Trevor—This was a great picture and did a very remarkable business; in fact, when we play Shirley Temple, we always do a good business. I hope she stays this way. Recording good and print perfect. The Detroit exchange always has good prints. Running time, 73 minutes. Played March 1-2.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Mostly children patronage.

BACHELOR OF ARTS: Tom Brown, Anita Louise—College story hampered by weak plot and a director who kept his hero a kiddish sap all the way. Not grown-up enough for adult patronage. Played February 24-25.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

BRIGHT EYES: Shirley Temple, James Dunn, Jane Darwell, Judith Allen, Lois Wilson—This is without doubt the best Shirley Temple picture to date. Business very satisfactory. Played February 22-23-24.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

CHARLIE CHAN IN PARIS: Warner Oland—A very good mystery story. About the best Charlie Chan picture so far. Everyone liked it. Running time, 70 minutes. Played February 23.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

COUNTY CHAIRMAN, THE: Will Rogers—Same as usual. Will Rogers always pleases, but strange as it seems, I receive more remarks concerning the acting of Stepin Fetchit. I wish Fox would leave Will cut loose with more of his wisecracks, his own original ones. Too much time lost with the other characters. If you played "Judge Priest" you will find this picture to be on the same par. Very good. Running time, 80 minutes.—Fred E. Pennell, "The Cozy" Theatre, Decatur, Mich. General patronage.

COUNTY CHAIRMAN, THE: Will Rogers—As usual, everybody liked this Rogers picture. If we could get some decent weather this winter, Fox would lift the mortgage off the old homestead, but with snow drifts and icy roads every show night we are just getting by.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

DAVID HARUM: Will Rogers—Good Rogers picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

FIRST WORLD WAR, THE: The most comprehensive pictured document of the great world conflict yet. Not the least of the credit for the success of this vast compilation must go to the announcer, Pedro de Cordoba. He does a grand job in his explanatory remarks. This is a natural for a tieup with the American Legion which is what we did with very satisfactory results all around. Running time, 76 minutes. Played February 13-14.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HELLDORADO: Richard Arlen, Madge Evans—Not much to it, but will get by on week-end date. You will only be fooling your customers if you advertise as a big picture. Running time, 75 minutes. Played February 15-16.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

HELLDORADO: Richard Arlen, Madge Evans—Something different that clicked decidedly well for us. Henry Walthall, the great old trouper, turned in a nice performance in a role that was pathetically funny at times. Fine for week-end change. Played February 22-23.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HELL IN THE HEAVENS: Warner Baxter, Conchita Montenegro—This is a fine picture; fit for a

Sunday date. Business good. Played January 2-3.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

JUDGE PRIEST: Will Rogers—Everybody likes Will Rogers, so everyone was pleased with this picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LOTTERY LOVER: Lew Ayres, "Pat" Paterson—In spite of a good cast and story, this failed to rise above a fair program offering. Drew the poorest midweek business we have ever had and the satisfaction to those who did come out was just about nothing minus. Running time, 82 minutes. Played February 6-7.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LOVE TIME: "Pat" Paterson, Nils Asther—This is only fair entertainment. I would not advise any exhibitor to play it. No good at Box Office. Played January 12-13.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

MARIE GALANTE: Spencer Tracy, Ketti Gallian—This is a fine show. Everyone well satisfied. Business above average. Played January 23-24.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

MR. SKITCH: Will Rogers, Zazu Pitts—Old but good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

365 NIGHTS IN HOLLYWOOD: Alice Faye, James Dunn—A nice little program picture with some good comedy, plenty of pep, some singing by Alice Faye, who is about as popular with my patrons as Jean Harlow. Mitchell and Durant furnish some laughs with their antics. Running time, 81 minutes. Played February 11-12.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

365 NIGHTS IN HOLLYWOOD: Alice Faye, James Dunn—Clever comedy drama of Hollywood and a fake dramatic school. Pleased. Played February 22-23.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

UNDER PRESSURE: Edmund Lowe, Victor McLaglen—More action than the usual western. Men liked it, but women did not seem to care so much for it. It certainly gives you an idea of how they dig tunnels under rivers. Be sure and run it on your "western" night.—L. G. Tewksbury, Opera House. Stonington, Maine. Small town patronage.

WHEN A MAN'S A MAN: George O'Brien—An out of the ordinary western with excellent cast and a story by Harold Bell Wright everyone has read. If you ever play a western on Sunday here's one.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

WHITE PARADE, THE: John Boles, Loretta Young—This is a real picture, one you can afford to push. Jane Darwell almost stole the picture and if she doesn't go far we are no judge of what people want. She is on the Marie Dressler type and if properly handled should make a big hit. Running time, 80 minutes. Played February 6-7.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

WHITE PARADE, THE: Loretta Young, John Boles—As near one hundred per cent as anyone can ask. We had well pleased patrons, and they came in a pouring rain at that. There's comedy, romance, pathos in this tale laid within a hospital and concerning itself mostly with the student nurses and their activities. This might sound as if the picture were "dry," but it is far from that. Play it and please your patrons and your purse. Played March 3-4.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

WHITE PARADE, THE: John Boles, Loretta Young—This is one fine picture. Play it. Excellent business. Played January 26-27.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

GB Pictures

EVERGREEN: Jessie Matthews, Sonnie Hale—Too much cannot be said in praise of this picture. Good entertainment and catchy music, it has everything. However, the unknown names did not draw what the picture deserved, but those who took a chance felt well repaid. Played February 18-19.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

Mascot

MARINES ARE COMING, THE: William Haines—A picture for the masses. The class business won't like it but the good old bread and butter crowd will eat it up. It's the old Haines, and in a picture as good as when Metro used to star him. Pleased about 85 per cent. Business above average. Running time, 70 minutes. Played March 1.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

MGM

BAND PLAYS ON, THE: Robert Young, Stuart Erwin, Betty Furness—The All-American college romance well done in a down to earth educational as well as entertaining production. Average business. Running time, nine reels. Played February 14-16.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

BAND PLAYS ON, THE: Robert Young, Stuart Erwin—Good entertainment for the whole family.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BAND PLAYS ON, THE: Robert Young, Stuart Erwin—Just another football picture that pleased those who came, and there weren't many. Business below average. Running time, 85 minutes. Played February 26.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

BIOGRAPHY OF A BACHELOR GIRL; Ann Harding, Robert Montgomery—Fair adult entertainment. Metro should give better stories than this one to Harding and Montgomery.—Leo C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BIOGRAPHY OF A BACHELOR GIRL; Ann Harding, Robert Montgomery—Here is a great disappointment. Some reviews were good, but picture is too long and too much dialogue. Shelve it if you can. Played to worst business in our history. Running time, 84 minutes. Played February 25-26.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

DAVID COPPERFIELD: W. C. Fields, Freddie Bartholomew, Frank Lawton, Edna May Oliver—A mighty masterpiece of the screen, Fields at his best as Micawber. This picture should go far in winning outstanding rewards for the best production of 1935. Everyone liked it. It is a picture you will be proud to present. Average business. Running time, 13 reels. Played February 17-19.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

EVELYN PRENTICE: Myrna Loy, William Powell, Una Merkel—Good picture of its type. Myrna Loy is liked and we will always give three cheers for Una Merkel. She supplies the comedy that is always needed with these pictures of the criminal lawyer and the inevitable trial that goes with them.—A. E. Hancock, Columbia Theatre, Columbia City, Ida. General patronage.

FORSAKING ALL OTHERS: Joan Crawford, Clark Gable, Robert Montgomery—A romantic comedy, based on Broadway stage success. Outstanding in every respect. Played February 10-12.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

FORSAKING ALL OTHERS: Joan Crawford, Clark Gable, Robert Montgomery—Very pleasing comedy romance. Stars perfectly cast. Entertainment for the masses.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GAY BRIDE, THE: Carole Lombard, Chester Morris—Lively and gay entertainment. Lombard very good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HAVE A HEART: Jean Parker, James Dunn—A simple little story, well acted and obviously produced with little expense, but it pleased our patrons perfectly, which the more expensive and elaborate films very often do not. Fifteen years of experience as an exhibitor compels us to believe that there is very little relation between the cost of a production and the satisfaction it gives our audience. Running time, 82 minutes. Played March 1-2.—G. A. Van Fradenburg, The Valley Theatre, Manassa, Col. Farming community patronage.

METRO GOLDWYN MAYER PICTURES: I am reporting on Metro pictures in a group because I have failed to pick a poor Metro picture in the last three years. There have been a few which have not been up to standard at the box office, but they were all good pictures. Excellent direction, marvelous photography, good recording. What more can an exhibitor ask for?—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

MERRY WIDOW, THE: Maurice Chevalier, Jeanette MacDonald—Several exhibitors reporting in this department claim that this picture is over the heads of small town audiences, but I can't quite agree with them, as we have plenty of people in this town that appreciate high class music, just as much as they do in the city, and is this picture a honey! It's a good thing that the audiences of some exhibitors writing in these columns don't see the remarks they make about them. Played February 20-21.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

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MERRY WIDOW, THE: Maurice Chevalier, Jeanette MacDonald—This one should get by with any type of audience. The plot is "goofy," but this seems to be quite universal for this type of show. It presents a lot of very fine dancing scenes, good music and a bunch of gags that are not half bad. Running time, 100 minutes. Played February 22-23.—G. A. Van Fradenburg, The Valley Theatre, Manassa, Col. Farming community patronage.

NIGHT IS YOUNG, THE: Ramon Navarro—Navarro and Miss Laye very good. Pleasing entertainment for the ladies especially. Very fine singing.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PAINTED VEIL: Greta Garbo—Good story, well played by all the cast. Garbo is not the draw she used to be.—Leon C. Bolduck, Majestic Theatre, Conway, N. H. General patronage.

PAINTED VEIL, THE: Greta Garbo, Herbert Marshall, George Brent—My patrons commented favorably, but Garbo does not bring them in like she once did and the picture did not draw. Running time, 86 minutes. Played January 28-29.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

STUDENT TOUR: Charles Butterworth Jimmy Durante—My patrons seemed to enjoy this picture very much. Although Durante was the star, he wasn't so loud as usual and this seemed to please. The rowing races were very enjoyable and we had lots of nice compliments on the show. Running time, 87 minutes. Played February 13-14.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

STUDENT TOUR: Charles Butterworth Jimmy Durante—A mighty good entertaining picture. Funny, clean and interesting. Lots of good comedy. Gave good satisfaction. Played February 28-31.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

WICKED WOMAN, A: Mady Christians—Good strong drama. Miss Christians very good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WICKED WOMAN, A: Mady Christians—A pleasing surprise. This picture is very entertaining and pleased 95 per cent. Business above average. This new star of Metro's will bear watching. It just occurs to me that they may be grooming her for Garbo's place—if, when and how. Running time, 74 minutes. Played February 22.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

WINNING TICKET, THE: Leo Carrollo, Louise Fazenda—Not heavy but a good Saturday comedy for a change.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

Monogram

FLIRTING WITH DANGER: Robert Armstrong, Marion Burns—Pretty good comedy situations providing laughs, which is something. Running time, 70 minutes. Played February 13-14.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

GIRL O' MY DREAMS: Mary Carlisle—This somewhat formula story of college life appealed to our patrons and did well on a double bill with "White Lies."—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

REDHEAD: Bruce Cabot, Grace Bradley—Nothing extra, just fair.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

REDHEAD: Bruce Cabot, Grace Bradley—Good entertainment on a surprise showing that pleased the patrons. Recording very poor, but we have never used a Monogram but did not sound as though it had been made in a barrel. Grace Bradley should go places with her looks and charming voice. Running time, 76 minutes. Played February 23.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SHOCK: Ralph Forbes, Gwenllian Gill, Monroe Owsley—Good picture. Pleased.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

SING SING NIGHTS: Conway Tearle, Mary Doran—This is a good entertaining picture. Story interesting, well acted and gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

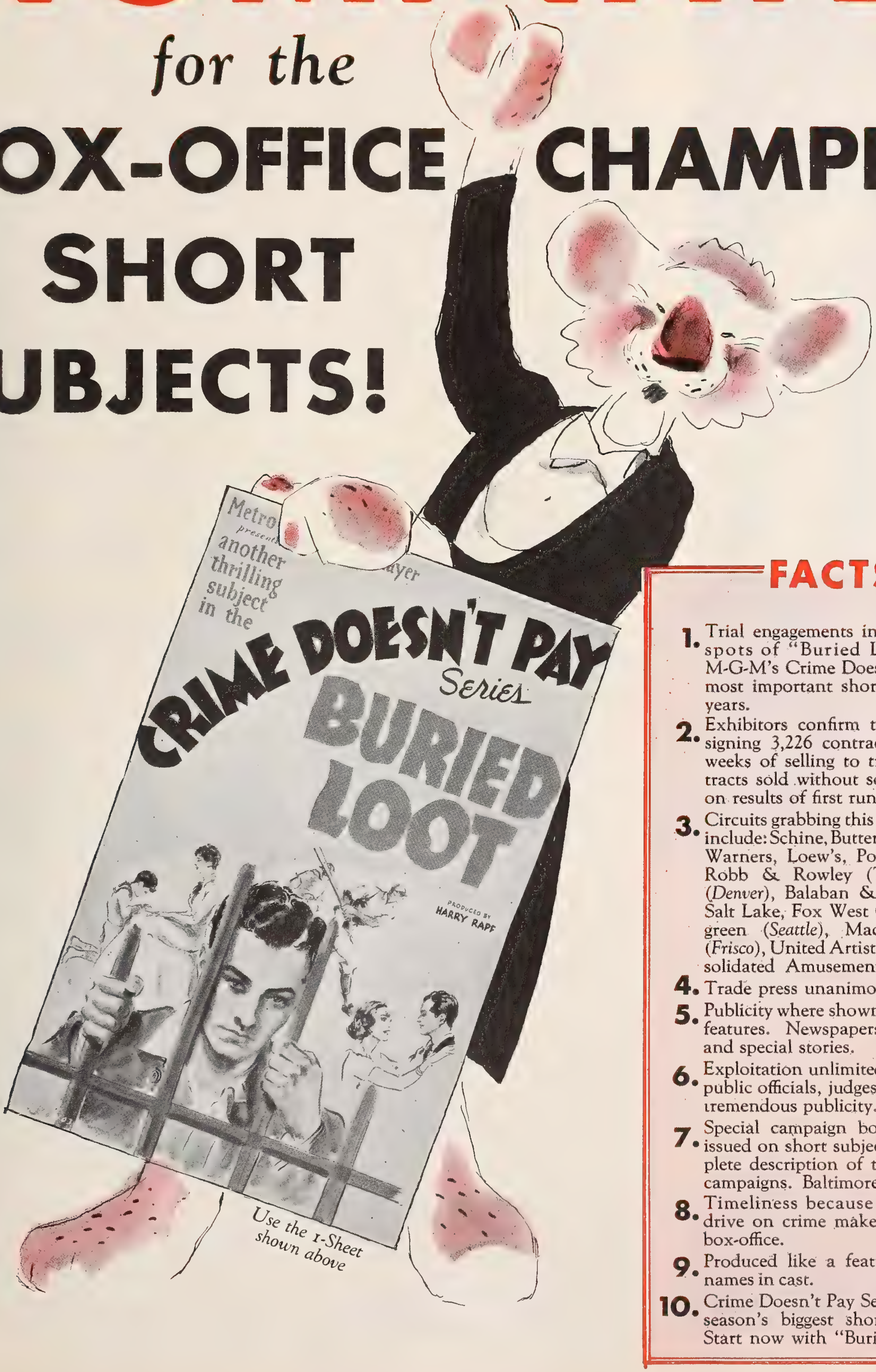
STAR PACKER, THE: John Wayne—Just another western picture. Same old thrills, blood-thunder two-gunners. You could cut out all the unnecessary nonsense and have just a good two-reeler. Average business. Running time, six reels. Played February 21-23.—A. F. Affelt, Iosco Theatre, Oscoda, Mich.

TEXAS TERROR: John Wayne—While this is as unoriginal as most independently produced westerns, it

(*Continued on page 60*)

NOMINATED

for the BOX-OFFICE CHAMPION *of* SHORT SUBJECTS!



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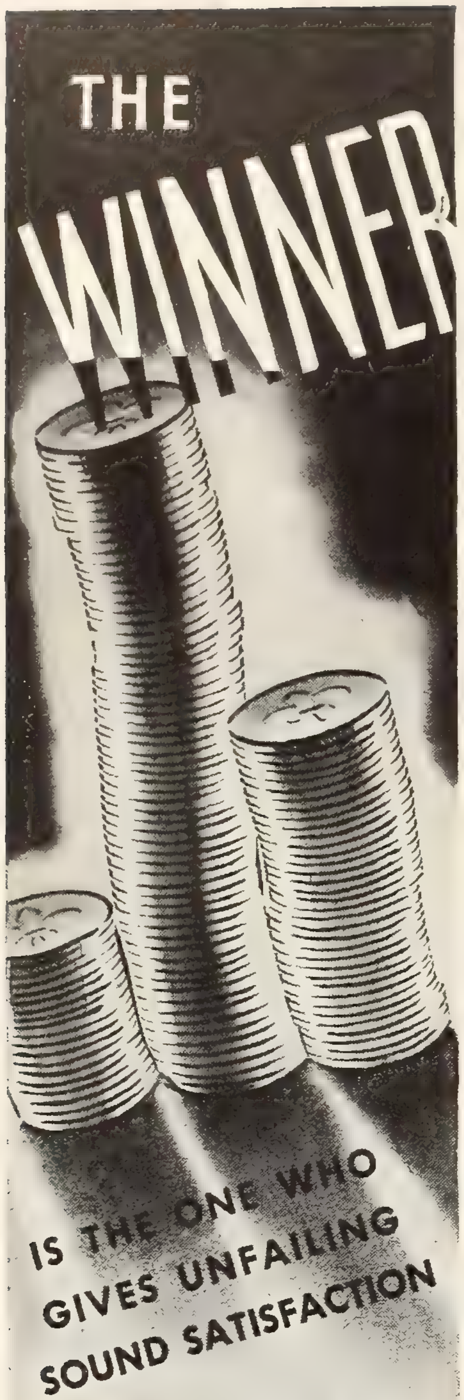
FACTS!

1. Trial engagements in 32 first-run key spots of "Buried Loot" establish M-G-M's Crime Doesn't Pay Series as most important short subject idea of years.
2. Exhibitors confirm trade opinion by signing 3,226 contracts in first three weeks of selling to trade. Many contracts sold without solicitation. Based on results of first runs.
3. Circuits grabbing this sensational short include: Schine, Butterfield, Comerford, Warners, Loew's, Poli, Hall (*Dallas*), Robb & Rowley (*Texas*), Huffman (*Denver*), Balaban & Katz, Publix of Salt Lake, Fox West Coast, Fox Evergreen (*Seattle*), MacNeill & Naify (*Frisco*), United Artists (*Portland*), Consolidated Amusement (*Honolulu*), etc.
4. Trade press unanimous in praise.
5. Publicity where shown tops space given features. Newspapers run editorials and special stories.
6. Exploitation unlimited. Screenings for public officials, judges, police etc. bring tremendous publicity.
7. Special campaign book, biggest ever issued on short subject, contains complete description of tried and proven campaigns. Baltimore, for instance.
8. Timeliness because of nation-wide drive on crime makes it a natural at box-office.
9. Produced like a feature with feature names in cast.
10. Crime Doesn't Pay Series is to be next season's biggest short subject topic. Start now with "Buried Loot."



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is, nevertheless, entertaining and should go over well enough with the western addicts. I have noticed, as other exhibitors have reported, that the hand-to-hand battles in the average western of today are less convincing than those of the old days. The actors noticeably pull their punches and seem awkward when fighting. Many of the westerns are also sadly lacking in feminine leads who are really attractive and talented.—J. W. Noah, New Liberty and Ideal theatres, Fort Worth, Texas. General patronage.

TRAIL BEYOND, THE: John Wayne—An extra good outdoor picture that did better than average Saturday business. Wayne generally popular here and given this kind of action picture helps. Running time, 58 minutes. Played February 23.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

Paramount

BEHOLD MY WIFE: Sylvia Sidney, Gene Raymond—Good picture that pleased and drew average Sunday-Monday business. Not special, but in spots where Sylvia Sidney is popular, this picture is worth the best place on the week's program. Running time, 79 minutes. Played February 17-18.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small patronage.

CAR 99: Fred MacMurray, Ann Sheridan, Sir Guy Standing, Frank Graven—Tale of the Michigan State Police, with plenty of comedy and a romance interspersed with the action. Pleased young and old. Played March 1-2.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

CLEOPATRA: Claudette Colbert, Warren William, Henry Wilcoxon—This is a marvelous production, but no good at the box office. Very poor business. Played February 9-10.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

COLLEGE RHYTHM: Joe Penner, Jack Oakie, Lanny Ross, Lyda Roberti, Helen Mack, Mary Brian —The best one from Paramount this year. It's good for extra playing time. A great one for the young folks as it has comedy, music and dancing. A picture like this one always draws better for us than the so-called classics. It is a pleasure to play pictures that are good enough to draw strange faces to your theatre. "College Rhythm" is an attraction that will make you money. Played March 2-3.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

DOUBLE DOOR: Mary Morris, Evelyn Venable—This picture was not as bad as I had expected after reading some reviews. It is just a fair program picture of the mystery type, but it appealed to me because of the absence of the super detective from Scotland Yard who appears in most mysteries. Fair audience response.—J. W. Noah, New Liberty and Ideal theatres, Fort Worth, Texas. General patronage.

GILDED LILY, THE: Claudette Colbert—Here is a picture that to me equaled "It Happened One Night" for pure, unadulterated entertainment. However, things just happened around town so that we didn't get a chance on the second night. I still say that it's a swell picture and will please 100 per cent. Business slightly below average. By the way, Clark Gable will have to watch this fellow MacMurray. He is a sure winner. Play him up. Running time, 80 minutes. Played February 24-25.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

GILDED LILY, THE: Claudette Colbert—And what a show. Get behind this.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

HERE IS MY HEART: Bing Crosby—I am reporting this after the first day's run and don't know what it will do tonight, but if comment means anything, and it generally does, we should have a satisfactory second night. Pleases the Crosby fans. Business about average. My only suggestion that they use another leading lady with Bing next time. Running time, 76 minutes. Played March 3-4.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

IT'S A GIFT: W. C. Fields, Baby LeRoy—Failed to draw and too much Fields for most of my fans. However, it was funny and had a lot of laughs for those who are looking for an overdose of comedy. Running time, 68 minutes. Played February 13-14.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

IT'S A GIFT: W. C. Fields, Baby LeRoy—Opinion divided on this. Those who came expecting to see and hear Baby LeRoy were very much disappointed. He was advertised as having a considerable part, but hardly showed up at all. Business normal. Played March 2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LIMEHOUSE BLUES: George Raft, Jean Parker, Anna May Wong—Just a program picture. Jean Parker terribly miscast and can you imagine her type as a Limehouse pickpocket. My patrons do not care much for pictures with a Chinese atmosphere. Played Febrary 8-9.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, W. C. Fields—The biggest midweek business we have ever enjoyed and the patrons ate it up. If there ever was a small town picture here it is, and the whole family can come, too. May not be Broadway's idea of entertainment, but it's got Main Street written all over it. Running time, 73 minutes. Played February 20-21.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NOW AND FOREVER: Shirley Temple, Gary Cooper—Old but owing to the fact that it is one nice picture and also that has the biggest little star in the cast, this one did the business and greatly pleased. You can't go wrong. If you have not played this to date, grab it and step on it. Running time, 82 minutes. Played February 10-12.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

OLD-FASHIONED WAY, THE: W. C. Fields, Baby LeRoy—This is a good comedy for Fields' fans and gave plenty of laughs. My patrons, however, do not seem to go for him in a big way. Outright comedies do not draw well here. Running time, 71 minutes. Played January 30-31.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

ONE HOUR LATE: Joe Morrison—A dandy program picture which satisfied them all. Joe Morrison, the new star, handles his part in the picture with ease. A corking good drama, with something doing every minute. Average business. Running time, 8 reels. Played February 5-7.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

PRESIDENT VANISHES, THE: Edward Arnold, Arthur Byron—My public just didn't go for this one and I can't say that I blame them. It is just another picture with a fantastic title and it takes more than that to get them in. Another of Paramount's mistakes as far as I am concerned. Just no business at all; none the first day, less the second and that is the story of the "President Vanishes." From the reaction I gathered later it was generally and unanimously disliked. I knew that when I checked up the business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PURSUIT OF HAPPINESS, THE: Joan Bennett, Francis Lederer—It's bundling time in an old American homestead. Enough belly-laughs to keep you in good humor for a week. Average business. Running time, 8 reels. Played February 3-4.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott, Chic Sale—Zane Grey's greatest outdoor picture of the vanishing pioneer. Well done, very good acting. Pleased them all. Average business. Played February 8-9.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

SHE LOVES ME NOT: Bing Crosby, Miriam Hopkins—Guess we played this one too old, for something was decidedly wrong as it failed to pull them in. Pleased fairly well but did not deserve a three-day run any way you look at it. Running time, 85 minutes. Played February 17-18-19.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SHE LOVES ME NOT: Bing Crosby, Miriam Hopkins—A good picture. Crosby's are always good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

WAGON WHEELS: Randolph Scott, Gail Patrick—This picture could have been better and it appeared that it was cut too short. It does not follow Zane Grey's original "Fighting Caravan," and is nothing like the book. More money should have gone into this picture, but my patrons seemed to enjoy it. Running time, 56 minutes. Played January 25-26.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

WAGON WHEELS: Randolph Scott—Just what it takes to keep the cashier busy and the patrons smiling. The youngster, Billie Lee, just about walked away with the picture. Hope we see more of him. He's great. Running time, 57 minutes. Played February 8-9.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WINGS IN THE DARK: Cary Grant, Myrna Loy —A very good story. A number of impossible stunts, which seem too far advanced in regards to present flying conditions. Average business. Running time, seven reels. Played February 21-23.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronge.

WINGS IN THE DARK: Myrna Loy, Cary Grant —A wonderful picture for Saturday. Action, stars and everything. Not strong enough for Sunday.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

YOU BELONG TO ME: Lee Tracy, Helen Mack, Helen Morgan—This is a picture that is sure to please. Business very good. Played February 20-21.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

RKO

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—A splendid picture for the family. A good story well told.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CIMARRON: Richard Dix, Irene Dunne—This reissue did well considering the fact that it has been

(Continued on following page, column 1)

so widely played. It is a splendid picture.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

GAY DIVORCEE, THE: Fred Astaire, Ginger Rogers—Nothing I can say will add to what has already been said. A perfect musical and swell entertainment. Business above average. Running time, 107 minutes. Played February 20-21.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

GAY DIVORCEE, THE: Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton, Betty Grable—This picture in my own words is 13 reels of nothing, but it sure is a picture that seems to please everybody. It is a picture you'll want to play. Business very good. Played February 16-17-18.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

GRAND OLD GIRL: May Robson—Wonderful picture. If you can tie up with your schools, do so. May Robson is perfect as a high school principal.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HIS GREATEST GAMBLE: Richard Dix, Dorothy Wilson—The usual good performance of Dix was manifest in this picture. Richard is well liked with my patrons and his pictures are always up to the highest standard, and they came in droves to see him. Running time, 70½ minutes. Played February 15-16.—B. A. McConnell, Emerson Thearte, Hartford, Ark. Small town patronage.

HIS GREATEST GAMBLE: Richard Dix—Our patronage enjoyed this film but Dix is more appealing in action roles, "Cimarron" for instance—J. W. Noah, New Liberty and Ideal theatres, Fort Worth, Texas. General patronage.

KENTUCKY KERNELS: Wheeler and Woolsey—One of the best from this team, but didn't draw at all. Played it late, but should have done better. Running time, 75 minutes. Played February 27-28.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

RICHEST GIRL IN THE WORLD, THE: Miriam Hopkins, Joel McCrea—A very good program picture that pleased. Business above average. No kicks. Running time, 76 minutes. Played February 15.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

ROMANCE IN MANHATTAN: Ginger Rogers, Francis Lederer—Very, very good entertainment. Good family fare.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WEST OF THE PECOS: Richard Dix—Good western that seemed to please.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WEST OF THE PECOS: Richard Dix—Gave general satisfaction. Proved better box office than any show since early Fall. Played February 16.—C. W. Mills, Arcade, Sodus, N. Y. Family patronage.

United Artists

CLIVE OF INDIA: Ronald Colman, Loretta Young—Wonderful production and good picture, but *not* "Little Town." I am new in the picture game, but I have never yet made anything on a United Artists picture. I play all major productions but unless U. A. comes down, I will be forced to discontinue their product. To date I have found the advantages of playing such shows are as follows: To witness an unusually good production, to be alone with one's wife, and not to be bothered by the local "cops" parking for the night. Played March 4-5.—James Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

KID MILLIONS: Eddie Cantor—Eddie Cantor always pleases my crowd. This is very good. Color scenes very beautiful.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

KID MILLIONS: Eddie Cantor, Ann Sothern, Ethel Merman, Block & Sully—Producer insisted on a three-day run with the result we played to a small handful the third day. The first two days were much below the average for Eddie Cantor. Picture not as good as "Roman Scandals." Quite silly in spots. Running time, 92 minutes. Played February 17-18-19.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

KID MILLIONS: Eddie Cantor, Ann Sothern, Ethel Merman, Block & Sully—Entertainment plus. Give it the works. It's good.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

MIGHTY BARNUM, THE: Wallace Beery—A very fine picture. Beery very good as Barnum.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MIGHTY BARNUM: Wallace Beery, Adolphe Menjou—When you exploit this with the time worn circus adjectives and ballyhoo, you're in for a lot of trouble. It's not colossal, stupendous, amazing or the greatest show on earth. It's just Wallace Beery. Not that he's not plenty O.K., but you never get away from the fact that it is always Beery's personality and not another character. Pulled, but the reaction of patrons was split. Running time, 105 minutes. Played February 24-25-26.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PRIVATE LIFE OF DON JUAN, THE: Douglas Fairbanks—Very poor picture. No entertainment whatever. Keep away from it. if you can.—Leon C. Bol-

(*Continued on following page*)

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duc, Majestic Theatre, Conway, N. H. General patronage.

RUNAWAY QUEEN: Anna Neagle—Very poor entertainment. Did not please.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WE LIVE AGAIN: Anna Sten, Frederic March—Wonderful picture. But no box office draw in small towns.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

Universal

GUN JUSTICE: Ken Maynard—Good western.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William—Here is a great picture that has everything—stars, story and production. Belongs on your best days.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

IMITATION OF LIFE: Claudette Colbert—Here is a picture that stands out in a class by itself. This might have been a box office sensation to some exhibitors, but was a box-office flop for me despite the extensive campaign made on same. Nevertheless it deserves top honors for entertainment. There is some fine acting by every player in the picture. If you can get them in, they will be satisfied. Running time, 110 minutes.—Fred E. Pennell, "The Cozy" Theatre, Decatur, Mich. General patronage.

MAN WHO RECLAIMED HIS HEAD, THE: Claude Rains, Joan Bennett, Lionel Atwill—The impressive acting of Claude Rains is unforgettable. Story absorbing throughout. Personally thought it outstanding. However, it did not please all, many saying it was too horrible, and the contents of the bag carried by Rains was a mystery to others, which may be as well. It is something different in the line of entertainment. Running time, 81 minutes. Played February 20-21.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

MAN WHO RECLAIMED HIS HEAD, THE: Claude Rains, Joan Bennett—Unusual offering that gave very good satisfaction to patrons on a surprise preview. Advertised as a picture they might not care for but one they would talk about after seeing it, worked to advantage. Rains gave a great performance, but in general the picture has limited appeal. Running time, 80 minutes. Played February 2.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SECRET OF THE CHATEAU: Claire Dodd, Clark Williams—Nothing big but it clicked nicely on a surprise preview showing and kept the patrons laughing plenty. Running time, 69 minutes. Played February 16.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

STRAIGHT FROM THE HEART: Mary Astor, Roger Pryor, Baby Jane—Nothing much to this picture. Will do as a fair programmer.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

STRAIGHT FROM THE HEART: Baby Jane, Roger Pryor, Mary Astor—Only a programmer, could be worse, could be lots better. Baby Jane does all the acting. For a three-year-old she is aces high, and in another couple years should share honors with Shirley Temple. Picture was not box office for me. Story weak. Running time, 70 minutes.—Fred E. Pennell, "The Cozy" Theatre, Decatur, Mich. General patronage.

THERE'S ALWAYS TOMORROW: Binnie Barnes, Frank Morgan—Binnie Barnes lives up to expectations and the entire production pleased. Not a Saturday night type of picture, but the regular Saturday nighters didn't show up. Business normal. Played February 9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

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BORDERTOWN: Paul Muni, Bette Davis—A fine pirture. Muni and Davis very good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BORDERTOWN: Paul Muni, Bette Davis—A good picture and fine acting by both Muni and Bette Davis. Played on Friday and Saturday, but believe this picture would be better for other days. Not quite the action I expected and advertised. A good picture for those who like real acting. Running time, 90 minutes. Played February 1-2.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

CASE OF THE HOWLING DOG, THE: Warren William, Mary Astor—One of the best mystery stories we ever played. Great acting by the star and very interesting picture. Splendid satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SECRET BRIDE, THE: Barbara Stanwyck, Warren William—Very good picture that pleased.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SWEET ADELINE: Irene Dunne—Lots of people did not like this picture. Good singing by Miss Dunne.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Short Features

Celebrity

QUEEN OF HEARTS, THE: ComiColor Cartoon—A cartoon in colors. Just fair.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Columbia

COUNSEL ON DE FENCE: Harry Langdon—Good comedy. Running time, 2 reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

ONE TOO MANY: Leon Errol—I call this a good one and it got the laughs. Leon Errol makes the funniest drunk we have seen and it kept our audience in an uproar. It's hard to get a good two reeler and we wish they were all as good as this.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

SHOEMAKER AND THE ELVES: Color Rhapsodies—This is the second Color Rhapsody we have used and they are as good as the best. Running time, one reel.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

SHOEMAKER AND THE ELVES: Color Rhapsodies Series—A very fine cartoon. If you haven't used it, do so by all means. Running time, 1 reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

Educational

BILLBOARD GIRL: Bing Crosby Special—Bing Crosby is about as good as some old farmer on the screen. My audience doesn't like him. Running time, 2 reels.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

BLACK SHEPP, THE: Terry-Toons—A good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

BOOSTING DAD: Frolics of Youth—Good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GIMME MY QUARTERBACK: Baby Burlesks—Good for children and play it with a children's feature and it will go over. We played it with "Baby Take A Bow." Good print and very funny. Running time, 9 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Mostly children patronage.

GIRL FROM PARADISE, THE: Musical Comedy—A very good musical comedy. Night club shots of N. T. G. and girls made the boys sit up and take notice.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

GOOD LUCK—BEST WISHES: Musical comedy—Musical comedy type but has plenty of action. Got the laughs. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

TWO LAME DUCKS: Coronet Comedies—Good comedy for a Friday-Saturday booking. Running time, 18 minutes.—Fred E. Pennell, "The Cozy" Theatre, Decatur, Mich. General patronage.

Fox

COAST OF CATALONIA: Magic Carpet Series—Very good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CROSSROADS OF THE WORLD: Magic Carpet Series—Good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAN'S MANIA FOR SPEED: Adventures of the Newsreel Cameraman—All Adventures of Cameraman subjects good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MGM

BUM VOYAGE: Todd-Kelly—A very good Todd and Kelly. Good for Saturday.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

FATE'S FATHEAD: Charley Chase—An average Charles Chase. OK for Saturday or family night.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

GOOFY MOVIES: Our patrons do not like these. Number nine especially weak.—C. L. Niles, Niles Theatre. Anamosa, Iowa. Small town patronage.

IRELAND, THE EMERALD ISLE: FitzPatrick Traveltalks—The class of the colored shorts are this series. All good. This one excellent.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

RAINBOW CANYON: FitzPatrick Traveltalk—Don't, for your own sake and your patronage's, pass this one up. Received more comments on this than any short ever played. Very beautiful subject, and worthy of any screen's presentation. Running time, 10 minutes.—Fred E. Pennell, "The Cozy" Theatre, Decatur, Mich. General patronage.

Paramount

BE KIND TO ANIMALS: Popeye The Sailor—Popeye's bass voice which did so much to popularize him is missing in this cartoon; having been supplanted by another. Just average and only passable.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

LET'S YOU AND HIM FIGHT: Popeye The Sailor—Good Popeye. Always good. Running time, 1 reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

WHEN MY SHIP COMES IN: Betty Boop Cartoon—A good Betty Boop cartoon; a whole lot of truth to this cartoon.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

RKO

BIG MOUTHPIECE, THE: Chick Chandler.—Fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THIS BAND AGE: Headliner Series—A very excellent musical short and good for anybody's Sunday.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

United Artists

MAIL PILOT, THE: Mickey Mouse—Might have been okay if had it all, but was between 40 and 50 strips taken out of print I received, making it low class rating. Running time, 8 minutes.—Fred E. Pennell, "The Cozy" Theatre, Decatur, Mich. General patronage.

TORTOISE AND THE HARE: Silly Symphonies—A knockout Silly Symphony. Good anywhere.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

Universal

KNICKERBOCKER KNIGHTS: Mentone Series—Another good vaudeville short. These are favorites with our patrons. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

TOYLAND PREMIERE: Cartune Classics—An excellent colored cartoon. Give preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

Warner Vitaphone

MIRRORS: Melody Masters—Very good musical subject.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MR. AND MRS. IS THE NAME: Merrie Melodies—These Warner colored cartoons are improving. This one is excellent.—C. L. Niles, Niles Theatre, Anamosa, Iaw. Small town patronage.

WINNAH, THE: Arthur and Florence Lake—A good musical from Warner with plenty of comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

Miscellaneous

ONCE UPON A TIME: All in Color "Cartoon"—This is a cartoon loaned free of charge and they give you advertising free and pay the transportation both ways. This is a great picture and it teaches safety for the children. Get into the schools and it will make money for you. Address Metropolitan Life Ins. Co., 1 Madison Avenue, New York, N. Y. We did a great business on it. Hope that some of you will try it. Running time, 12 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Mostly children.

Now GET this, Big Feature!

I MAY BE SHORT

but

I'm powerful .... in names, in entertainment, in box-office draw.

I make people laugh .... and you know that's what they come for.

I snap up a program .... keep it moving, peppy, exciting.

I furnish names for the marquee that rival yours for brilliancy.

I make profits for the exhibitor.

I am an *Educational Pictures* short subject, and I'll give you a run for the money any time.

JOE COOK
BUSTER KEATON
SYLVIA FROOS
TOM HOWARD
EASY ACES
YORK and KING
HAP HADLE Studio

E. W. Hammons Presents

ERNEST TRUEX

in

"OBJECT NOT MATRIMONY"

Produced by Al Christie

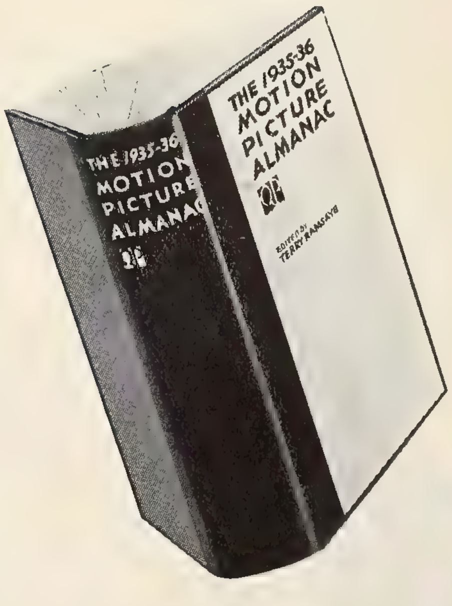
"Truex scores... grand little comedian". *Film Daily*

COMING

BUSTER KEATON in "Hayseed Romance" • **JOE COOK** in "A Nose for News"

Educational Pictures
THE SPICE OF THE PROGRAM

Distributed in U.S.A. by
Fox Film Corporation


THE 1935-36
MOTION
PICTURE
ALMANAC
THE 1935-36
MOTION
PICTURE
ALMANAC
EDITED BY
TERRY RAMSAYE

recording the historic and exciting events of a
momentous year in motion picture industry progress

now in preparation

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BARGAIN MANAGERS

Letters received by this department from managers protesting against the generally unfair break given theatremen are not always confined to the length of the working day or the absence of a day off each week. There are also pointed comments on the question of managerial remuneration as compared to the salaries received by stage hands, projectionists and other protected classes of theatre employee.

There are numerous instances where the manager's salary is less than others on the weekly house payroll, but for this condition he is not entirely blameless.

Let's not kid ourselves that every manager is doing a whale of a job or, for that matter, is trying to. It may be said there are four classes of theatremen: First, the boy who has plenty on the ball and shows it. Second, the bird who has the stuff, but won't work at it. Third, the lad who isn't tops as a showman but breaks his arm trying. And fourth, the chap who doesn't know and doesn't try.

Granted that if the manager is the head man, that if he tells the help what to do, how to do it and when, that if he puts on his own campaigns, takes care of the bookings, properly represents the theatre in his community, etc., etc., and etc.—then he is entitled to top money. But of course the solution isn't so simple, and any attempted classification of managers into the four above classes would be far from our idea of a pleasant day's pastime.

However, there is little doubt but that the industry would benefit were some such move encouraged. There is too much hit and miss—too much fancy chiselling in setting salaries.

There is no such thing as a bargain in managers. Able showmen will not stay bought for less than they deserve. A manager whose greatest virtue is that he will work for peanuts is no more a bargain than a cheap pair of pants—they both have a tendency to shine in the wrong places.

▽ ▽ ▽

ACCOMPLISHMENTS OF 1935

Month after month, the results of the Quigley Awards point to definite conclusions that more likely than not enhance the prestige of the Competitions in the business of the motion picture. The seven successful promotions among 1934 winners established the Quigley project as a reliable source of proven manpower. The presentation of the Grand Awards by the Vice-President of the United States, to quote Terry Ramsaye, "conveyed to official Washington a suggestion that the motion picture is an industry entitled to serious consideration for other purposes than taxation and publicity-seeking legislation".

Yet more has already been accomplished in the first two months of 1935.

FIRST, the unprecedented cooperation obtained from the executive officers of the United States Military Academy in the presentation at West Point of the January Silver to Harry Crull, who did so excellent a job of publicizing "Flirtation Walk".

"Such a picture," said Col. Wilson, Acting Superintendent, "is beneficial . . . for the reason that the more the citizens of the United States know about their Academy, the more interest and pride they will take in its accomplishments. We are deeply appreciative of your efforts. . . ."

SECOND, the higher quality of the February entries as compared with those of last June, when "Fuzzy" Knight won his first Award. February was distinguished not only by the first winner to repeat, but also by a greater number of top-line showmen previously unrepresented, who left the side lines and threw themselves vigorously into the battle.

THIRD, the gratifying showing made by managers in the metropolitan neighborhoods and in other subsequent runs, especially Ed Douglas, the "Bronze" winner, and Cress Smith who took down a "First". With little enough to spend and in the face of tough big city opposition, these New York and Pittsburgh showmen gave ample proof that the first-runs do not always skim every drop of exploitation cream.

Thus the Awards make steady progress in advancing the industry's prestige, the box office grosses, the fortunes of participating theatremen. For these good reasons, the Quigley project has well earned the high endorsement of those it strives to serve.

▽ ▽ ▽

This week's take-a-bow department features Phil Chakeres, president, Chakeres-Warner Corporation, Springfield, Ohio, who regularly sends out lists of current showings at his seven theatres to blind persons in that area. Pictures containing more sound than action are emphasized and passes are enclosed. Secretary of local welfare association states this courtesy is considered a huge treat by the blind as attendance at the theatres helps to break up the monotony of their long days.

A-Mike Vogel

AWARD CEREMONIES HELD AT WEST POINT

Harry Crull, January Winner, Honored at Presentation by Military Academy Officers

by A-MIKE VOGEL

In a colorful ceremony under the historic elms of West Point and in the presence of distinguished ranking officers, special cadet honor guard and representative theatremen, on March 6, Manager Harry W. Crull, received the Quigley January Silver plaque from Col. Walter K. Wilson, C. A. C., Acting Superintendent and Executive Officer of the United States Military Academy. (See photo in picture section.)

The presentation was marked by the high praise of Col. Wilson who expressed his appreciation, as follows, of Crull's efforts on "Flirtation Walk," the campaign which won the January honors for the Long Island Round Tabler of Loew's Valencia, Jamaica, in Bill Downs' division.

"Mr. Crull, I extend to you my hearty congratulations and take pleasure in presenting this plaque. The reaction to the picture 'Flirtation Walk' was very favorable. Such a picture, which portrays the life of a cadet, is beneficial to the Military Academy for the reason that the more the citizens of the United States know about their Academy, the more interest and pride will they take in its accomplishments. We are deeply appreciative of your efforts in helping to make this picture a success."

Congratulations were also extended to Crull by Lieut. Col. Robert L. Eichelberger, Adjutant, United States Military Academy, and Lieut. M. P. Echols, Press Relations Officer and technical advisor on the production of "Flirtation Walk." Also present, among others, were Freddy Jablons, publicity chief, Loew's Valencia, and your Chairman.

The honor guard was headed by Cadet Officer of the Day, Thos. J. Ghent, Jr., of New Jersey; Cadet Officer of the Guard, Willard G. Root, of Michigan and the following cadets: R. W. Breaks, of Indiana; Benj. M. Warfield, of Florida; John Heintges, of Kentucky, and Frank Oliver, of Georgia.

Following the presentation, Col. Wilson conducted the visitors through the Administration Building, detailing the history of various historical trophies and explaining the mechanics of the cadet daily routine.

Lieut. Echols then took the party in charge and motored the theatremen on a tour of the reservation in which visits were made at various points of interest including the famed "Flirtation Walk" from which the title of the picture was taken.

▽

The suggestion for the presentation at West Point and the preliminary arrangements are credited to Freddy Jablons, whose invaluable assistance is hereby acknowledged. A bow also to Lieut. Echols for his splendid cooperation and to Harry Crull, who left a sick bed to be on hand.

NOW PLAYING
CLUE CLUB

Press Book Cover Becomes Display

Press Sheet Furnishes By-Product Value

That's what Bill Yearsley calls it—"getting by-product values out of the press sheet" illustrating what he did recently on "White Cockatoo' and as a buildup on Warner Bros. Clue Club prize tieup with *Black Mask* magazine, at the Strand, Parkersburg, West Va.

Photo above is of 40 by 60 frame that contained display card made up from press book cover. Letters were two inches wide, which Bill filled with material on the picture and contest. Idea worked out well as this size frame is right height for close-up reading of newspaper type, and Yearsley is saving it for other pictures in the series.

Make 1935 Your Award Year

Merchants Cooperate with Taylor on "Pimpernel"

Charles B. Taylor, Great Lakes Theatre, Buffalo, N. Y. secured the cooperation of department store which plugged beauty hints and used cut of Merle Oberon in "Scarlet Pimpernel" in newspapers. Men's clothing store also featured photo of Leslie Howard.

Drug stores bally'd a sundae with special window streamers and local branch libraries and book stores distributed bookmarks.

Make 1935 Your Award Year

Store Ties In on "Folies"

Local department store tied in with George Hoover, Capitol, Springfield, Mass., on "Folies Bergere" devoting ads to hairdress and fur coats illustrated with cuts of Merle Oberon. Hotel orchestras plugged song hits with announcements that they could be heard in the picture at the Capitol.

Reporter Stunt Is Aces for Lawrence

The various ways in which managers have used the questionnaire slant in discerning the picture likes and dislikes of patrons are now added to by Sid Lawrence, Avon, Watertown, N. Y., who put on an inquiring-reporter street gage that went over very well.

Carrying smart calling cards with her name, theatre, and the title "reporter," the attractive Jean Lawrence works the Public Square, approaching various people, introducing herself via the card and asking the questions appearing on cardboard questionnaire, size about four by five, reproduced below. Every fifth person queried receives a guest ticket for one admission. While obtaining the answers, Jean puts on a plug for the current attraction at the theatre.

To follow up, Sid runs a trailer reading: "Meet the Avon Reporter on the Public Square" and states that over 100 people are contacted each day the stunt is put on. Lots of valuable dope regarding pictures, preferences and prices is thus secured. Lawrence votes this angle a knockout and passes it along for further use. In addition he follows up the idea by mailing postcards to certain lists of patrons who have not been regular attendants, copy reading: "The Avon Reporter advises you have not attended the theatre in some time. May we expect you soon?" Card also carries title and date of coming attraction.

Make 1935 Your Award Year

Baldridge's Double Truck

There can't be much doubt but that the citizens of Winchester, Va. knew about Tom Baldridge's new movie season at the Capitol recently, what with double truck spread with cuts and stories of stars appearing in coming pictures together with gossip about players.

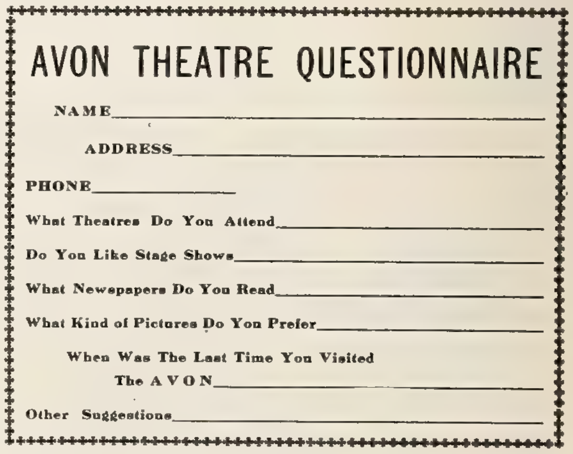
Make 1935 Your Award Year

Harman 'Analyzes' Dance For Half-Page Spread

A half-page art and feature story entitled "Analyzing the Rumba" was planted in newspaper by Homer Harman, Shubert-Rialto, St. Louis, Mo. for that picture with beauty salon paying for two column ad layout on new coiffure worn by Lombard.

Tieup with Fleishmann Yeast brought streamers for grocery windows. Sticker carried cut of Vallee and suggested tuning in on the Fleishmann hour and then seeing the star in "Sweet Music".

Make 1935 Your Award Year



AVON THEATRE QUESTIONNAIRE

NAME
ADDRESS
PHONE
What Theatres Do You Attend
Do You Like Stage Shows
What Newspapers Do You Read
What Kind of Pictures Do You Prefer
When Was The Last Time You Visited The AVON
Other Suggestions

Lawrence's Reporter Stunt Theatre Questionnaire

Stress Laughton Role In 'Ruggles' Advance

As Laughton's role in "Ruggles of Red Gap" is entirely different from any he has played in previous pictures, the New York Paramount worked out an ingenious trailer idea in advance of the date. Slides showing the star in various laff scenes from the picture were thrown on magnascope screen, orchestra playing the strain of "For He's a Jolly Good Fellow" for atmospheric buildup.

Special advance lobby, travelling marquee electric sign, and 20-foot cutouts in arms over entrance were also used ahead and dramatization was broadcast over leading New York station. Window displays, processed window card in prominent locations, and advertising tieups all helped to drum up extra attention.

Commendable also was billboard campaign that included 200 28-sheet stands, 500 eight-sheets, and thousands of ones, window and jumbo cards. Accompanying photo shows how the town was blanketed.

Opening night was in the nature of a premiere with celebs on hand, arc lights and all the other necessary accessories. Electrically illuminated airplane circling over the midtown sector for the evening was also reported effective.

Make 1935 Your Award Year

Nichols Holds Special "Broadway Bill" Screening

An advance screening for critics and a selected list of locals was held by Don Nichols, Broadway, Charlotte, N. C. for "Broadway Bill" with reported expected word of mouth publicity received.

Cut of Loy and Baxter used in classified real estate ad section with copy "all stars in Hollywood could not find a place for you to live as quickly as, etc. etc." Through tieup with Postal Telegraph, no cost heralds were distributed and car cards placed in all trolleys during run of picture.

Make 1935 Your Award Year

Melville Sells Space For Co-op Page

Publicist Melville Galliart, Grand Theatre, Dubuque, Iowa promoted a costless cooperative ad page, by going out and selling the advertising himself on "Sweet Adeline". Captioning the page "we toast the star of the town's best movie", various firms tied in their products in a promotional way.

Theatre led off with a splurge on the picture and cuts of various stars in cast were spotted in merchants ads.

Make 1935 Your Award Year

NOW
CHARLES LAUGHTON
RUGGLES OF RED GAP
NOW

Thus Paramount Blanketed New York

KNIGHT, DOUGLAS WIN AWARDS FOR FEBRUARY

West Virginia Warnerite First To Repeat; Bronze Plaque to Loew Brooklyn Theatreman

Since the beginning of the Quigley Awards' second year, one question has been asked time and again—"who will be the first 1934 winner to repeat?" And now with the results of the judges' voting for February, the query has been aswered.

Manager R. E. "Fuzzy" Knight, Fairmont, Fairmont, West Virginia, is the white-haired boy and he showed a smart pair of heels to the field with a bang-up campaign on Warner's "Devil Dogs of the Air" that netted him the Quigley Silver for February. Knight first clicked in June of 1934, and to him, the orchids for being the initial two-time winner.

Next over the finishing line was Manager Edward Douglas, of Loew's Kings, Brooklyn, New York, who takes down the Quigley February Bronze for a swell job on MGM's "Forsaking All Others." Douglas did a whale of a lot of fancy exploitation on his neighborhood-house, subsequent-run campaign at little cost and earned himself a healthy second.

Then grouped at the tape came a flock of fast finishing showmen which necessitates awarding three First Mentions this month. These go to "Chic" Evens, Loew's State, St. Louis, Mo., on "Copperfield"; Ed M. Hart, Strand, Plainfield, N. J., also on "Copperfield," and last but not least, Cress Smith, Palace, Pittsburgh, Pa., who in a last run downtown situation, three changes a week, caught the judges' eyes with a remarkable burst of speed on "Flirtation Walk" which Smith put on for the well-known peanuts.

The same difficulty was found in selecting the Honorable Mention winners, so much so, that it was almost impossible in all fairness to award less than the number chosen. Therefore, 15 entries have been picked for these Sheepskins. Their names and theatres appear with the Firsts, in the column to the right.

Cooperation Acknowledged

A number of the winners included those who worked on the campaigns, which are as follows: James H. Brownfield, assistant to "Fuzzy" Knight; Bob Deitch, Rudy Kuehn's publicity head; Clifford Boyd, assistant to Herman Bamberger; Paul Steinmuller, Marian Gronaw and Harry Maizlich, cooperating with A. S. Weider, and Lou Brown, publicity director, Loew Washington theatres, who worked with Gene Ford.

Loew and Warner managers, as usual, were in the thick of the running and both chains scored high. The Mullin and Pinanski crowd was heard from, as were Minnesota Amusement and the Blank circuit, among others. Walter Reade was represented by stout-hearted Ed Hart.

And as far as situations are concerned, the field was wide open with de luxe operations sharing honors with neighborhood houses, and subsequent runs. Campaigns that cost chunks of dough and entries put over for dimes participated in the Awards and the Mentions. But the winners showed lots of one thing—and that was pu-lenty on the ball.

The third lap of 1935 is the next to be contested. The race promises to be as swift, the finish as close. Will the March winners again be repeaters or will the honors go to new entries? You tell us. A-MIKE.

First Mentions

H. W. Evens, Manager
State, St. Louis, Mo.

E. M. Hart, Manager
Strand, Plainfield, N. J.

Cress Smith, Manager
Palace, Pittsburgh, Pa.

Honorable Mentions

Herman Bamberger, Manager
Paramount, North Adams, Mass.

M. C. Burnett, Manager
Loew's, Dayton, Ohio

Temple De Vilbiss, Manager
Colorado, Pueblo, Col.

P. D. Egan, Manager
Palace, Calgary, Alberta

Gene Ford, Manager
Lou Brown, Adv. Mgr.
Fox, Washington, D. C.

G. I. Hunter, Manager
Peoples, Chanute, Kansas

George D. Irwin, Manager
Lyceum, Duluth, Minn.

Rudolph Kuehn, Manager
Bob Deitch, Adv. Mgr.
Stanley, Jersey City, N. J.

Jack E. Lykes, Manager
Stillman, Cleveland, Ohio

E. J. Melniker, Manager
Grand, Atlanta, Ga.

Herb Morgan, Adv. Dir.
Century, Baltimore, Md.

Charles Schlaifer, Adv. Dir.
World, Omaha, Neb.

S. S. Solomon, Manager
Regent, Newark, N. J.

W. V. Taylor, Manager
State, Houston, Texas

A. S. Weider, Manager
New Spreckels, San Diego, Cal.

Trolley Car Sells "Judge Priest" for Lawrence

Sid Lawrence up at Shine's Avon, Watertown, N. Y., has been putting on various stunts recently among which was 24 sheet street car bally of Will Rogers in "Judge Priest."

On "Barnum" Sid distributed orchid colored visiting cards with copy "There's a sucker born every minute and you're one if you don't see, etc., etc." Cards are also available at box office and handed to patrons with room for their name and address and information to the effect that if properly filled in, the management would call up each week and advise the current and coming attractions.

Make 1935 Your Award Year

Salesman Turns Showman

Walter Price, Gaumont British representative in Memphis, did a bit of promoting A. P. Waxman reports on "My Heart Is Calling You", by tieing in a group of merchants on a series of broadcasts, in which store advertising was plugged together with frequent announcements of local showing.

Make 1935 Your Award Year

Yvonne, Cecile, Marie, Annette and Emelie

The Broadway Trans-Lux theatre in New York City used a novel lobby display to exploit the Dionne Quints. Cutout in large standing cardboard easel was slit using miniature doll likenesses of the babes, seated in wicker baskets with name tags attached.

Harry Kendrick, Enright Theatre, Pittsburgh, Pa. tied in with Sears Roebuck on their Quint doll set for a window display. At night, window was illuminated with nurse out front distributing imprinted diapers.

And in Cleveland, Ohio, Julius Lamm at the Uptown secured cooperation of Kresges who devoted a window to display of layettes featuring the miniature Dionne dolls dressed in various baby garments sold by the store.

Make 1935 Your Award Year

Weshner 'Views with Alarm' In Herald Copy

Taking up the cudgels of the poor, maligned public, Mike Weshner, Hawthorne Theatre, Newark, N. J. distributed heralds quoting reviews on "Wednesday's Child" wherein the critic said "may be completely over the heads of the average audience".

Mike's smash herald, carrying caption "is this picture too good for Newark?" continued with copy that despite scolding he believed his audience would show appreciation of finer things on the screen, by patronising the picture.

Make 1935 Your Award Year

Secures Book Window On "Copperfield"

Dick Wright, publicity director Warner Theatres sends along the "David Copperfield" campaign put over by Frank Savage and Frank Langley at the Warner in Youngstown, Ohio in which they tied up the largest department store for special window with characters dressed in costume. Cards with copy "Now's the time to read David Copperfield, copies available in book department," were also distributed illustrated by cut of David and W. C. Fields. Store also featured display of pencils as used by cast. Papers came through with editorial breaks and photos in roto sections.

For "Devil Dogs" officers of reserved corps marched to theatre in uniform and conducted impressive flag-raising ceremony, hoisting Old Glory to roof of theatre.

J. C. WILSON AWNINGS
CRYSTAL RESTAURANT
ROGERS

Lawrence's "Rogers" 24 Sheet

LOEW'S NOW PLAYING
DAVID COPPERFIELD
DAVID COPPERFIELD
65 LOEWS

McBride's "Copperfield" Hack Bally

NIGHT ALARM
ROCKY MOUNTAIN MYSTERY
BABCOCK

Newhall's "Lily" Sorority Girls

WIN TICKETS to see WILL ROGERS
COUNTY CHAIRMAN

Black's "Chairman" Auto Contest

Old Time Hack Ballys "Copperfield" for McBride

An old fashioned horse drawn hack similar to that shown in "David Copperfield" was used by Ed McBride, Loew's Theatre, Syracuse, N. Y. (see photo) for his street bally with "all roads lead to Loew's" banner tacked on back.

Special screening was held for public school English teachers, by which Ed secured permission to post roto sheets on all bulletin boards. Newspaper cooperated by featuring wire photo contest with autographed picture of Maureen O'Sullavan going to those who could correctly guess which of pictures was the wired photo.

Make 1935 Your Award Year

Morgan Arranges "Sequoia" Zoo Party for Kids

Herb Morgan, publicist Loew's Theatre, Baltimore, Md., arranged for newspaper to sponsor a series of "Sequoia" parties at local zoo to which all children were invited as guests of paper and theatre.

Children were conducted through zoo by animal experts who explained history and habits of various types of animals. One of the highlights so far as the kids were concerned was the bathing and feeding of the monkeys and elephants put on especially for the entertainment of the visitors.

Make 1935 Your Award Year

Newhall Ties Sorority Initiation Into "Lily"

Initiated girls of local sorority acted as street bally for Allen B. Newhall, Babcock Theatre, Wellsville, N. Y. for "Gilded Lily". Each girl (see photo) had to parade town with window cards tied to their backs and hand out programs on theatre's attractions.

Allen has also organized a band consisting of thirteen instrumentalists and three vocalists, who present regular programs twice a month at theatre and band also advertises the Babcock at other engagements secured by Newhall.

Make 1935 Your Award Year

McManus Cracks Tough Sheet on "Sequoia"

Johnny McManus, Loew's Midland Kansas City, Mo., reports that he cracked one of the leading papers for a 500 line ad on lost dogs to promote classified page. Ad showed large picture of Jean Parker and her pooch.

Every boy and girl organization in city, together with public and parochial schools carried posters on bulletin boards with pupils receiving picture pamphlets. Prominent weekly reviewer gave talks before various groups mentioning picture.

Make 1935 Your Award Year

Black Ties In "Chairman" Contest with Auto Show

The only outside tieup reported at the automobile show in New Haven, Conn., was engineered by Harry Black of the Poli Theatre on "County Chairman" whereby old time model (see photo) carried card offering tickets to spectators who came closest to guessing correct number of miles the car would run on one gallon of gas.

Small cards for names and addresses and "guesses" were distributed both at the show and around town. Those returned were added to Harry's mailing list.

"Copperfield" Front Page Break

Milton Gurrian, assistant to Howard Waugh, Kentucky Warner Theatres zone chief, forwards newspaper clipping of page one editorial break on "David Copperfield" secured by Manager Allan Smith at the Savoy, Princeton, Ky., which included personal endorsement of the superintendent of schools and the captain of the high school football team.

Make 1935 Your Award Year

Reynolds Uses Beggars As "Clive" Street Bally

For his bally on "Clive" Al Reynolds at the Queen Theatre in Austin, Texas, assembled ten 'beggars' dressed in white and with turbans (see photo) and stationed them on principal corners. Each beggar carried small box inside of which was painted the title.

Special screening was held for leading citizens and members of the press. Waitresses in cafes wore lapel ribbons plugging opening.

Make 1935 Your Award Year

McGinnis Builds New Front

R. V. McGinnis, New Theatre, Russellville, Ark., constructed a new front for his "David Copperfield" date. Title was in green with red edges, flitter used on the beaverboard borders and one sheets spotted around box office.

Make 1935 Your Award Year

Conducts "About Faces" Contest for Pictures

As part of the promotional stunt in connection with contest run in daily, George Kraska, Art Cinema Guild, Boston, Mass. uses what he terms an "About Faces" puzzle. Faces of various stars in picture are shown with correct number of blank spaces for their names which are to be filled in. On "Man of Aran" center of puzzle depicted Mickey Mouse holding up card reading "What production won the international award altho none of the cast had ever had any previous acting experience?"

George has been conducting the contest for the past six weeks with different faces and clues for each picture offering tickets to those solving the "About Faces" crossword.

Make 1935 Your Award Year

Busses Stop at "Bordertown"

Manager Rudy Kuehn and Bob Deitch, publicist at the Stanley Theatre in Jersey City, N. J. put a new town on the map when they pasted cards in all city busses reading "all busses stop at Bordertown". This gag was part of teaser campaign on that picture.

Make 1935 Your Award Year

Van Meter Dispenses Free Drinks for "Sweet Adeline"

First, Dwight Van Meter, Aldine Theatre, Wilmington, Del. dressed his entire staff in bowery outfits for "Sweet Adeline." Then, as patrons approached ticket taker, he'd doff his derby and with courtly gesture wave them into lobby where bartender (see photo) with handlebar mustache and all the trimmings invited guests to step up to the bar and "have one on the house."

Before trailer was projected, front traveller opened on male quartette singing "Sweet Adeline" under gas lamppost. Tieup was effected with local automobile dealer for 1902 model car used as street bally. Drug stores featured sundaes and music stores devoted window and counter displays. Midget pretzels were distributed at lunch counters in imprinted glazine bags and thrown from bally car at street corners.

Scholer's "Adeline" Bally Couple

Reynolds' "Clive" Street Beggars

FURNITURE CO
Ace-Spring
SLEEP
GAYNOR
BAXTER

Esberg's "Spring" and Mattress Window

SWEET ADELINE
FRIDAY

Van Meter's "Adeline" Lobby Bar

Scholer Has Bowery Couple Shop for "Adeline" Clothes

Joe Scholer gagged up his "Adeline" campaign at the Ohio in Sandusky, Ohio by having couple dressed in old-fashioned attire shop at various stores in an endeavor to purchase clothes similar to ones they were wearing. Couple also bally'd date (see photo) with tandem bike.

Joe constructed 7 by 10 foot set piece with paper doilies, placed orchestrations with bands and imprinted paper napkins were distributed.

Make 1935 Your Award Year

Patrons Write Patchen's Ad

For the reported first time in the history of the Lincoln Ad Club, a theatre was awarded monthly prize for E. A. Patchen's ad on "Imitation of Life" at the Stuart Theatre. Ad was composed entirely of signed testimonials from women who had attended special screening.

Make 1935 Your Award Year

Pollock Promotes Much On Various Dates

Les Pollock, Loew's Rochester, N. Y. held a special preview of "Forsaking All Others" for newsboys with event and pictures breaking papers. Photo of Gable under caption "latest fashions" with picture copy used in fashion section of dailies and beauty parlor featured a Crawford permanent with cut of star in ads.

"Whoozit" contest was run on "Broadway Bill" in addition to scrambled letters crossword puzzle with cash prizes and tickets awarded winners. Daily chatter column gave picture nice break and week prior syndicated Hellinger stories carried line recommending the columnists first movie story.

Make 1935 Your Award Year

Ice Skating Rink Plugs "Copperfield" at Granada

John Newkirk and his assistant Carl Rogers at the Granada in Cleveland, Ohio tied in local ice skating rink for "David Copperfield" announcements over p.a. system and display of posters in foyer.

English teachers encouraged high school pupils to enter essay contest on "Why I Want to See, etc., etc.," and announcements were posted on bulletin boards.

Beauty salon tied in by featuring a Joan Crawford permanent on their "Forsaking All Others" date using cut of the star in ads.

Make 1935 Your Award Year

Ties "One More Spring" To Furniture Store Gag

An ingenious tieup was engineered for "One More Spring" by Manager Arthur Esberg at the Aztec in San Antonio, Tex. with furniture store hooking window of mattresses and springs (see photo) to theatre copy "they're together again as are Janet Gaynor and Warner Baxter in etc., etc." Merchant paid for ad in Sunday paper and for distribution of glossy photos of the stars with store mention on reverse side and the together-again gag.

On "Devil Dogs" the Kelly Field Aviation School cooperated on lobby exhibit of equipment and attendants demonstrated parachute packing. Equipment was hauled to and from theatre in bannered trucks.

RADIO EXPLOITATION TIEUPS

Various Tieins Are Suggested and Explained in This Final Article on Radio in Theatre Advertising

by GENE CURTIS

Sales Promotion Director
Famous Players - Canadian Corp.

The rapid growth of radio popularity in the past few years has opened an entirely new field for theatre exploitation. In addition to the theatres' own programs, there are many ways in which a manager can tie in on commercial programs. Very often with a good idea, he can create new business for radio stations.

For instance, a theatre manager might induce a local mechant, particularly shops appealing to women, to sponsor a Hollywood Gossip program. This could include some reference to his current attraction and even a theatre credit line. Radio stations will also sometimes put on these programs as a sustaining feature in exchange for the material furnished them.

Women's Hour Favored

It is possible to get on women's hours by furnishing favorite recipes of the movie stars playing in current pictures, or by beauty and fashion information about the stars. Other radio advertisers will be glad to give theatre and picture publicity if furnished with star stills, which they can distribute. A similar procedure is where theatre managers give a certain number of guest tickets to be given away on each broadcast by a commercial advertiser. There are many programs conducted especially for children and it is possible to get in on these by working a co-operative coloring contest or something of this nature.

A musical memory contest is good with an advertiser using either records or an orchestra. Prizes are awarded to listeners identifying a series of musical selections, including a song from the theatre's current or coming attraction. Some stations or commercial program sponsor a birthday club, with greetings each day to persons having birthdays, and if the list is not too big, guest tickets can be given as birthday presents.

Another stunt which is sometimes feasible, is to arrange a "telegram" from a star to a radio advertiser, which would be read on their program and would naturally refer to the picture at the theatre. Care must be taken not to use unauthorized endorsements. To make these wires authentic, the theatre manager can write or wire the studio publicity director in California and advise the message desired from the star. These wires can also be used for newspaper advertising, window displays, and other forms of publicity.

A Hollywood opening is often an effective ballyhoo if properly worked. Bright lights are placed in the lobby to give a gala atmosphere and the broadcasting is done direct from a mike in the lobby. It is necessary to have a good announcer who can keep up a running comment so that interest will not lag. He should be provided in advance with plenty of publicity on the picture, together with interesting production stories, biographies, and human interest stories about the stars. It is advisable to have some form of music to pep up the program even if it is only a phonograph placed away from the microphone, to provide a lively background together with the noise coming from the crowds in the theatre lobby.

Radio Clubs Successful

In the presentation of radio dramatizations, some theatres have formed "Radio Clubs" of amateurs who would like t obe radio actors. The clubs gather in the theatre or some other place for regular meetings and rehearsals, and from its membership actors are chosen to present the dramatizations on the air. Another plan (which might also be a department of this club) would be script-writing with the authors writing the scripts after having seen the picture in the theatre. Prize scould be offered for the best scripts.

Dramatizations can often be put on at no cost to the theatre as a studio feature, or a commercially sponsored program. The theatre has done a large share in such a co-operative broadcast by furnishing a good script which would otherwise not be available to the sponsor.

Radio auditions are another plan. In this case, the manager co-operates with a radio station, or with a newspaper and radio station, on the theory that there is a lot of good undiscovered talent in the local city. Auditions are held, and about seven of the best talent are put on for a 15 or 20-minute stage presentation in the theatre, with the winners being selected by applause from the audience. It is best to use a public address system if available, to bring out the true radio qualities of the contestant's voice or playing. This of course means money at the box office because the friends and relatives of the contestants will buy tickets to help applaud their favorites into winning. The three winners are then put on the air in the next of a regular series of broadcasts, or the actual contests may be broadcast.

Musical pictures offer many angles of exploitation by getting orchestras or recorded programs to feature the music from the picture, together with theatre and play date credits if possible. See that your broadcasting orchestras get orchestrations of the numbers from the music publishers or from the exchanges.

Most radio stations devote a certain amount of time to educational programs and theatres can get in on these when playing pictures like "The Little Minister," "David Copperfield" and others of this type.

A "scare" program is good for a "Frankenstein" type of picture, or one like "Fugitive Lady," which has a train wreck or some other disaster. Start the program in the regular manner with music, and in the middle interrupt with a very excited voice warning all radio listeners that a monster is loose in the city; that a horrible train wreck has just taken place; or that the President has been kidnapped, if playing "The President Vanishes." Then follow with a statement that this did not actually happen in real life, but does happen in the picture now playing your theatre.

Lobby Tie-ups Effective

Chain broadcasts of dramatizations, motion picture music or motion picture stars offer opportunities for a manager to arrange spot announcements before and after the program, with references to the picture or the star now playing or coming to your theatre.

Spot announcements of any kind can often be secured for passes and many managers are getting very good radio publicity through personal contacts thus established.

For theatre managers who go in for lobby exhibits, a wide field is open in the display of "Smith's Furniture" or "Jones' Flowers" in the lobby, with the radio advertiser giving radio and newspaper publicity to the exhibit and to your current attraction.

Make 1935 Your Award Year

ELECTRICAL DISPLAY. Robb Lawson, U.A. publicity chief in London, is responsible for this effective "Mighty Barnum" display at the London Pavilion Theatre.

Make 1935 Your Award Year

Sheedy Ties In Schools

As a result of "David Copperfield" preview held for school heads by Don Sheedy, Fox West Coast Theatre, Trinidad, Colo., superintendent of schools granted permission for students to leave classes half hour earlier to see the picture. Teachers permitted students to report on same, for which credit was given.

Make 1935 Your Award Year

THAT STRAW HAT. Giant straw hat set was created by Benito Del Villar, at the Real Theatre, Santiago, Chile, for stage prologue on "Bedtime Story."

WHAT TO DO ABOUT SUNDAY SHOWS

Round Tabler Offers Suggestions That May Aid Interested Members In Opening Closed Sunday Towns

by JOE FELDMAN
Advertising Director
Warner Theatres Pittsburgh Division

There are basically two methods open to the theatre manager for obtaining the right to run a show on Sunday. One of these—recourse to the courts of the city—has met with only indifferent success. Chiefly because of the fact that where a statute is on the books of the town, city or state, prohibiting Sunday performances, the court has no choice but to rule against the defendant.

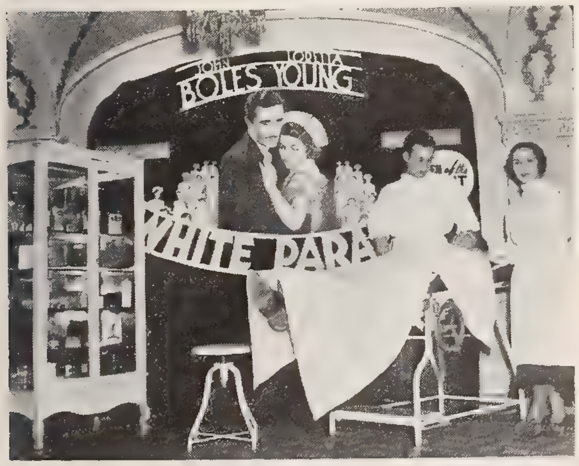
In the past year hundreds of cases of this nature brought up in the courts have resulted in the defeat of the theatre owners' efforts to open on Sunday and have succeeded only in delaying unnecessarily the opening because their first effort had the effect of solidifying ministerial opposition and making them ready and eager to defeat any further moves on the part of the theatre managers.

Method Basically the Same

While no one combination or procedure will succeed in every given situation, the most successful method of opening theatres on Sunday is basically the same for hundreds of communities. The first move in the direction of opening must be made as quietly as possible. Any publicity before you have definitely prepared the way will immediately crystallize opposition and make the going much tougher. The average theatre manager or owner in a community is usually well acquainted with the various members of council and probably with the District Attorney. His first activity should be in the direction of council.

It should be his purpose to carefully sound out each member of council as to his views and as to how he would vote should the question of Sunday openings be put up to the mayor and acted upon in council. It may take a lot of diplomacy and patience to swing the doubtful ones and to solidify your relations with the more liberal councilmen. But all the time you spend in this initial move is well spent.

Make 1935 Your Award Year



HOSPITAL STAFF. Joe Rinzler, Biltmore Theatre, Brooklyn, N. Y., dressed his staff in hospital uniforms for "White Parade". Note cabinet with medicines.

Your next step is the mayor. You will find that in most cases as long as the mayor doesn't have to personally bear the brunt of fighting your Sunday battle, he will be inclined to favor your purpose. If he feels that he can count on an affirmative vote in council, it is very unlikely you will encounter opposition in him. Most politicians, because of the free and easy methods of politics, are likely to be liberal in their views as long as they feel they are not running into any concerted public opposition that they will have to personally stand off.

When this job is done, your next contact is with the merchants, chamber of commerce and any other trade bodies in the community. You will find that merchants generally are heartily in favor of Sunday movies because of the fact that they like to keep whatever money is being spent by the public in town rather than see it go to neighboring communities. When you have lined up this support, there are two courses open to you. One is to announce immediately your Sunday opening, advertising it in a dignified way. Don't set your opening hour any earlier than 2 o'clock and be sure that your booking is one that can cause no possible criticism on the grounds of morality.

Some "Do's" and "Don'ts"

It is more profitable in the end to book a picture of inferior drawing power than to try to cash in at once on a sexy attraction which may blow up all of your carefully planned moves by creating public opposition. In setting your times for the Sunday shows, it is also very essential that you don't conflict with the regular church-going hours.

Your first announcement of a Sunday opening will probably cause the ministers of the city to band together to fight you. Chances are they will immediately go to council and demand that the theatre be closed up. Your previous work with council will block this effort. Being defeated in this direction, they are likely to go to the district attorney and demand that you be prosecuted. Foreseeing these moves, you are prepared to make up a petition signed by a high percentage of the population of your community in good standing in favor of an open Sunday. Present this to council so that council may have some apparent public support as a basis for voting in your favor.

If there is a statute on the books forbidding Sunday shows, council, on the strength of the petition, can either revoke the statute or set up a nominal fine if none is specified in the statute. Or if it should be a fine so large that it would not be profitable to operate on Sunday, reduce the size of this fine to a nominal sum which the manager will then pay regularly every Sunday until the thing is forgotten about and the district attorney ceases to bring charges every week.

Should council be reluctant to make such a move, you have one ace in the hole. If the mayor is very friendly to you it shouldn't be difficult for you to persuade him that he can do himself no harm by announcing that he will enforce to the letter Sunday-closing laws of your community or state, which is to say, close down everything including milk deliveries, gasoline stations, newspaper deliveries, confectionery stores, ice cream parlors, etc. You will find that he will never have to go to the extreme of actually closing the town. Merchants and public will raise a howl to the heavens. Pressure by the public on both ministers and council will force the issue. This method several months ago succeeded in opening the cities of Johnstown, Pa., and Washington, Pa., in spite of the fact that there is a state law forbidding Sunday shows.

Suggests Local Tie-ins

One of the methods of opening theatres on Sunday which has proved virtually sure fire and succeeded in opening up some of the toughest towns in Pennsylvania is as simple as it is direct. The theatre manager ties up with the most powerful organization in his community—either religious or fraternal—the American Legion, for instance, or one of the big churches in need of funds. Under this arrangement, the theatre opens under the auspices of a benefit every Sunday. The organization tied in with the theatre receives a percentage of the gross, usually running 25 per cent. If you tie in with a church organization, it is very unlikely that ministers will oppose because of the fact that they are very hesitant about raising a row against another religious body. If you have tied up with the American Legion, you will find that the political pressure influential members of this body can bring to bear will more than likely silence opposition.

Make 1935 Your Award Year

A SAVING OF 50%

We have on hand 375 sets of our 1934 edition of "The Easy Method Ledger System."

These are our regular $10.00 sets consisting of two books — Easy Method Film Invoice Record and Easy Method Ledger. Each set covers a two-year period. Full instructions in each book.

Special bargain price until May 1st—$5.00. We can not split sets or send on approval.

Send remittance with order.

Easy Method Ledger System
Seymour Indiana

STUNTS, FRONTS AND OTHERWISE

Anne SHIRLEY
Anne of Green Gables
Anne SHIRLEY

"Gables" Model House and Books

(Left) HARLEY FRYER, City Manager, Fox Theatres, Joplin, Mo., forwards photo of the excellent lobby display on "Anne of Green Gables" at the Fox Theatre. Giant cutouts of the book formed the background for the model house and grass plot in the foreground.

(Right) FRANK LA FALCE and BILL EWING are credited for this animated lobby-stopper display at the Warner-Earle, in Washington, D. C., on "Devil Dogs." Blowups were illuminated, propellor revolved, and two model planes, borrowed from air line, were suspended at the top.

DEVIL DOGS OF THE AIR

A La Falce Lobby on "Devil Dogs"

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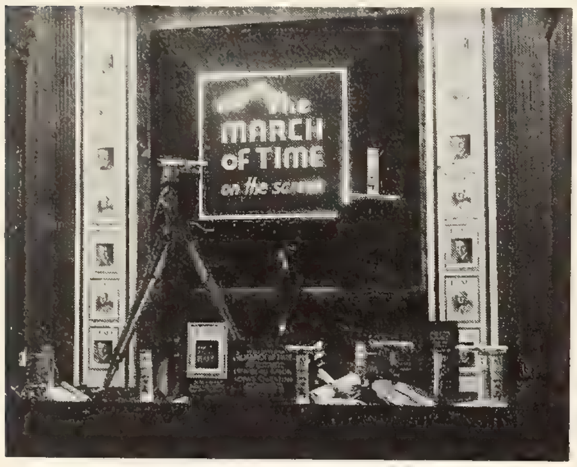


Caldwell's Ace Window on "Time"

(Left) WALLY CALDWELL employed every angle to sell his opening on "The March of Time" at Loew's Valentine, Toledo, in this effective window at leading department store. Copies of the magazine bordered the display of camera and radio, with credits in neon lighting.

(Right) BILL TAYLOR went for plenty of class on this street stunt to convey the atmosphere of his "We Live Again" date at Loew's State, Houston, Texas. The pulchritudinous damosel was clad in white furs to match the white Russian wolfhound, which carried theatre card.

The Russian Influence in Texas

△ △ △

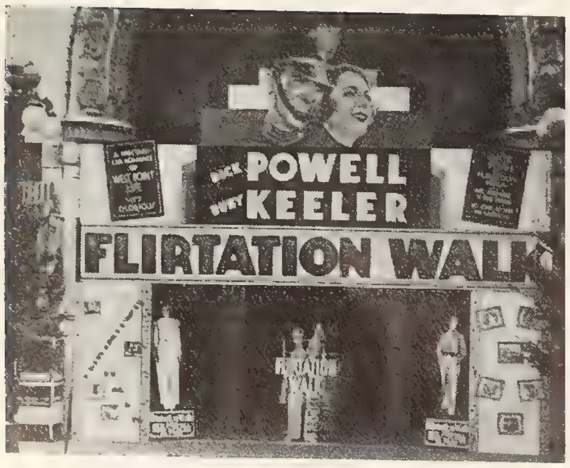
13 *Rhythmaniacs in Brockton*

(Left) J. J. CAHILL overcame his superstitions by sending out 13 boys each carrying one letter of the title on "College Rhythm" to bally the date at the Brockton, Brockton, Mass. The collegiates worked the main streets and convened at the theatre front at stated intervals.

(Right) SAM CLARK, Chicago Warner exploiteer, moved right in on the Mayor's safety campaign by promoting seven cars to help publicize the drive and of course to bally the "Sweet Music" date at the Roosevelt Theatre. Stunt ran two days ahead and during the run of picture.

"Sweet Music" Sounds Safety Warning

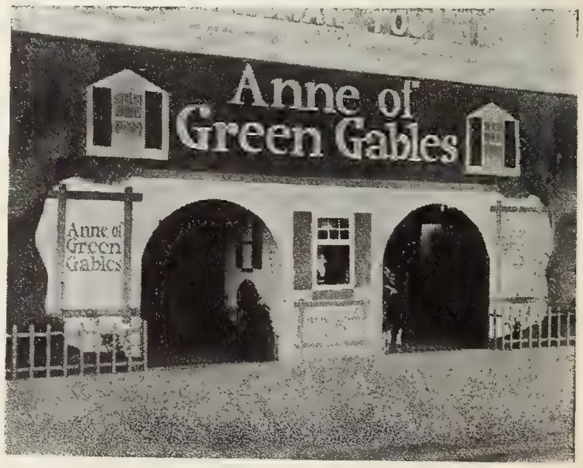
△ △ △



Another Giant Front from Texas

(Left) GLEN RIGGINS is another of those Texans who goes for the socko fronts and the accompanying photo illustrates the treatment on "Flirtation Walk" at the Ellanay, El Paso. Giant cutout heads of the stars and life-size standees stood out in decided fashion.

(Right) RUT NEILSEN of RKO Radio sends along this illustration of the compo board display used at the Fox California, Stockton, Cal., on "Green Gables". Front was entirely transformed with cashier's booth covered by open window and prop trees added for further atmosphere.



How They Do It in California

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fight Trooper, The	Kermit Maynard-Barbara Worth	Nov. 15		
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1,'35	57	Mar. 9,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard	July 1,'35		
Red Blood of Courage	Kermit Maynard	Apr. 20,'35		
Sandy of the Mounted	Kermit Maynard	Sept. 12,'35		
Timber War	Kermit Maynard	May 27,'35		
Trails of the Wild	Kermit Maynard	Aug. 6,'35		
Wilderness Mail	Kermit Maynard	Mar. 13,'35		

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Curtain Falls, The (A)	Henrietta Crosman	Oct. 1	67	Oct. 6
Green Eyes (G)	Charles Starrett-Shirley Grey	June 15	67	Dec. 8
Sons of Steel	C. Starrett - Polly Ann Young	Dec. 15		
World Accuses, The	Dickie Moore - Russell Hopton - Cora Sue Collins	Nov. 12	63	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey			
Happiness C.O.D.				
Shot in the Dark, A	Charles Starrett-Marion Shilling	Feb. 15,'35	68	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Law (A)	John Mack Brown-Sally Blane	Oct. 25	61	Dec. 1
Behind the Evidence (G)	Norman Foster-Sheila Mannors	Jan. 20,'35	57	Feb. 2,'35
Best Man Wins, The (G)	Tim McCoy-Shirley Grey	July 20	57	Dec. 20
Beyond the Law (G)	J. Holt-Florence Rice-E. Lowe	Jan. 5,'35	68	Jan. 5,'35
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec. 27	*105	Nov. 10
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb. 10,'35	75	Feb. 23,'35
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28,'35	*65	Mar. 9,'35
Fugitive Lady (A)	Neil Hamilton-Florence Rice	Oct. [illegible]	68	
(See "In the Cutting Room," Oct. 20.)				
Girl in Danger (A)	Ralph Bellamy-Shirley Grey	Aug. 29	61	Dec. 1
I'll Fix It	Jack Holt-Mona Barrie	Oct. 15	69	Nov. 17
In Spite of Danger	Marian Marsh-Wallace Ford	Mar. 8,'35		
(See "Devil's Cargo" "In the Cutting Room," Jan. 26,'35.)				
Jealousy (G)	Nancy Carroll-Donald Cook	Nov. 20	60	Dec. 15
Lady by Choice (G)	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15	*85	Oct. [illegible]
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58	
Let's Live Tonight	Lilian Harvey-Tullio Carminati	Mar. 1,'35		
(See "Once A Gentleman" "In the Cutting Room," Dec. 29.)				
Man's Game, A (G)	Tim McCoy-Evelyn Knapp	June 21	58	Oct. [illegible]
Men of the Night (G)	Bruce Cabot-Judith Allen	Nov. 26	58	Dec. [illegible]
Mills of the Gods (G)	May Robson - Victor Jory - Fay Wray	Dec. 15	67	Jan. 19,'35
Prescott Kid	Tim McCoy-Sheila Mannors	Nov. 8	56	
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57	Mar. 9,'35
That's Gratitude (A)	Frank Craven-Sheila Mannors	Oct. 6	64	Nov. 17
Voice in the Night (G)	Tim McCoy-Billie Seward	Apr. 6	59	
Westerner, The (G)	Tim McCoy-Marian Shilling	Dec. 10		
White Lies (A)	Victor Jory-Fay Wray	Nov. 27	74	Jan. 5,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	*93	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Fury	Ralph Bellamy-Tala Birell			
Black Room Mystery	Boris Karloff			
Call to Arms (G)	Willard Mack-Ben Lyon-Shiela Mannors-Wera Engels			
(See "In the Cutting Room," Nov. 3.)				
China Roars				
Depths Below				
Eight Bells	Ann Sothern-Ralph Bellamy			
(See "In the Cutting Room," Feb. 23,'35.)				
Feather in Her Hat, A				
Fighting Shadows	Tim McCoy-Geneva Mitchell			
Frisco Fury	Jack Holt			
Georgiana	Ann Sothern			
Girl Friend, The	Lupe Velez-Jack Haley			
Grand Exit				
Hot News	Richard Cromwell-Billie Seward			
If You Could Only Cook	Claudette Colbert			
I'll Love You Always	Nancy Carroll-George Murphy	Mar. 20,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Jim Burke's Boy	Florence Rice-Jack Holt			
Lady Beware				
Maid of Honor				
On Wings of Song	Grace Moore-Leo Carrillo			
Party Wire	Jean Arthur-Victor Jory			
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18,'35		
(See "Alias John Law" "In the Cutting Room," Dec. 8.)				
Stranger in His House	Jack Holt-Mona Barrie	Mar. 29,'35		
(See "Gimpy" "In the Cutting Room," Mar. 2,'35.)				
Sure Fire	Gene Raymond-Ann Sothern			
Swell Head	Wallace Ford-Barbara Kent			

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Light (A) 5029	Leni Riefenstahl	Oct. 15	90	
Cranquebille 5038		Dec. 15		
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60	
Kocha, Lubi Szanuje 5041	(Polish)	Nov. 1	72	
L'Agonie des Aigles (A) 5032	Pierre Renoir	Dec. 1	80	Dec. 8
Man Who Changed His Name, The (A) 5036	Lyn Harding		65	Oct. 27
Marie 5043	Annabella	Jan. 1,'35	67	
Old Bill 5038	Anatole France story	Feb. 10,'35	70	
Viennese Love Song	Maria Jeritza	Feb. 15,'35	72	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of Camelias	Y. Printemps-Pierre Fresnay	Apr. 15,'35		
World in Revolt	Graham McNamee	Mar. 1,'35		

FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convention Girl	Rose Hobart		Oct. 31		
Flirtation	Jeannette Loff-Ben Alexander		Nov. 9		
Hei Tiki (G)	(All Native Cast)	Principal	Feb. 1,'35	86	Feb. 9,'35
Little Damozel	Anna Neagle		Dec. 1		
Return of Chandu	Maria Alba-Bela Lugosi	Principal	Oct. 4		
Sunset Range (G)	Hoot Gibson-Mary Doran		May 1,'35	55	Mar. 9,'35
White Heat	Virginia Cherrill				Oct. 1

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babbitt (G) 869	Aline MacMahon-Guy Kibbee	Dec. 8	*75	Nov. 17
Flirtation Walk (G) 752	Dick Powell - Ruby Keeler-Pat O'Brien	Dec. 1	97	Nov. 10
Gentlemen Are Born (G) 872	Franchot Tone-Jean Muir	Nov. 17	*75	Oct. 20
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95	
Happiness Ahead (G) 854	Dick Powell-J. Hutchinson	Oct. 27	86	Sept. 22
I Sell Anything (G) 873	Pat O'Brien - Ann Dvorak - C. Dodd	Oct. 20	70	Oct. 20
Living On Velvet 859	Kay Francis - George Brent - Warren William	Mar. 2,'35	80	
(See "In the Cutting Room," Dec. 8.)				
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan. 12,'35	62	Nov. 24
Murder in the Clouds (G) 877	Lyle Talbot-Ann Dvorak	Dec. 15	61	Jan. 5,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb. 2,'35	66	Mar. 9,'35
Six Day Bike Rider (G) 864	Joe E. Brown-Maxine Doyle	Oct. 20	69	Nov. 10
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	61	Mar. 9,'35
Woman in Red, The (A) 863	B. Stanwyck-Gene Raymond	Feb. 16,'35	68	
(See "Northshore" "In the Cutting Room," Dec. 8.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike	Joe E. Brown			
Black Fury (A)	Paul Muni-Karen Morley			
(See "In the Cutting Room," Jan. 19,'35.)				
Captain Blood	Robert Donat-Jean Muir			
Case of the Curious Bride 879	Warren William	Apr. 13,'35		
Go Into Your Dance 853	Al Jolson-Ruby Keeler	Apr. 20,'35		
(See "In the Cutting Room," Jan. 19,'35.)				
In Caliente 856	Dolores Del Rio-Pat O'Brien			
(See "In the Cutting Room," Feb. 2,'35.)				
Napoleon	Edw. G. Robinson-Bette Davis			
Oil for the Lamps of China 867	J. Hutchinson-Pat O'Brien			
Singer of Naples	Enrico Caruso, Jr.			
Traveling Saleslady 870	Joan Blondell	Apr. 6,'35		
(See "In the Cutting Room," Mar. 2,'35.)				
Wanderlust 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35		
(See "In the Cutting Room," Mar. 2,'35.)				

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb. 8,'35	72	Jan. 26,'35
Bachelor of Arts (G) 520	Tom Brown-Anita Louise	Nov. 23	74	
(See "In the Cutting Room," Nov. 3.)				
Bright Eyes (G) 524	Shirley Temple-James Dunn	Dec. 28	83	Dec. 15
Charlie Chan in Paris (G) 526	Warner Oland	Feb. 1,'35	*70	Jan. 5,'35
County Chairman, The (G) 525	Will Rogers	Jan. 11,'35	78	Dec. 29
Dude Ranger, The (G) 507	George O'Brien	Sept. 21	65	Sept. 22
Elinor Norton (A) 510	Claire Trevor - Norman Foster - Hugh Williams-G. Roland	Nov. 2	72	Oct. 27
First World War, The (A) 519		Nov. 23	78	Nov. 17
Gambling (A) 512	George M. Cohan	Nov. 3	80	Dec. 11
George White's 1935 Scandals 534	Alice Faye-James Dunn	Mar. 8,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Great Hotel Murder (G) 522	Edmund Lowe-Victor McLaglen	Mar. 1,'35	70	Feb. 23,'35
Helldorado (G) 522	Richard Arlen-Madge Evans	Dec. 21	74	Dec. 15
Hell in the Heavens (A) 517	Warner Baxter-C. Montenegro	Nov. 9	80	Nov. 3
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	80	Feb. 16,'35
Lottery Lover (G) 523	"Pat" Paterson-Lew Ayres	Jan. 4,'35	82	Feb. 9,'35
Love Time (G) 506	"Pat" Paterson-Nils Asther	Sept. 21	73	Nov. 24
Marie Galante (A) 511	Spencer Tracy-Ketti Gallian	Oct. 26	88	Nov. 24
Music in the Air (G) 513	Gloria Swanson - John Boles - Douglass Montgomery	Dec. 7	81	Dec. 22
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan. 18,'35	69	Jan. 26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	90	Feb. 9,'35
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	70	Sept. 8
Pursued (A) 502	Rosemary Ames-Victor Jory	Aug. 24	68	Nov. 24
365 Nights in Hollywood (G) 514	Alice Faye-James Dunn	Oct. 12	74	Nov. 17
Under Pressure 521	Edmund Lowe-Victor McLaglen	Jan. 25,'35	*65	Jan. 19,'35
(Reviewed under the title "Man Lock")				
When a Man's a Man (G) 527	George O'Brien	Feb. 15,'35	68	Mar. 2,'35
White Parade, The (G) 518	John Boles-Loretta Young	Nov. 16	83	Oct. 27

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dante's Inferno	Claire Trevor-Alice Faye			
(See "In the Cutting Room," Mar. 2,'35.)				
Doubting Thomas	Will Rogers			
Gaucho Lover 528	Warner Baxter-Ketti Gallian	June 7,'35		
Heaven's Gate 539	Shirley Temple			
It's a Small World 536	Spencer Tracy-Wendy Barrie			
Life Begins at 40 533	Will Rogers	Mar. 22,'35	79	
(See "In the Cutting Room," Jan. 26,'35.)				
Man Proposes	James Dunn-Mae Clarke			
Redheads on Parade 536	J. Boles-Claire Trevor-Alice Fay			
Secret Lives	Gilbert Roland-Mona Barrie			
Spring Tonic 535	Lew Ayres-Claire Trevor	Mar. 15,'35		
(See "Man Eating Tiger" "In the Cutting Room," Mar. 9,'35.)				
$10 Raise 537	Edward Everett Horton			
(See "In the Cutting Room," Mar. 9,'35.)				

(THE RELEASE CHART--CONT'D)

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chu Chin Chow (G) 3401	Anna May Wong-George Robey	Oct. 15	95	Sept. 29
Dictator, The (A)	Clive Brook		95	Feb. 16,'35
Evensong (A) 3406	Evelyn Laye	Dec. 15	82	Nov. 3
Evergreen (A) 3405	Jessie Matthews-Sonnie Hale	Dec. 31	98	June 23
Iron Duke, The (G) 3407	George Arliss	Jan. '35	90	Dec. 22
Jack Ahoy (G) 3404	Jack Hulbert	Feb. 8,'35	70	Feb. 16,'35
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov. 18	88	Oct. 29
Lover Divine	Marta Eggerth			Oct. 13
(Reviewed under the title "Unfinished Symphony")				
Man Who Knew Too Much, The (G)	Peter Lorre-Nova Pilbeam		80	Dec. 29
Man of Aran (A)	Robert Flaherty	Dec.	77	Oct. 27
My Heart Is Calling (G)	Jan Kiepura		90	Feb. 2,'35
My Song for You	Jan Kiepura			Nov. 10
Power (A) 3402	Conrad Veidt-Benita Hume	Nov. 1	103	Oct. 13
Princess Charming (G) 3408	Evelyn Laye-Henry Wilcoxon	Jan. '35	81	

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Walks, The	John Miljan-June Collyer	Dec. 1		
One in a Million (G)	Dorothy Wilson-C. Starrett	Sept. 15	66	Nov. 24
Port of Lost Dreams (G)	Wm. Boyd-Lola Lane	Oct. 15	68	Nov. 24
Public Opinion	Lois Wilson-Shirley Grey	Mar. 15,'35	66	
Symphony for Living	Evelyn Brent-Al Shean	Jan. 20,'35	75	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance				
Room and Board				

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct. 8	70	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec. 14	72	May 10
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct. 2	71	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dizzy Dames	M. Rambeau-Florine McKinney			
I'll Bet You				
Old Homestead, The	Mary Carlisle-Lawrence Gray			
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Mar. 22,'35	73	Mar. 9,'35
Sweepstake Annie (G)	Marian Nixon-Tom Brown		81	Feb. 23,'35
Without Children (A) 1008	M. Churchill-Bruce Cabot			

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Murder	Donald Cook-Irene Hervey			
(See "Thunder in the Streets" "In the Cutting Room," Mar. 9,'35.)				
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight	(New York) Dec. 15	65	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10,'35	*63	Dec. 1
She Had to Choose (G) 504	Larry "Buster" Crabbe - Isabel Jewell - Sally Blane	Sept. 14	65	Aug. 11

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mutiny Ahead	Neil Hamilton-Kathleen Burke			
(See "In the Cutting Room," Jan. 26,'35.)				

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct. 1	67	Oct. 6
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov. 15	63	Nov. 24
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec. 14	72	Dec. 22
Lost Jungle, The (G)	Clyde Beatty	June 13	68	
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov. 20	70	Dec. 15
Young and Beautiful (A)	William Haines-Judith Allen	Sept. 2	68	Sept. 8

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Green Lights	Norman Foster-Judith Allen			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb. 22,'35	73	Feb. 16,'35
Babes in Toyland (G)	Laurel and Hardy-C. Henry	Nov. 30	79	Nov. 24
Barretts of Wimpole Street (A)	Norma Shearer-Charles Laughton-Fredric March	Sept. 21	111	Aug. 4
Band Plays On, The (G)	Robt. Young-Betty Furness	Dec. 21	85	Dec. 29
Biography of a Bachelor Girl (A)	R. Montgomery-Ann Harding	Jan. 4,'35	84	Dec. 29
Casino Murder Case	Paul Lukas	Mar. 15,'35	84	
(See "In the Cutting Room," Feb. 16,'35.)				
Chained (A)	Joan Crawford-Clark Gable	Aug. 31	*74	Sept. 1
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Jan. 18,'35	133	Jan. 19,'35
Death on the Diamond (G)	Robert Young-Madge Evans	Sept. 14	72	Sept. 29
Evelyn Prentice (A)	William Powell-Myrna Loy	Nov. 9	80	Nov. 3
Forsaking All Others (A)	Joan Crawford - Clark Gable - Robert Montgomery	Dec. 28	84	Dec. 8
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec. 14	82	Nov. 17
Have a Heart (G)	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	Oct. 27
Merry Widow, The (A)	Maurice Chevalier-J. MacDonald	Nov. 2	100	Sept. 8
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan. 11,'35	82	Dec. 29
Painted Veil, The (A)	Greta Garbo-Herbert Marshall-George Brent	Nov. 23	86	Nov. 10
Sequoia (G)	Jean Parker-Russell Hardie	Feb. 1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb. 15,'35	75	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan. 25,'35	68	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")				
Student Tour (G)	Charles Butterworth-J. Durante	Oct. 5	87	Nov. 10
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8,'35	69	Mar. 2,'35
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1,'35	77	Feb. 23,'35
What Every Woman Knows (G)	Helen Hayes-Brian Aherne	Oct. 19	92	Oct. 13
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec. 7	74	Dec. 1
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb. 8,'35	70	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion	May Robson-Madge Evans			
Baby Face Harrington	Charles Butterworth	Apr. 19,'35		
(See "Public Enemy No. 2" "In the Cutting Room," Mar. 2,'35.)				
China Seas	Wallace Beery-Clark Gable			
Flame Within, The	Ann Harding - Franchot Tone - Merle Oberon			
Mark of the Vampire	L. Barrymore-Bela Lugosi	Apr. 5,'35		
Mutiny on the Bounty	Clark Gable-Charles Laughton-Robert Montgomery			
Mystery in Room 309	Franchot Tone-Una Merkel	Apr. 26,'35		
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29,'35	106	Mar. 2,'35
No More Ladies	Joan Crawford			
Reckless	Jean Harlow-Wm. Powell	Apr. 19,'35		
(See "In the Cutting Room," Feb. 16,'35.)				
Typee	Mala, Lotus Long			
Vagabond Lady	Robert Young-Evelyn Venable			
West Point of the Air	Wallace Beery-Robert Young	Mar. 22,'35	89	
(See "In the Cutting Room," Feb. 2,'35.)				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flirting With Danger (G) 3023	Robert Armstrong-Marion Burns	Dec. 1	70	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov. 17	65	Nov. 16
Happy Landing (G) 3029	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov. 22	54	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov. 15	64	Oct. 27
Man from Utah, The (G) 2044	John Wayne	May 15	55	
Million Dollar Baby (G)	Arline Judge - Ray Walker - Jimmy Fay	Jan. 15,'35	65	Dec. 20
Monte Carlo Nights (A) 2024	Mary Brian-John Darrow	May 20	62	
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan. 25,'35	68	Jan. 19,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec. 5	52	Dec. 15
Redhead (A) 3012	Bruce Cabot-Grace Bradley	Nov. 1	76	Sept. 22
Sing Sing Nights (A)	Conway Tearle-Mary Doran	Dec. 15	60	Feb. 2,'35
Star Packer, The (G) 2041	John Wayne-Verna Hillie	July 30	54	
Successful Failure, A (G) 3024	Wm. Collier, St. - Lucille Gleason	Oct. 15	62	Oct. 8
Texas Terror	John Wayne	Feb. 1,'35	51	
Tomorrow's Youth 3021	Dickie Moore - Martha Sleeper - John Miljan-Gloria Shea	Sept. 15	63	
Trail Beyond, The (G) 3031	John Wayne-Verna Hillie	Oct. 22	55	Sept. 22
Women Must Dress (G)	Minna Gombell-Gavin Gordon	Feb. 1,'35	77	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd				
Dawn Rider, The	John Wayne			
Desert Trail	John Wayne-Mary Kornman	Apr. 22,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Great God Gold (A)	Sidney Blackmer-Gloria Shea	Apr. 15,'35	72	Mar. 9,'35
Healer, The				
Honeymoon Limited				
Hoosier Schoolmaster, The	Charlotte Henry-Norman Foster			
(See "In the Cutting Room," Mar. 9,'35.)				
Keeper of the Bees, The				
Mystery Man (G)	Robert Armstrong	Apr. 25,'35	62	Feb. 16,'35
Nut Farm, The (G)	Wallace Ford	Mar. 25,'35	65	Feb. 9,'35
Rainbow Valley	John Wayne-Lucille Brown	Mar. 15,'35	52	
Reckless Romeos 3019	Robt. Armstrong-Wm. Cagney			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All the King's Horses (G) 3430	Mary Ellis-Carl Brisson	Feb. 22,'35	*85	Feb. 23,'35
Behold My Wife (A) 3419	Sylvia Sidney-Gene Raymond	Dec. 7	79	Feb. 23,'35
Belle of the Nineties (A) 3353	Mae West	Sept. 21	75	Aug. 25
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar. 1,'35	*75	Feb. 16,'35
Cleopatra (A) 3410	Claudette Colbert - Henry Wilcoxon-Warren William	Oct. 5	101	Aug. 25
College Rhythm (G) 3417	Joe Penner-Lanny Ross	Nov. 23	*83	Nov. 10
Enter Madame (A) 3414	Elissa Landi-Cary Grant	Jan. 4,'35	83	Nov. 8
Father Brown, Detective (G) 3420	Walter Connolly-Paul Lukas-Gertrude Michael	Dec. 21	*65	Dec. 1
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan. 25,'35	*80	Jan. 5,'35
Here Is My Heart (G) 3423	Bing Crosby-Kitty Carlisle	Dec. 25	76	Dec. 8
Home on the Range (G) 3421	Jackie Coogan-Randolph Scott	Dec. 21	55	Mar. 2,'35
It's a Gift (G) 3418	W. C. Fields-Baby LeRoy	Nov. 30	68	Nov. 24
Limehouse Blues (A) 3415	George Raft-Jean Parker	Nov. 9	66	Dec. 22
Lives of a Bengal Lancer (G) 3427	Gary Cooper-Franchot Tone	Jan. 18,'35	89	Jan. 5,'35
Menace (A) 3413	Paul Cavanagh	Oct. 26	58	Oct. 13
Mrs. Wiggs of the Cabbage Patch (G) 3407	Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor - Evelyn Venable	Oct. 19	73	Aug. 23
One Hour Late (G) 3422	Joe Morrison-Helen Twelvetrees	Dec. 14	75	Dec. 8
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan. 11,'35	83	Nov. 24
Pursuit of Happiness, The (A) 3409	Francis Lederer-Joan Bennett	Nov. 16	72	Sept. 15
Ready for Love (G) 3412	Richard Arlen-Ida Lupino	Oct. 12	*65	Oct. 6
Rocky Mountain Mystery 3428	R. Scott-Chas. "Chic" Sale	Feb. 8,'35	63	
(See "Vanishing Pioneer" "In the Cutting Room," Nov. 10.)				
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary-Boland-Charles Ruggles-Zazu Pitts	Mar. 8,'35	*90	Feb. 16,'35
Rumba (A) 3429	George Raft-Carole Lombard	Feb. 15,'35	*70	Feb. 2,'35
Wings in the Dark (G) 3424	Cary Grant-Myrna Loy	Feb. 1,'35	75	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusades, The	Loretta Young-Henry Wilcoxon			
Devil Is a Woman, The (A)	Marlene Dietrich-Cesar Romero	Apr. 19,'35	*90	Mar. 2,'35
Four Hours To Kill	Richard Barthelmess			
(See "In the Cutting Room," Feb. 23,'35.)				
Glass Key, The	George Raft			
Hold 'Em Yale	Patricia Ellis-Larry Crabbe			
(See "In the Cutting Room," Feb. 16,'35.)				
How Am I Doin'?	Mae West			
(See "In the Cutting Room," Feb. 23,'35.)				
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar. 15,'35	*77	Mar. 9,'35
McFadden's Flats (G)	Betty Furness-Richard Cromwell	Apr. 22,'35	*67	Mar. 9,'35
Milky Way, The	Jack Oakie-Adolphe Menjou			
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar. 29,'35	*80	Mar. 2,'35
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	Mar. 22,'35		
Paris in Spring	Tullio Carminati-Mary Ellis			
(See "In the Cutting Room," Feb. 23,'35.)				
People Will Talk	Chas. Ruggles-Mary Boland			
(See "In the Cutting Room," Mar. 9,'35.)				
Private Worlds 3435	C. Colbert-J. Bennett-C. Boyer	Mar. 22,'35		
(See "In the Cutting Room," Mar. 2,'35.)				
Stolen Harmony	George Raft-Ben Bernie	Apr. 29,'35		
(See "In the Cutting Room," Feb. 2,'35.)				

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June 11	59	
Peck's Bad Boy (G)	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	70	Sept. 8
Return of Chandu, The (G) 300-312	Bela Lugosi-Maria Alba	Oct. 1	65	

(THE RELEASE CHART--CONT'D)

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Innocence, The (A) 503	Irene Dunne-John Boles	Sept. 14	82	Sept. 8
Anne of Green Gables (G) 507	Anne Shirley-Tom Brown	Nov. 23	79	Oct. 27
By Your Leave (A) 509	Genevieve Tobin-Frank Morgan	Nov. 9	*80	Oct. 6
Captain Hurricane (G)	James Barton-Helen Westley	Mar. 1,'35	72	Feb. 16,'35
Dangerous Corner (A) 506	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5	67	Jan. 18,'35
Enchanted April, The (A)	Ann Harding-Frank Morgan	Feb. 1,'35	*78	Dec. 15
Gay Divorcee, The (G) 505	Fred Astaire-Ginger Rogers	Oct. 19	*107	Oct. 13
Gigolette	Adrienne Ames-Ralph Bellamy	Feb. 15,'35		
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan. 18,'35	72	Jan. 12,'35
Gridiron Flash (G) 511	Eddie Quillan-Betty Furness	Oct. 26	64	Jan. 26,'35
Kentucky Kernels (G) 508	Wheeler & Woolsey	Nov. 2	75	Oct. 27
Lightning Strikes Twice (G) 517	Ben Lyon-Pert Kelton	Dec. 7	66	Mar. 2,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec. 28	110	Dec. 22
Murder on a Honeymoon (G)	Edna May Oliver-J. Gleason	Feb. 22,'35	73½	Feb. 2,'35
Red Morning (A) 515	Steffi Duna-Regis Toomey	Dec. 14	66	
(See "Girl of the Islands," "In the Cutting Room," Sept. 29.)				
Roberta (G)	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8,'35	105½	Feb. 23,'35
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan. 11,'35	78	Dec. 1
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec. 21	72	Dec. 8
Wednesday's Child (G) 510	Karen Morley-Edward Arnold	Oct. 26	69	Sept. 29
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan. 4,'35	69	Jan. 5,'35
Woman in the Dark (G)	Fay Wray-Ralph Bellamy	Nov. 9	70	Dec. 8

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Becky Sharp	Miriam Hopkins			
(See "In the Cutting Room," Mar. 9,'35.)				
Break of Hearts	K. Hepburn-Charles Boyer			
Chasing Yesterday	Anne Shirley			
(See "Sylvestre Bonnard" "In the Cutting Room," Mar. 2,'35.)				
Dog of Flanders (G)	Frankie Thomas-Helen Parrish	Mar. 22,'35	*72	Mar. 2,'35
Laddie (G)	John Beal-Gloria Stuart	Mar. 29,'35	*82	Mar. 9,'35
Informer, The	Victor McLaglen-Margot Graham			
Nit Wits, The	Wheeler and Woolsey			
People's Enemy	Preston Foster-Melvyn Douglas	Mar. 15,'35		
Star of Midnight	William Powell-Ginger Rogers			
(See "In the Cutting Room," Feb. 23,'35.)				
Strangers All	May Robson			
(See "In the Cutting Room," Feb. 23,'35.)				
Village Tale	Randolph Scott-Kay Johnson			
(See "In the Cutting Room," Mar. 2,'35.)				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are You a Mason? (A)	Sonnie Hales	M. J. Kandel	Oct. 29	85	Nov. 3
Calling All Cars (G)	Jack LaRue	Empire Films	Jan. 25,'35	67	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan. 1,'35	57	Jan. 26,'35
Deserter, The (A)	Boris Livanov	Garrison Film	Oct. 12	105	Oct. 27
Dealers in Death (A)		Topical Films	Dec. 13	68	Dec. 22
Life in the Congo (G)		Kinematrade	Nov. 29	60	Dec. 29
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb. 14,'35	74	Mar. 9,'35
Loyalties	Basil Rathbone	Harold Auten	Oct. 24	74	Nov. 3
Man of Courage (G)		Eureka	Nov. 12	95	Nov. 24
Norah O'Neale	Lester Mathews		Oct. 24	66	Nov. 3
Maryjka	Ina Benita	Principal Film	Dec. 1	65	Dec. 15
Ticket to a Crime (G)	Ralph Graves	Syndicate	Dec. 15	67	Dec. 29
War Is a Racket (A)		Eureka Prod.	Dec. 8	68	Dec. 29
Woman Condemned	Claudia Dell	Marcy Pictures	Apr. 4	66	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25,'35	*90	Jan. 26,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Mar. 8,'35	*85	Feb. 23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec. 28	*92	Oct. 27
Last Gentleman, The (G)	George Arliss	Sept. 21	72	May 12
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec. 25	*105	Dec. 1
Our Daily Bread (G)	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov. 30		Sept. 22
Runaway Queen	Anna Neagle-Fernand Graavey	Dec. 21		
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 15,'35	95	Jan. 26,'35
Transatlantic Merry-Go-Round (A)	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2	92	Nov. 17
We Live Again (A)	Anna Sten-Fredric March	Nov. 16	*83	Sept. 29

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions	Jack Buchanan-Lili Damita	May 20,'35		
Call of the Wild, The	C. Gable-Loretta Young	May 6,'35		
(See "In the Cutting Room," Mar. 2,'35.)				
Cardinal Richelieu	George Arliss	Apr. 28,'35		
(See "In the Cutting Room." Mar. 9,'35.)				
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney			
Les Miserables	Fredric March-C. Laughton	Apr. 21,'35		
(See "In the Cutting Room," Mar. 2,'35.)				
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	Apr. 5,'35	75	July 14,'35
Thunder in the East	Charles Boyer-Merle Oberon	May 13,'35	75	Dec. 1
(Reviewed under the title "The Battle")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8,'35	*90	Feb. 23,'35

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Cheaters (G) 8022	Cesar Romero-Fay Wray	Nov. 5	67	Dec. 29
Embarrassing Moments (G) 7023	Chester Morris-Marian Nixon	July 9	67	Oct. 6
Crimson Trail, The 8083	Buck Jones	Feb. 18,'35	58	
Gift of Gab (G) 8030	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	*71	Sept. 19
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18,'35	98	Feb. 9,'35
Great Expectations (G) 8029	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22	102	Oct. 20
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov. 26	111	Dec. 1
I've Been Around (A) 8025	Chester Morris	Dec. 31	*75	Dec. 29
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec. 24	*80	Dec. 9
Mystery of Edwin Drood 8024	Claude Rains-Heather Angel	Feb. 4,'35	87	
(See "In the Cutting Room," Dec. 15.)				
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11,'35	*75	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan. 21,'35	*75	Jan. 19,'35
One Exciting Adventure (G) 8027	Binnie Barnes-Neil Hamilton	Oct. 15	*73	Oct. 6
Rendezvous at Midnight (A) 8031	Ralph Bellamy	Feb. 11,'35		
(See "In the Cutting Room," Nov. 17.)				
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec. 3	69	Sept. 15
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14,'35	*68	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec. 10	75	Dec. 8
Rocky Rhodes (G) 8001	Buck Jones-Sheila Terry	Sept. 24	60	Dec. 22
There's Always Tomorrow (A) 8035	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	Nov. 17
Wake Up and Dream (G) 8021	Russ Columbo - June Knight	Oct. 1	78	Oct. 20
When a Man Sees Red (G) 8082	Buck Jones	Nov. 12	60	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bride of Frankenstein 8009	Boris Karloff	Apr. 8,'35		
(See "In the Cutting Room," Feb. 16,'35.)				
Great Ziegfeld, The 8005	William Powell-Fanny Brice			
It Happened in New York 8023	Lyle Talbot-Heather Angel	Mar. 18,'35		
(See "In the Cutting Room," Jan. 26,'35.)				
Life Returns (G)	Onslow Stevens-Lois Wilson		*60	Jan. 12,'35
Mister Dynamite 8012	Edmund Lowe-Esther Ralston	Apr. 15,'35		
(See "In the Cutting Room," Mar. 9,'35.)				
Princess O'Hara 8013	Jean Parker-Chester Morris	Mar. 25,'35		
(See "In the Cutting Room," Jan. 26,'35)				
Sing Me a Love Song 8026				
Stone of Silver Creek 8084	Buck Jones-Noel Francis	Apr. 15,'35		
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 4,'35		
Werewolf of London, The 8015	Henry Hull	Apr. 29,'35		
(See "In the Cutting Room," Mar. 2,'35.)				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bordertown (A) 806	Paul Muni-Bette Davis	Jan. 5,'35	90	Feb. 2,'35
Case of the Howling Dog, The	Warren William-Mary Astor	Sept. 22	75	Sept. 1
Church Mouse 881	Laura La Plante	Dec. 15		
Devil Dogs of the Air (G) 816	James Cagney-Pat O'Brien	Feb. 9,'35	86	Feb. 9,'35
Firebird, The (A) 825	Verree Teasdale-Ricardo Cortez	Nov. 3	*75	Oct. 13
I Am a Thief (G) 826	Mary Astor-Ricardo Cortez	Nov. 24	64	Nov. 17
Right to Live (A) 828	George Brent-J. Hutchinson	Jan. 26,'35	66	Feb. 23,'35
St. Louis Kid, The (G) 817	James Cagney	Nov. 10	67	Oct. 20
(Reviewed under the title, "A Perfect Week-End")				
Secret Bride, The (G) 811	B. Stanwyck-Warren William	Dec. 22	64	Feb. 9,'35
Sweet Adeline (G) 802	Irene Dunne-Donald Woods	Dec. 29	*82	Dec. 15
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23,'35	95	Mar. 2,'35
White Cockatoo (G) 827	Jean Muir-Ricardo Cortez	Jan. 19,'35	70	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Gondolier	Dick Powell-Joan Blondell			
Crashing Society	Guy Kibbee-Zasu Pitts			
Dinky	Jackie Cooper-Mary Astor			
Florentine Dagger, The 829	Donald Woods-Margaret Lindsay	Mar. 30,'35		
(See "In the Cutting Room," Jan. 26,'35)				
G Men, The	James Cagney-Margaret Lindsay			
Goose and the Gander	Kay Francis-George Brent			
(See "In the Cutting Room." Mar. 9,'35.)				
Green Cat	Bette Davis			
Haircut	George Brent-Jean Muir			
Irish in Us, The	James Cagney-Pat O'Brien			
Living Up To Lizzie	Aline MacMahon			
Men on Her Mind	Bette Davis-Ian Hunter			
Midsummer Night's Dream	All Star			
Money Man	Edw. G. Robinson-Bette Davis			
Night at the Ritz, A 823	William Gargan-Patricia Ellis	Mar. 23,'35		
(See "King of the Ritz," "In the Cuting Room," Jan. 26,'35)				
Page Miss Glory	Marion Davies			
Present from Margate, A	Kay Francis-Ian Hunter			
Stranded	Kay Francis-Geo. Brent			
Women Are Bum Newspapermen	Glenda Farrell			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Bella Donna (A)	Mary Ellis	Gaumont-British		85	Jan. 5,'35
Broken Melody, The	John Garrick-Merle Oberon		Oct. 30	68	Dec. 1
Chapayev (A)		Amkino	Jan. 12,'35	95	Jan. 26,'35
Cornflower (Hungarian Dialogue)	Irene Agai	Danubia Pictures	Jan. 11,'35	80	
Czar Wants to Sleep (A)	M. Yanshin	Amkino	Dec. 8	88	Dec. 22
Death at Broadcasting House	Ian Hunter	ABFD British		90	Jan. 12,'35
Dirty Work (G)	Ralph Lynn	Gaumont-British		80	Jan. 26,'35
Forbidden Territory, The	Gregory Ratoff	Gaumont-British		87	Nov. 24
Doctor's Orders	Leslie Fuller	British Int'l		75	Jan. 5,'35
Everything for the Women (Hungarian Dialogue)	Tiber Von Halmay	Danubia Pictures	Oct. 10	84	
Fathers Knows Best (Hungarian Dialogue)	Szoke Szakall	Danubia Pictures	Jan. 18,'35	80	
Green Pack	John Stuart	British Lion			Nov. 3
House of Greed	V. Gardin	Amkino	Aug. 11	74	
Lady in Danger (A)	Tom Walls	Gaumont-British		63	Dec. 29
Lorna Doone (G)	John Loder	ABFD British		80	Feb. 2,'35
Madame Bovary (A)	Pierre Renoir	John Tapernoux	Nov. 17	100	Dec. 8
Marionettes	L. Leonidoff	Amkino	May 5	83	
Miracles	V. Gardin	Amkino	Oct. 19	68	
Mister Cinders	Clifford Mollison	British Int'l			Nov. 10
My Wife the Miss (Hungarian Dialogue)	Irene Agai - Paul Javor	Danubia Pictures	Aug. 26	79	
My Song Goes Round the World (G)	John Loder				Oct. 20
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2,'35
One Night	Ingert Bluggren	Scandinavian		80	Feb. 9,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British		85	Jan. 12,'35
Rakoczi March (Hungarian Dialogue)	Paul Javor	Danubia Pictures	Nov. 12	89	
Roadhouse (G)	Violet Loraine	Gaumont-British		75	Dec. 29
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17,'35	118	
Stella Biolanti	(Greek Feature)	Frank Norton	Oct. 15	115	
Such Is Life	(Greek Feature)	Frank Norton	Jan. 19,'35	119	
Ta Galazia Keria	(Greek Feature)	Frank Norton	Oct. 15	85	
Ten Minute Alibi (A)	Phillips Holmes	British Lion		80	Feb. 9,'35
Three Songs About Lenin		Amkino	Nov. 8	64	Nov. 17
They Are Looking Up (G)	Cicely Courtneidge	Gaumont-British		100	Feb. 9,'35
Thunderstorm (A)	A. K. Tarasova	Amkino	Sept. 28	80	Oct. 6
Triumph of Sherlock Holmes The (A)	Arthur Wontner	Gaumont-British		87	Mar. 9,'35
Waltz Time in Vienna	Renate Mueller	Ufa			Dec. 1
Victor and Victoria (G)	Renate Mueller	Ufa	Jan. 26,'35	84	Feb. 2,'35
Wandering Jew, The (A)	Conrad Veidt	Olympic Pictures		83	Jan. 19,'35

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[*All dates are 1934 unless otherwise stated*]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Jan. 2	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queens of Hearts	June 25	7
Aladdin	Aug. 10	7
The Headless Horsemen	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Jan. 21,'35	1 rl.
Bremen Town Musicians	Feb. 17,'35	1 rl.
Old Mother Hubbard	Mar. 17,'35	1 rl.
Mary's Little Lamb	Apr. 14,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
His Bridal Sweet Harry Langdon		
His Old Flame Charlie Murray	Jan. 25,'35	20
Horse Collars (3 Stooges)	Jan. 10,'35	20
I'm a Father Andy Clyde	Feb. 7,'35	20
In the Dog House Andy Clyde	Dec. 1	20
It's the Cat's Andy Clyde	Oct. 11	20
Men in Black (3 Stooges)	Sept. 28	20
One Too Many Leon Errol	Dec. 28	20
Perfectly Mismated Leon Errol	Nov. 20	20
Restless Knights (3 Stooges)	Feb. 20,'35	16½
Shivers Harry Langdon	Dec. 24	20
Three Little Pigskins (Stooge Comedy)	Dec. 8	20
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse		
Babes at Sea	Dec. 12	7
Holiday Land	Nov. 9	7
Make Believe Revue, The	Mar. 22,'35	7
Shoemaker and the Elves	Jan. 20,'35	7
KRAZY KAT KARTOONS 1934-35		
1. The Trapeze Artist	Sept. 1	7
2. Katnips of 1940	Oct. 12	7
3. Krazy's Waterloo	Nov. 16	7
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. Goofy Gondolas	Dec. 21	7
LAUGHING WITH MEDBURY 1934-35		
Laughing with Medbury in the Arctics	Sept. 15	10
In Maylesia	Oct. 20	10
Among the Caccons	Nov. 9	10
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Feb. 28,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 1—	Sept. 15	10
No. 2—	Oct. 12	10
No. 3—	Nov. 9	10
No. 4—	Dec. 12	10
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
MUSICALS		
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTOONS		
Gloom Chasers, The	Jan. 18,'35	7
Happy Butterfly	Dec. 20	7
Scrappy's Experiment		8
Scrappy's Ghost 1934-35		
Concert Kid	Nov. 2	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises		
SCREEN SNAPSHOTS		
No. 1—	Sept. 29	10½
No. 2—	Oct. 26	10½
No. 3—	Nov. 23	10½
No. 4—	Dec. 21	10½
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
SPICE OF LIFE 1934-35		
No. 1—	Sept. 10	10
No. 2—	Sept. 29	10
No. 3—	Dec. 13	10
No. 4—	Dec. 31	10
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
WORLD OF SPORT		
Anything for a Thrill		1 rl.
Decks Awash	Aug. 10	1 rl.
Heigh-Ho the Fox 1934-35	June 20	1 rl.
Air Thrills	Mar. 1,'35	10
Good Golfers Start Young	Sept. 20	10
Pardon My Grip	Feb. 1,'35	10
Pole Thrills	Oct. 12	10
Thrill Flashes	Dec. 12	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES **(TOM TERRIS)**		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny Charles Laughton	Oct. 1	8
Mire Unga	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making Frank Albertson	Oct. 1	17
Sword of the Arab Duncan Renaldo	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Hello, Sailors	Aug. 17	20
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Domestic Bliss-Ters	Oct. 12	19
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Good Luck—Best Wishes	Aug. 24	21
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	1 rl.
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
Mountain Melody	Aug. 31	10
Old Camp Ground, The	Mar. 15,'35	1 rl.
Song Plugger	Jan. 18,'35	9
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	11
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	2 rls.
Gentlemen of the Bar	Dec. 28	18
Hayseed Romance	Mar. 15,'35	20
His Lucky Day	Sept. 21	20
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One-Run Elmer	Feb. 22,'35	19
Palooka From Paducah	Jan. 11,'35	20
TERRY-TOONS		
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Busted Blossoms	Aug. 10	6
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	May 17,'35	1 rl.
Flying Oil	Apr. 5,'35	1 rl.
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
Jail Birds	Sept. 21	6
Magic Fish, The	Oct. 19	6
Mice in Council	Aug. 24	6
Modern Red Riding Hood, A	May 3,'35	1 rl.
Moth and the Spider, The	Mar. 8,'35	1 rl.
My Lady's Garden	July 13	8
Old Dog Tray	Mar. 21,'35	1 rl.
Peg Leg Pete, the Pirate	Apr. 19,'35	1 rl.
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What A Night	Jan. 25,'35	6
Why Mules Leave Home	Sept. 7	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Harlem Harmony	Dec. 21	10
Hollywood Gad-About	Oct. 5	9
Hollywood Movie Parade, The	Nov. 2	9
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 19	11
YOUNG ROMANCE		
Moon Over Manhattan	Feb. 15,'35	17
Three Cheers for Love	Dec. 14	19

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
(Technicolor)		
1. In a Monastery Garden	Oct. 2	7
2. Mexican Idyl	Oct. 16	
3. Fingal's Cave	Nov. 13	
4. Lieberstraum	Nov. 3	
5. Dance of the Hours	Dec. 15	
6. Ava Maria	Jan. 1,'35	
Barcarolle		8
Countryside Melodies	May 4,'35	
In a Mountain Pass		
Irish Melody		8
Italian Caprice		8
Mediterranean Songs		
October Day		
Old Faithful Speaks		8

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Man's Mania for Speed		10
Marching With Science		9
On Foreign Service		9
Casting for Luck		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Picturesque Portugal		9
Crossroads of the World		9
Geneva-By-The-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS **(EDWIN C. HILL)**		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please Eddie Stanley- Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple	Sept. 8	18
You Said a Hatful	Oct. 13	19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Holland in Tulip Time	Sept. 15	9
Ireland, The Emerald Isle	Dec. 8	8
Rainbow Canyon	Feb. 2,'35	8
Switzerland, The Beautiful	Oct. 18	9
Tibet, Land of Isolation	Mar. 17	9
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10		10
HAPPY HARMONIES (Harman-Ising)		
1—The Discontented Canary	Sept. 1	9
2—Old Pioneer	Sept. 29	8
3—A Tale of the Vienna Woods	Oct. 27	9
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick		10
LAUREL & HARDY		
Fixer-Uppers		21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Grandfather's Clock	Oct. 27	17
Spectacle Maker, The	Sept. 22	20
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Dartmouth Days	Nov. 17	11
Donkey Baseball		8
Motorcycle Cossacks	Jan. 12,'35	9
Little Feller	May 28	8
Old Shep	June 23	9
Pichianni Troupe	Sept. 22	9
Pro Football		9
Rugby	Dec. 15	10
Strikes and Spares	Oct. 20	9
Taking Care of Baby	Aug. 25	9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 8	10
Windy		11
OUR GANG		
Anniversary Trouble		20
Mama's Little Pirate	Nov. 3	18
Shrimps for a Day		21
Mike Fright	Aug. 25	18
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!		21
Three Chumps Ahead		2 rls.
Tin Man, The		16
Treasure Blues		19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		7
Raslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 18,'35	7
Betty Boop's Life Guard	July 13	7
Betty Boop's Life Pal	Sept. 21	7
Betty Boop's Prize Show	Oct. 19	7
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Stop That Noise	Mar. 15,'35	1 rl.
Taking the Blame	Feb. 15,'35	1 rl.
Keep in Style	Nov. 16	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
An Elephant Never Forgets	Dec. 28	7
Little Dutch Mill	Oct. 26	7
Poor Cinderella	Aug. 3	7
Song of the Birds	Mar. 1,'35	1 rl.
HEADLINERS		
Cab Calloway's Hi-De-Ho	Aug. 24	11
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8,'35	1 rl.
Club Continental Leon Belasco & Orchestra George Givet-Vivian Janis Grace Barry	Oct. 5	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 25,'35	
Hollywood Rhythm Gordon and Revel - Lyda Roberti - Jack Oakie-Norman Taurog-LeRoy Prinz-Edith and Bill Wilshire	Nov. 16	10
Ladies That Play Phil Spitalny and His Musical Ladies	Dec. 7	10
Melody Magic	Mar. 22,'35	
Million Dollar Notes Red Nichols and his World Famous Pennies	Feb. 8,'35	
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof Anson Weeks & Orchestra	Oct. 26	11
Society Notes	Aug. 3	10
Song Writers of the Gay Nineties Pat Rooney	Mar. 1,'35	
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL **(NEW SERIES)**		
No. 3—Bear Facts — The Valley of Silence—Irving Mills	Oct. 12	10
No. 4—Tub Boat Ahoy—Hot Dog—Mabel Wayne	Nov. 9	10
No. 5—Rose of Bulgaria—O. Soglow—Coney Island	Dec. 7	10
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters—Billy Blue Gum—Mericano		1 rl.
No. 8—Aubrey Rainier—Old Madiera—Rube Goldberg, World Famous Humorist.		1 rl.
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Baby Blues (Technicolor)	Oct. 5	10
Coo-Coo News	Jan. 25,'35	
Jungle Antics	Feb. 22,'35	1 rl.
Madhouse Movies No. 1	Aug. 24	9
Manhattan Rhythm	Mar. 8,'35	
Monkey Shines	Nov. 16	1 rl.
Movie Sideshow	Jan. 11,'35	11
Nerve of Some Women, The	Nov. 2	10
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	
Superstition of the Black Cat	Aug. 10	10
Superstition of the Rabbit's Foot	Mar. 8,'35	1 rl.
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Axe Me Another	Aug. 24	7
Be Kind to Animals	Feb. 22,'35	1 rl.
Beware of Barnacle Bill	Jan. 25,'35	7
Dance Contest	Nov. 23	
Pleased to Meet Cha!	Mar. 22,'35	1 rl.
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
SCREEN SONGS		
Love Thy Neighbor Mary Small	July 29	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	10
No. 4—Keeping Time	Oct. 26	11
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	1 rl.
TWO REEL COMEDIES		
Making the Rounds Pallette-Catlett	July 6	21
New Dealers, The Pallette-Catlett	Apr. 6	20
News Hounds Pallette-Catlett	June 1	20
No More Bridges Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	10
Pleased to Meet Cha!	Mar. 22,'35	
Sporting Sounds	Mar. 22,'35	
Up and Down Franklyn Pangborn	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Ocean Swells	Oct. 12	21
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPIN SERIES (Re-Issues)		
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In a Pig's Eye	Dec. 28	20½
In the Devil Dog House	Feb. 2	21
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
DUMBBELL LETTERS		
No. 3	Aug. 17	4
No. 4	Sept. 28	4½
No. 5	Oct. 26	5
No. 6	Nov. 23	4½
No. 7	Dec. 21	5
No. 8	Jan. 4,'35	5½
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
EASY ACES		
Pharaohland	Feb. 22,'35	9
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
How to Break 90 at Croquet	Jan. 4,'35	15
HEADLINER SERIES		
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
EDGAR KENNEDY COMEDIES		
Blasted Event	June 29	19
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music	Mar. 9	19½
Henry the Ape Bert Lahr	Jan. 26	2 rls.
If This Isn't Love	Sept. 28	21½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Southern Style	Sept. 14	20
Ticket Or Leave It	May 26,'35	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RAINBOW PARADE CARTOONS		
Japanese Lantern		
Parrotville Old Folks	Jan. 25,'35	7
Spinning Mice		
Sunshine Makers, The	Jan. 11,'35	8
SOGLOW'S "THE KING" CARTOONS		
Cactus King	June 8	1 rl.
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweekstakes Race, 1934	Apr. 2	10
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)	Aug. 31	20½
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica		
Red Republic	Sept. 21	10

STATE RIGHTS

Title	Rel. Date	Min.
CARTOON EXHIBITORS		
Off All Things		4
CENTRAL		
Child of Mother India		30
Hindu Holiday		9
MARY WARNER		
Olympic Winter Sports Capital		8
METROPOLITAN LIFE		
Once Upon a Time		10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
8. Mickey Plays Papa	Sept. 29	
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert	Feb. 23,'35	
SILLY SYMPHONIES		
6. The Wise Little Hen	June 7	1 rl.
7. The Flying Mouse	July 12	7
8. Peculiar Penguins	Sept. 6	8
9. Goddess of Spring	Nov. 1	
10. The Golden Touch		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1	9
No. 2—Toyland Premiere	Dec. 10	9
GOING PLACES with LOWELL THOMAS		
No. 2	Oct. 8	1 rl.
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	
GOOFYTONE NEWS		
No. 7	Apr. 30	9
OSWALD CARTOONS		
Do a Good Deed	Mar. 25,'35	1 rl.
Hill Billys	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Sky Larks	Oct. 22	8
Spring in the Park	Nov. 12	7
Two Little Lambs	Mar. 11,'35	1 rl.
Wax Works, The	June 25	9
William Tell	July 9	6
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	10
No. 3—Novelty	Oct. 22	9
No. 4—Novelty	Nov. 26	9
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	1 rl.
UNIVERSAL COMEDIES		
At the Mike (Mentone No. 3-A)	Oct. 10	20
Demi Tasse (Doane Musical No. 1)	Oct. 3	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	2 rls.
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Father Knows Best Sterling Holloway	Feb. 20,'35	2 rls.
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	18
Henry's Social Splash Henry Armetta	Dec. 19	21
Here's the Gong (Mentone No. 13-A)		2 rls.
Hollywood Trouble	Jan. 9,'35	20
Just We Two	Aug. 8	19
Knickerbocker Knights Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
Night in a Night Club, A (Mentone No. 1-A)	Sept. 2	18
Oh What a Business (Mentone No. 5-A)	Nov. 26	2 rls.
Old Age Pension Henry Armetta	Mar. 27,'35	2 rls.
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Sterling's Rival Romeo Sterling Holloway	Nov. 14	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	2 rls.
Tid Bits (Doane Musical No. 2)	Oct. 24	2 rls.
Well, By George (Mentone No. 4-A) George Price	Oct. 31	20
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
World's Fair and Warmer	Oct. 17	22

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 20—Daredevil O'Dare Ben Blue	Aug. 11	19
1934-35		
All Sealed Up Ben Blue	Sept. 15	19
Get Rich Quick Allen Jenkins	Apr. 20,'35	2 rls.
His First Flame Shemp Howard Daphne Pollard	Mar. 9,'35	
Oh Sailor Behave El Brendel	Sept. 29	17
Old Gray Mayor, The Bob Hope	Apr. 6,'35	2 rls.
Smoked Hams Shemp Howard Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk Roscoe Ates	Nov. 3	20
Out of Order Ben Blue	Nov. 17	19
Vacation Daze Jenkins & Donnelly		2 rls.
Dizzy and Daffy Dizzy and Daffy Dean	Dec. 15	19
Once Over Lightly Roscoe Ates	Jan. 12,'35	2 rls.
Radio Scout El Brendel	Jan. 26,'35	19
BROADWAY BREVITIES		
No. 32—The Policy Girl Mitzi Mayfair-Roscoe Ails	Aug. 11	20
1934-1935		
Syncopated City Hal LeRoy-Dorothy Dare	Sept. 1	20
Paree, Paree Dorothy Stone-Bob Hope	Sept. 8	21
Good Morning Eve Leon Errol (Technicolor)	Sept. 22	19
No Contest Ruth Etting	Oct. 6	21
Off the Beat Morton Downey	Oct. 18	20
The Flame Song Bernice Claire- J. Harold Murray	Oct. 27	19
Gem of the Ocean Jeanne Aubert	Nov. 19	20
Gypsy Sweetheart Winifred Shaw- Phil Regan	Mar. 30,'35	2 rls.
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks & Sweet Music George Price-Sylvia Froos	Dec. 8	20
Show Kids Maglin Kiddies Tad Alexander	Jan. 5,'35	20
Radio Silly Cross & Dunn	Jan. 9,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 22,'35	2 rls.
Mr. & Mrs. Melody Ilomay Bailey—Lee Sims	Mar. 16,'35	
Shoestring Follies Eddie Peabody	Feb. 16,'35	2 rls.
Singing Silhouette, The Olga Baclanova	Mar. 16,'35	2 rls.
Castle of Dreams, The Morton Downey	Apr. 6,'35	2 rls.
Cure It With Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Pick and Pat-Roscoe Ails	Apr. 27,'35	2 rls.
LOONEY TUNES		
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy		1 rl.
(1934-1935)		
No. 1—Buddy's Adventures		1 rl.
No. 2—Buddy the Dentist		1 rl.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		1 rl.
No. 5—Buddy's Pony Express		1 rl.
MELODY MASTERS		
1934-1935		
Mirrors Freddy Rich & Orchestra	Sept. 8	11
Phil Spitalny and His Musical Queens	Oct. 6	10
Richard Himber and His Orchestra	Nov. 3	10
Don Redman and His Band	Dec. 29	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	1 rl.
Rimac's Rhumba Orchestra	Apr. 13,'35	1 rl.
Barney Rapp and His New Englanders	Mar. 16,'35	1 rl.
Freddy Martin and His Orchestra	May 11,'35	1 rl.
MERRIE MELODIES		
1934-35 (In Color)		
No. 1—Those Beautiful Dames		7
No. 2—Pop Goes My Heart		7
No. 3—Mr. & Mrs. Is the Name		7
No. 4—Country Boy		7
No. 5—I Haven't Got a Hat		1 rl.
SEE AMERICA FIRST		
E. M. NEWMAN		
No. 1—Pilgrim Days	Oct. 27	11
No. 2—Boston Tea Party	Nov. 17	11
No. 3—Hail Columbia	Dec. 8	10
No. 4—Remember the Alamo	Dec. 20	10
No. 5—Trail of the 49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	
No. 9—Westward Bound	Apr. 13,'35	1 rl.
No. 10—Remember the Maine	May 4,'35	1 rl.
PEPPER POT		
1934-35		
Little Jack Little	Sept. 1	9
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live Gus Edwards	Nov. 10	9
Two Boobs in a Balloon Edgar Bergen		
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 8	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	8
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 22,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	
Some Bridge Work Easy Aces	Apr. 13,'35	1 rl.
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles Boy Scouts	July 1	2 rls.

MASCOT

Title	Rel. Date	Min.
Burn 'Em Up Barnes Jack Mulhall-Lola Lane- Frankie Darro	June 16	2 rls. (each)
Lost Jungle, The Clyde Beatty	June 13	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)

PRINCIPAL

Title	Rel. Date	Min.
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1 (Seven-reel feature followed by eight two-reel episodes)	

UNIVERSAL

Title	Rel. Date	Min.
Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Red Rider, The Buck Jones (15 episodes)	July 16	20 (each)
Rustler's of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy Maurice Murphy- Noah Beery, Jr.	Oct. 29	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20 (each)

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Paramount Pictures

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

Sales Season Advanced From One To Two Months

Large Companies Launch Preliminary Plans for Conventions, Policies and Product for 1935-36; Limit Releases to This Season's Total; Twenty-one New Independents » » » »

Stage Show Bookings Up 40 To 60 Per Cent

300 to 350 Acts Now Weekly Average of Engagements; Increased Activity Chiefly in East, but Bookings in Chicago Area Are Almost Doubled

NEXT WEEK: "THE FALLACY OF THE ART THEATRE"

VOL. 118, NO. 12 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Pub-* MAR

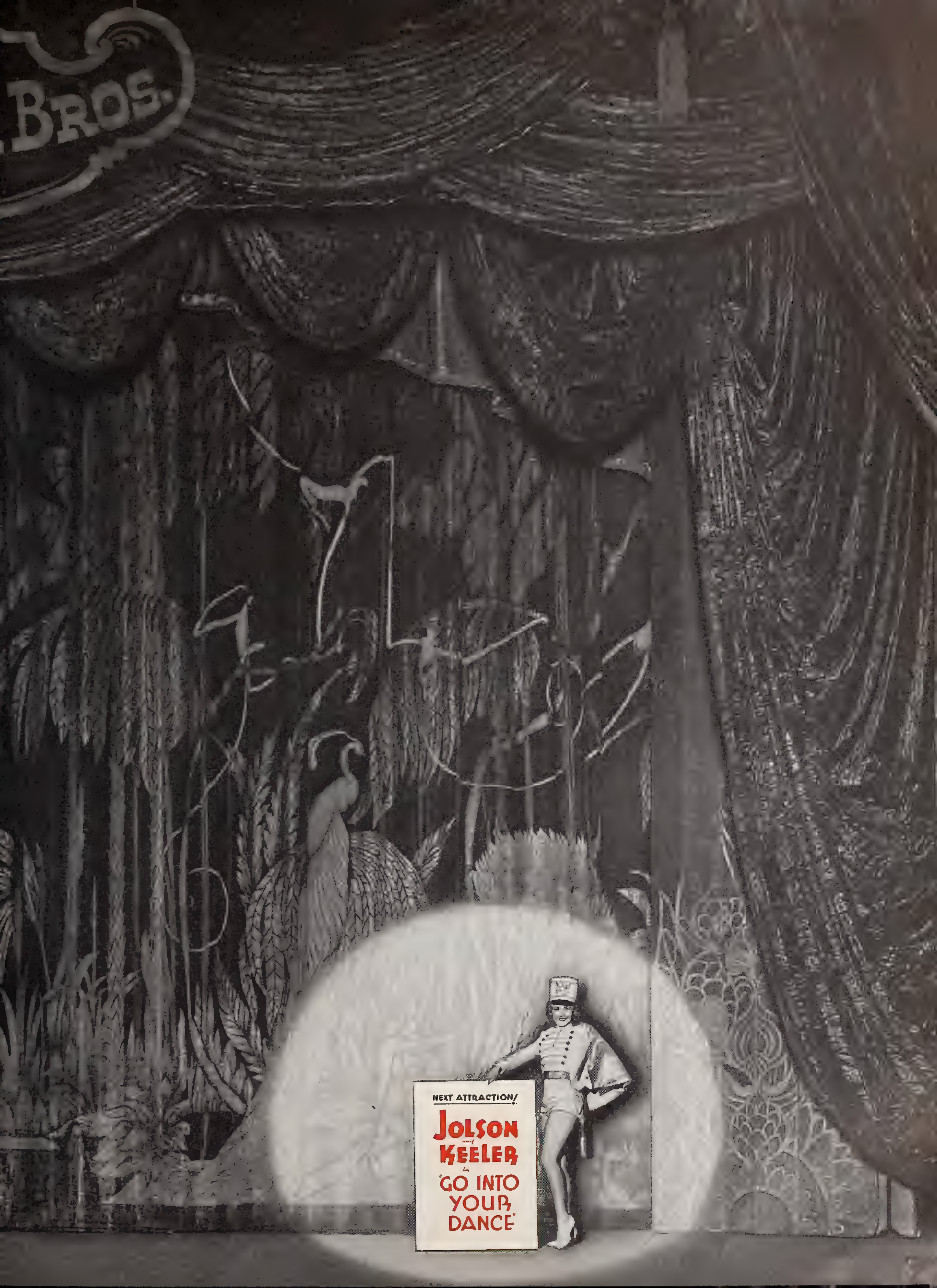
THERE'S ONE THING THEY'LL AGREE ON—

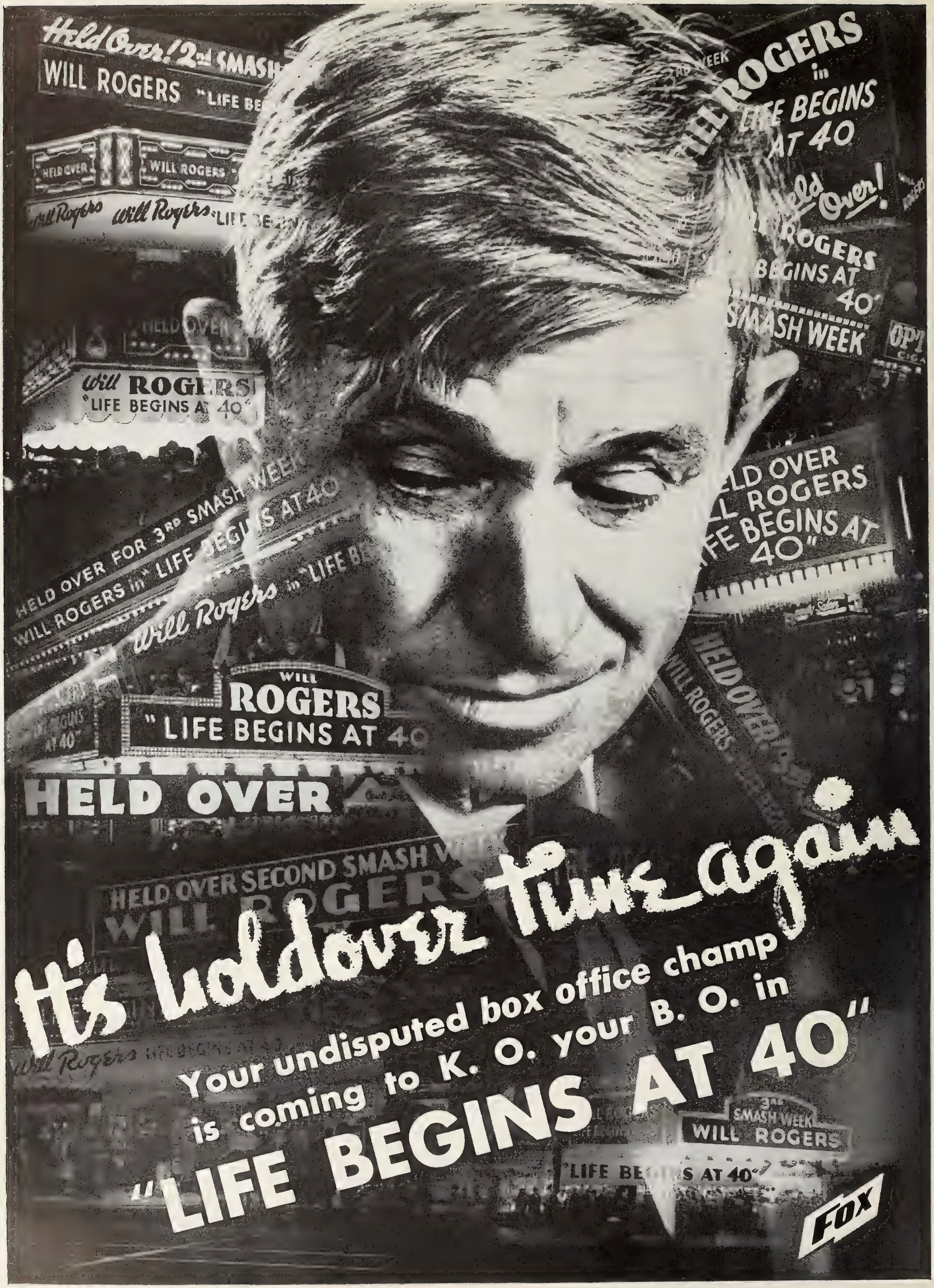
"Naughty Marietta and Reckless are the greatest musical pictures ever made"

NAUGHTY MARIETTA
tarring JEANETTE MacDONALD and ELSON EDDY with Frank Morgan, ouglas Dumbrille. Music by Victor erbert. A W. S. Van Dyke Production. ook and Lyrics by Rida Johnson Young. roduced by Hunt Stromberg. A Metro-oldwyn-Mayer Picture.

RECKLESS
starring JEAN HARLOW and WILLIAM POWELL with Franchot Tone, May Robson, Ted Healy, Nat Pendleton, Robert Light. Produced by David O. Selznick. Directed by Victor Fleming. A Metro-Goldwyn-Mayer Picture.

WARNE


BROS.
NEXT ATTRACTION!
JOLSON
and
KEELER
in
'GO INTO YOUR DANCE'


Held Over! 2nd SMASH
WILL ROGERS "LIFE BE
HELD OVER
WILL ROGERS
Will Rogers Will Rogers "LIFE BEGIN
HELD OVER
Will ROGERS
"LIFE BEGINS AT 40"
HELD OVER FOR 3RD SMASH WEEK
WILL ROGERS in "LIFE BEGINS AT 40
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LIFE BEGINS AT 40"
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3RD SMASH WEEK
WILL ROGERS
"LIFE BEGINS AT 40"
Will Rogers
It's holdover time again
Your undisputed box office champ is coming to K. O. your B. O. in
"LIFE BEGINS AT 40"
FOX

MOTION PICTURE HERALD

Vol. 118, No. 12 March 23, 1935

"SHE vs. HE"

"THE Broadway theatre faces a chaotic world with its head, as usual, resting contentedly in the sand," reads the headline epitomizing a piece by Mr. Brooks Atkinson on the subject of the drama in the New York *Times.* Without any special impatience, Mr. Atkinson observes that "the Senator from Louisiana" and "the priest from Detroit" have "more influence on public opinion than all the plays the stage performs."

In terms of mass numbers probably Mr. Atkinson is right. In any event nothing could be done about it by the stage no matter how hot and contemporary it might become.

Again, let us insist, it is not the function of either the stage or screen to try to save the nation. Dramas of purpose sell only to the purposeful, and that's not very many. "She vs. He" will continue to be the basic theme for entertainment purposes, and there can be no charge of bias, because the screen always shows both sides, and often too much of both.

△ △ △

MODELS' SWEETHEARTS

SPEAKING of "the Senator from Louisiana," we are reminded that the manikins and models of the Professional Models League of New York were polled the other day with the question:

"Who in the public eye today, married or single, would you choose as your ideal sweetheart?"

When the votes were counted Senator Huey Long led all the rest. Second was the Tarzanic Mr. Johnny Weissmuller, and third was Mr. Clark Gable, the same whose hometown church at Hopedale, Ohio, prayed for him last week.

△ △ △

FAME IN WAX

WE find we are on a committee to elect "six outstanding motion picture personalities" to be presented life size in wax in the motion picture division of the Los Angeles Museum, presided over by Mr. Earl Theisen, engineer and archeologist of the screen. Our nominations are:

Mary Pickford
Lon Chaney
William S. Hart
Charles Chaplin
Rudolph Valentino
Douglas Fairbanks

All manner of good and important names crowd into mind when the chore of such a compilation comes along. Conspicuously important today are Will Rogers, Eddie Cantor, George Arliss and Wallace Beery. And, too, the memory of Marie Dressler is still green. But if the wax works are to be especially of the motion picture it might be well to devote them to personalities more peculiarly of screen making as opposed to those who have transplanted to the pictures talent revealed and developed in other media. Meanwhile if you do not like the list, send in your own.

△ △ △

LEST WE FORGET

TWENTY years ago this week Broadway was considerably thrilled by the fact that a picture called "The Birth of a Nation," playing at the Liberty Theatre at a two dollar top, was promising to be a long run hit.

Turning back the pages in the long ranks of files that line the halls of Quigley Publications office to the thin volumes of the days when we were young, we came today to the news story, which observed:

> *No picture presented in New York has been viewed by more exacting spectators, and few, if any, have elicited such spontaneous and frequent applause. . . . Mr. Griffith—in a few concise sentences, delivered clearly and with dignity, said that his aim was to place pictures on a par with the spoken word as a medium for artistic expression. . . . "The Birth of a Nation" looks like a sensational success.*

Right, as usual.

△ △ △

RICHARD B. HARRISON

"GANGWAY for Richard B. Harrison," writes F.P.A. And all the world is softly saddened at the passing of that kindly, dusky old philosopher who played the role of the Lord God Jehovah in "The Green Pastures."

Someway it seems too that the simple sincerity of this able negro actor has conferred dignity, honor and respect upon the show business. His success is a token of contribution to tradition in behalf of the show world of a character which it sorely needs.

In part, of course, the role made the man, but it had rare material with which to build.

It is of interest, too, to observe that the world fame that Mr. Harrison won, of a quality that few actors indeed have enjoyed, was made by some sixteen hundred-and-odd stage appearances, in total less than the appearances achieved by many a screen player in a hit production in two weeks.

Mr. Harrison did it, in person.

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LATEST sound gadget: "The silent dog whistle," pitched so high it's above the range of the human ear, but audible at long ranges to dogs, which obviously makes even the lowly dachshund super-human.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK---

DAYLIGHT SAVING

Theatre owners, night club operators and organized labor descended in concentrated force on the Cleveland city council to protest a plan to inaugurate daylight saving. J. N. Unger, representing downtown theatres, and Ernest Schwartz, exhibitor association president, declared daylight saving elsewhere has caused attendance drops of 20 to 30 per cent. . . .

CONSOLIDATED NET

Consolidated Film Industries, Inc., for the year ended December 31, 1934, reports a net of $917,160, after depreciation, interest, federal taxes and other charges, equal to 22 cents a share on the common stock after provision for a $2 annual preferred dividend. The 1933 net equaled $909,388, or 21 cents per common share. . . .

"BEST" PERFORMANCES

Dissatisfied with the actor award of the Academy of Motion Picture Arts and Sciences, the Buffalo "Times," at the suggestion of Mayor George J. Zimmermann, polled its readers, found the top choice among men to be Robert Donat for his work in "The Count of Monte Cristo," among women a duplication of the Academy award, Claudette Colbert, for "It Happened One Night." . . .

UNION EMERGENCY

To aid the 400 unemployed of New York's Projectionist Local No. 306, with total membership of 1,800, the supervising IATSE has ordered all employed members to work four days a week instead of five, exercising its emergency power. Picketing of local houses has been resumed with the end of the NRA fact-finding committee's unsuccessful deliberations. . . .

"CLOTHATOON"

In "The Calico Dragon," new Harmon-Ising cartoon subject, produced for MGM in natural color, all of the characters, backgrounds, other scenic effects are to be of cloth, of various materials, diversified colors. A blue gingham river, a calico horse, a Scotch plaid dog, trees of yarn, birds of silk are in the novel "clothatoon."

HOUSE MANAGER

Returning "home," S. Barret McCormick, RKO Radio director of advertising and publicity, this Friday is to be guest manager, for one night, of the Indianapolis Circle, showing RKO's "Laddie." Mr. McCormick was the first managing director of the Circle 15 years ago. . . .

SOUTH'S IMPROVEMENT

A general improvement over last year, with conditions in the South today "all right," was the opinion of H. F. Kincey of the Kincey-Wilby southern circuit, expressed in New York last week. He is in a position to know, since the circuit operates 53 houses in the Carolinas, 25 in Alabama, and has renovated and acquired theatres recently. . . .

CENTRAL CITY PLAY

Robert Edmund Jones, noted designer, at work on the Pioneer-RKO color version of "Becky Sharp," will write, direct the annual play festival at Central City, Colo., centering about the old mining camp which was once Central City. Opening will be July 6, the play to run several weeks. Three years ago the festival began, showing, in turn, "Camille," "The Merry Widow" and "Othello." . . .

CHILD EXPERIMENT

Planned by a group of Boston clubwomen is sponsorship for juvenile programs of films which they consider unsuitable for children, the showings to be accompanied by lectures pointing out the objectionable material. The experiment is designed to bring to children a sense of entertainment values. The group is pressing for the right to preview films before New England release. . . .

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TRANS-LUX STOCK

New York Curb Exchange records disclose a local company identified as "Affiliates Equities" has disposed of a block of 168,033 shares of Trans-Lux Daylight Picture Screen Corporation stock to an undisclosed purchaser. A. M. Andrews, former director of Trans-Lux, is understood associated with the seller. . . .

FRANK JOYCE

Frank Joyce, only 43, died this week in the Good Samaritan Hospital, Hollywood, after a year's illness. Born in Kansas City, Kan., Mr. Joyce was a vaudeville player as a young man, later was in the real estate business, then, after service in the navy during the war, was engaged in the management of hotels in New York and the south. In 1928 he joined the Joyce-Selznick talent agency. Surviving are his wife, two sons and a sister. . . .

SUES AMOS 'N' ANDY

Filed in New York supreme court this week was a suit against Amos 'n' Andy, black face perennials of the radio and occasionally of the motion picture, by Van Beuren, which charges the comedians broke a contract in 1933 for a series of short films. Damages of $181,995 are asked. The defendants have filed counter charges. . . .

PLAIN TALK

Explaining action of the Coast Association of Motion Picture Producers in denying studio credentials to a representative of "Plain Talk," Washington magazine, Lupton Wilkinson of the MPPDA said, "We have instituted . . . regulations in regard to our pictures and advertising, and it is our privilege to extend hospitalities of our business only to those publications which . . . exercise a similar regard for such values." . . .

ODD CONTRACT

An unusual contract has been signed by MGM with John Emerson and his wife, Anita Loos, whereby Mr. Emerson will be associate producer for all stories written or adapted by his wife. The first two will be "The Studio Girl" and "San Francisco." . . .

TENNIS AMATEURS

A two-thirds vote lacking, the International Lawn Tennis Federation last week at Paris defeated the long-pending British proposal to permit amateurs to accept money for playing tennis roles in films, a desperate move by England to keep its ace, Fred Perry, in the amateur ranks.

SALES SEASON ADVANCED BY ONE TO TWO MONTHS

How Their Plans For '35-'36 Stand

Activity in distribution quarters everywhere in preparation for the 1935-36 season suggested inquiry about the early developments and while the sales officers would not speak officially, it was agreed that policies and schedules were in the making and that some preliminaries already had been established, as follows:

Atlantic Pictures

Out of the old World-Wide Pictures Corporation has developed Atlantic Pictures Corporation, headed by Robert M. Savini, to place on the independent market six Howard Hughes reissues.

British and Continental

J. C. Barynstyn's importing-exporting British and Continental Trading Company will have available 12 features to be produced in Holland by Loet C. Barynstyn Film Productions, the Hague. Three have been completed.

Chesterfield

New season's plans have not yet been formulated by Chesterfield Pictures Corporation, headed by George Batcheller, but it appears likely that the company will not deviate from the schedules of 1933-34 and 1934-35, both of which embraced nine productions.

Columbia

Product, convention and sales policy plans for Columbia Pictures for next season will be discussed in another week or two when Harry Cohn, president, arrives in New York to talk with Jack Cohn, vice-president, and the home office staff. An unofficial report set 48 as the features planned, the same as 1933-34 and 1934-35. Already acquired are eight Ken Maynard westerns to be made by Larry Darmour.

Conn Productions

Expansion of production facilities will enable Maurice Conn, independent, to supply two series of eight features each, instead of the single Kermit Maynard western James Oliver Curwood stories of this year. Maynard again will be starred, and Mr. Conn will have eight Peter B. Kyne stories with Frankie Darro.

Darmour

Larry Darmour will continue in production on a feature scale with eight westerns with Ken Maynard, releasing through Columbia. He has finished seven out of 12 for Majestic release this season.

Eagle Productions

Harry Hoyt has formed Eagle Productions with headquarters at International Studios in

(Continued on following page)

Early Plans for 1935-36 Indicate Large Companies Will Limit Number of Releases to Total for Current Season; 21 New Producing and Distributing Units May Add Product; Conventions Moved Forward

The industry's distribution machinery for selling and servicing the product of Hollywood to theatres stands today, on the eve of a new season, unhampered by depressed business, corporate and financial reorganization, theatre decentralization, code drafting and other influences which so seriously interrupted its normal functioning at the beginning of each of the last four seasons. With the return to order, most distributors are preparing to advance their seasons from six to eight weeks, commencing open selling in April and May, instead of in June, July and even later in the summer, as in the depression years.

MOST COMPANIES PLANNING TO LIMIT RELEASES TO THIS SEASON'S TOTALS

Now, some 42 distributors are indicating that the new season's product and sales policies are already matters of current attention. Preliminary preparations provide the basis for the following observations:

1. **Feature production schedules of nearly all eight large distributors and eight principal independents will be numerically limited for 1935-36 to the totals of the present season. If there are any noticeable revisions of totals, they will probably be downward. Paramount, for one, is engaged in such a consideration. The eight large companies this season scheduled 381 features.**

2. Large companies already are engaged quietly in selling 1935-36 product even in advance of completion of programs. Fox and Universal are especially active in this connection, Universal having disposed of most of its new serials. RKO and Warner, too, are said to be selling new product in some situations.

3. Universal is the first to set a date for a sales convention, announcing May 23rd. Paramount tentatively has set the same date. Columbia, Fox and Monogram probably will decide in a few days. United Artists is expected to meet in May, RKO in early June, Metro and Warner are undecided.

4. Indicating both the extent of the pre-seasonal activity and the reopening of financial channels to independent production is the formation of 21 new companies. Nine promised 65 features.

5. **Based on this season's schedules of 467 features from 14 of the largest distributors, exhibitors will have available at least 600 productions, independents contributing an estimated 150.**

6. Home office executives started two weeks ago to talk with their studio representatives about the new product. Talent and story representatives were busily searching for fresh material.

7. Preliminary plans indicate that the trend this year will be toward single national conventions.

21 *NEW UNITS OF PRODUCTION AND DISTRIBUTION ALSO FACTORS*

Plans of the large distributors to limit releases to this season's totals would result in schedules running something like this: Chesterfield, 9; Columbia, 48; Fox, 52; Gaumont-British, 16; Invincible, 9; Liberty, 12; Majestic, 12; Metro-Goldwyn-Mayer, 52; Monogram, 28; Paramount, 65; RKO, 50; United Artists, 18; Universal, 36, and Warner-First National, 60. First Division is a new distributional factor carrying product of its own and likely to have six features produced by a production affiliate and another dozen imported from England, as well as product of independent producers in some of its exchanges. Monogram and United Artists are said to be considering increasing their schedules; Paramount probably will reduce. Among others to be considered are British and Continental, Darmour Productions, Walter Futter, Sol Lesser, Mascot, Mayfair.

NEW 'MARCH OF TIME' SALES PLAN

(Continued from preceding page)

Hollywood, where, in association with Arthur Beck, Mr. Hoyt will produce eight for the new year.

First Division

Relinquishment of the Monogram franchise in New York and Philadelphia, revision of the "March of Time" sales structure and procedure, and new feature plans of its own were new developments in First Division's product machinery for the remainder of this season and next year.

Whether the withdrawal of Monogram product from First Division exchanges in New York and Philadelphia will have any bearing on the releasing arrangements in other exchange cities could not be determined.

Roy E. Larsen, president of the March of Time, news magazine reel, announced a new plan for sales and promotion of that subject. Developed with Mr. Thomas, the new plan calls for a national standardized price policy of uniformly equal prices in equal sales situations. It is the general understanding that March of Time has experienced considerable difficulty to date with theatres on account of high rentals arbitrarily set down for the first two releases. The new sales plan will be supported by extended promotion to the public.

"A corps of auditors have just compiled a national survey of all theatres as well as statistics on national magazine sales, territorial buying habits and Department of Commerce retail sales surveys," Mr. Larsen's announcement explained. "Examining these figures in the light of actual experience in recent weeks, the sales executives of both companies have prepared this new price schedule."

Several weeks ago a group of First Division and March of Time branch managers and other sales executives gave the plan its first practical workout in Michigan. Many refinements and changes resulted when this experience was examined.

To carry out this and other new plans, Mr. Larsen announced the formation of a new company to be known as The March of Time Distributors. This will take over the distribution contract between March of Time, Inc., which will continue as the producing company, and First Division, which as agent for the new company will continue to handle distribution. This move, Mr. Larsen explained, is brought about by the growth of promotion, servicing and exploitation. It will not disrupt actual selling or servicing of film through First Division.

Officers of the new March of Time Distributors, with headquarters on the 18th floor of the RKO Building at Radio City, will be Roy E. Larson, Harry H. Thomas and Ralph Rolan, who recently was brought from Batten, Barton, Durstine and Osborne, advertising agency, to become vice-president in charge of promotion for the reel. Fred McConnell, Pat Garyn and Richard Beck, Jr., producers, representatives for March of Time's reel in First Division, will go to the new distributing company.

Mr. Thomas said: "First Division will keep pace with March of Time Distributors by clearing its decks for next season's product. We plan to realign our type of pictures. Every step will be taken to provide all our own exchanges and our franchise holders in the western territories with identical . . . products for the coming season."

STUDENTS BOYCOTT COLUMBUS THEATRES

The Blue Key, honorary service fraternity of the University of Missouri, at Columbus, has called for a student boycott of local motion picture theatres as a protest against "exorbitant admission prices and low quality pictures." A mass meeting was held, and the boycott was to last one week, or longer if no results were obtained. The action is specifically aimed at the Hall and Missouri theatres, operated by the College Theatre Company, and charging 35 cents top. Five students were arrested when a group of 75 rushed the Hall Theatre.

Time Magazine, Fortune Magazine and the radio will continue to serve as the basis for promoting the subject outside of the trade, to which will be added newspaper and other media. By withdrawing each subject from circulation at the end of four weeks it is planned to reap the full benefits of the publication ballyhoo within this short period.

The actual revision in rentals, while not explained officially by either March of Time or First Division, includes refunds to exhibitors on all contracts taken at prices higher than the new scale now being whipped into shape. It was realized, after the first sales, that some territories are more densely populated than others, and now, where an exhibitor has been paying, for example, less than $50 per release on a six-picture contract and his experience with the first four subjects shows that the price is too high, he may cancel and March of Time promises to return 50 per cent of his rental price.

Any account signing for six releases automatically gets an option on the following group of 12. However, if March of Time desires to cancel for a competitive sale to another exhibitor, the company agrees to pay the contract holder half of the rental on the entire first group of six. There will also be a credit of 10 per cent of the total contract for accessories, this applying to new contracts on the new selling basis.

Participating in the Detroit conference from which the new plan evolved were Charles Stillman, Richard Beck, Ralph Rolan, Fred McConnell, William Richardson and Daniel Longwell, all of Time, Inc., and Mr. Thomas, Amos Hiatt, Maurice Lebensberger, Henry Ellman and Dave Thomas, of First Division.

March of Time now claims 700 theatre accounts in the United States and Canada, playing in 32 out of 37 cities with 250,000 population or over.

Meanwhile First Division was proceeding with its own feature production and releasing plans for 1935-36. Returning from production conferences in Hollywood were company executives William Fiske and John C. Curtis. They were expected to confer immediately with Mr. Thomas and the distribution executives to set a feature schedule. The company probably will make some six or eight features of its own, and, in addition, has a five-year reciprocal distribution arrangement with Associated British Film of England. Reginald Barker, general manager of Associated, now in this country, has said that his company will have from 20 to 24 features next season. These will be First Division's principal source of supply, which will also embrace product from several independent producers. First Division has been releasing product of Monogram, Chesterfield, Invincible, Liberty Pictures and others.

Fox Film

Definite plans of Fox Film for 1935-36 will be determined in a few days, now that Sidney R. Kent, president, has returned from Florida. There are no indications that the feature schedule will differ much from this season's, when 52 productions are being released, compared with 50 in 1933-34.

With the company understood to have started already to negotiate sales on new product, in a few situations, without the specifications of titles, stories, stars or directors, Fox assured its theatre accounts of a continuance of Will Rogers releases. Mr. Rogers was signed to a new contract which will keep him on the Fox schedule until 1938.

Franklin Films

William Shapiro will start producing, through his own Franklin Films, having scheduled three features for 1935-36, with negotiations for distribution through a large company. Mr. Shapiro is due in Hollywood to make preparations. He will star Jackie Boreno, a youngster and a new comer, who has appeared on the stage.

Futter

Walter Futter has decided on "Two Years Before the Mast," Dana's story of the sea, as the first feature for the new year, to star Tom Keene.

GB Pictures

Gaumont British Pictures will send to the American distribution unit 16 features, a number similar to the 1934-35 schedule. Ten were named last week, as follows: "Thirty-nine Steps," by John Buchan; "Soldiers Three," by Rudyard Kipling; "Pepys," from the biography of Samuel Pepys; "Clairvoyant," with Claude Rains and Fay Wray; "Barcarolle," and "Sam and Sallie," both with Jessie Matthews; "The Tunnel" and "King of the Diamond," both with Conrad Veidt; "Redemption," directed by Berthold Viertel, and "The Passing of the Third Floor," with Nova Pilbeam.

There may be an extension of the schedule in this country.

Arthur A. Lee, vice-president of GB in America, returned from Hollywood, where he had been conferring with Michael E. Balcon, British production head. Already Mr. Balcon has signed Noah Beery for "King of the Damned," and Maude Howell, who will appear in the next two George Arliss pictures for GB. Mr. Arliss will probably appear as "Pepys," to be followed either by the life story of Cecil Rhodes, or an original by J. B. Priestley. Miss

INDEPENDENTS SHOWING ACTIVITY

(*Continued from preceding page*)

Howell is en route to London and Mr. Beery will sail in April.

Mr. Balcon said Friday, at a luncheon in Hollywood by Louis B. Mayer, MGM, that if the industry decides to move out of California as a result of the adverse tax program, "it is welcomed to England." He said that to meet the competition offered by Hollywood productions, "there is nothing left for me but to return to England and produce pictures with American backgrounds."

Independent Producing

Eight Nick Carter adventure features will be added next season to the state rights market by the new Independent Producing and Distributing Corporation, formed in New York by L. L. Hiller, partner years ago with Jack Wilk in Hiller and Wilk, and Jack Hayes, producer of the "Baby Burlesk" two-reel comedies, released by Educational, in which Shirley Temple made her first screen appearance. Secretary and treasurer is Sam Wiesenthal, who at one time assisted Carl Laemmle, Jr.

Mr. Hayes said the company was considering an additional series of eight, together with some short subjects, and may take on some British features, all of which would be released through an affiliated exchange system on franchises.

The first release will be June 1, with Street and Smith, publishers of the Nick Carter stories, participating in an exploitation campaign. Nick Carter Clubs, of which there are some 473, will be tied in.

Intercontinental Distributing

Formed at Albany, New York, was Intercontinental Distributing Corporation, chartered by Ida Schwartz, Dorothy Frank and Godfrey Julian Jaffe. Plans were not divulged.

Invincible

Feature plans for 1935-36 are expected to remain the same numerically as the past two years, when nine were scheduled each season.

Kirkwood

Ray Kirkwood Productions will make its bow with eight features each for three years starring Lon Chaney, Jr., the first, "Riot Squad," set for May 1 release. Commodore Pictures will release the product on the state rights market and production will be centered at the old Neilan Studios on Glendale boulevard in Hollywood.

Latin Artists

Ramon Pereda arrived in New York from Hollywood to make three features of Latin Artists' Pictures Corporation.

Lesser

Sol Lesser was proceeding with plans to produce what he described as the first "serious and dignified" screen treatment of the motion picture business, visualizing the accomplishments of industry pioneers. He said that Rupert Hughes, Walter Anthony and Edward F. Cline will write the story.

Liberty

With 11 out of 12 of the 1934-35 features completed, Liberty Pictures was forging ahead with plans. At conferences in New York between M. H. Hoffman, president, and Budd Rogers, general sales manager, it was decided to keep next year's schedule at this year's numerical level of 12. Mr. Hoffman returned to Hollywood to prepare for production of the final release on the current schedule.

THEY HAVEN'T NAMED ADOLF HITLER YET

While it is the policy of MOTION PICTURE HERALD *to give no heed to unsupported and unchecked rumors, an exception—in support of the policy—is made in this case. Enough have been collected on the gossiped, rumored and reported sale of Universal Pictures Corporation to make a mess.*

The rumor mongers of the last six weeks have had it that Universal was sold to each of the following:

John Hay Whitney;
David and Myron Selznick;
William Randolph Hearst;
Warner Brothers;
The Selznicks and Whitney together;
Fanchon and Marco;
Philadelphia Group, No. 1, headed by Greenblatt interests;
Philadelphia Group, No. 2, headed by Wolf interests;
Philadelphia Group, No. 3, headed by Goldman interests;
"March of Time";
Emanuel Cohen;
William Fox;
Hallgarten & Co., New York banking interests;
Benjamin P. Schulberg;
The Shuberts;
Mervyn Le Roy's new son;
The Paley interests;
Metro-Goldwyn-Mayer;
Samuel Rossoff, New York subway digger;
Renwar, Inc.

The collective denial of each, all and several, was presented in these pages two weeks ago.

Majestic

Majestic Pictures' franchise holders will hold their sales convention in two weeks in Chicago, probably at the Drake hotel, and presided over by Herman Gluckman, president; E. H. Goldstein, vice president in charge of distribution, and Larry Darmour, production head.

There will again be 12 features. However, arrangements may be made to extend this to 18. The executives have been conferring in New York on story types and production costs.

Mascot

Nat Levine's Mascot Pictures has about reached the half-way mark in its production schedule of 14 features for 1934-35, and still has two to go in the serial group. There was no indication that any plans had been made for 1935-36.

Mayfair

Incorporated at Albany in New York was the new Mayfair Productions, Inc., chartered by Harry A. Tifford, M. Horowitz and Mae Graff.

Melbert

Melvin Hirsch formed Melbert Pictures in New York to distribute.

Metro-Goldwyn-Mayer

Los Angeles is being considered by Metro-Goldwyn-Mayer for its sales convention, although no date has been set. Nor has any definite schedule been arrived at, although home office officials expect it will hover around the 50 to 52 releases of previous seasons.

Hunt Stromberg again will make eight; "Ah Wilderness," a sequel to "The Thin Man," "Wife versus Secretary," "The Distaff Side," and four others.

Metro will have as an outstanding 1935-36 release "The Great Ziegfeld," rights to which were acquired last month from Universal.

Hal Hoach, whose product goes through MGM, is reported to be considering production of features in the East for 1935-36.

Monogram

W. Ray Johnston's Monogram Pictures will continue its seasonal schedule of 28 features, at least, with possibly a slight increase. Some definite indication will be made in about two weeks, when Hollywood may also be selected as the convention city, with the meeting to be held late in April or early May.

Trem Carr, production head, approved budgets for "Keeper of the Bees," "Hoosier Schoolmaster" and "The Healer," now being produced.

The tentative proposal to expand the production schedule involves three specials and a similar number of other features.

Monogram product no longer will be distributed in New York and Philadelphia by Harry Thomas's First Division Exchanges.

Metropolis

The new season's releasing schedules will include French pictures produced by Marcel Pagnol Pictures in Paris as well as all Tobis-Paris product, both lines to be distributed by the new Metropolis Pictures Corporation in New York, headed by Martin J. Lewis, for six years with the 55th Street Playhouse in New York and previous to that with Fox and European producing companies. Associated with Mr. Lewis is John S. Tapernoux, French film importer.

Titles of the new importations will be in English, starting with "Loving Hands."

Murray

Mae Murray, en route from New York to Los Angeles, said at Kansas City that she and several others would form a production company, and distribute through a large distributor. Miss Murray indicated she will be featured in a series.

Paramount

Paramount's executives are said to be debating the advisability of reducing the number of

(*Continued on following page*)

NEW COMPANIES PREPARE PRODUCT

(Continued from preceding page)

feature releases for 1935-36, which, heretofore, has averaged 65. The four-day sales convention probably will start May 23 in New York, at the Waldorf-Astoria. G. B. J. Frawley, of the home office, is already at work on arrangements.

Adolph Zukor, president, arrived in New York Monday from Hollywood where he has been conferring for the past month with Ernst Lubitsch and Henry Herzbrun.

Harold Lloyd returns to the Paramount fold in "Milky Way," which the company will finance entirely and over which it will have full supervision.

Paramount also will finance Walter Wanger on all his future productions for that company. Jay Paley's deal with Mr. Wanger to finance two pictures has expired.

The new Paramount schedule also will include a special based on the life of Garibaldi, Italian patriot, the story for which will be written by E. Alexander Powell, war correspondent and authority on Garibaldi's career.

B. P. Schulberg will contribute seven to the company's 1935-36 schedule, and he will limit the budget to $250,000 a picture.

In Hollywood the new administration was completing studio reorganization, establishing a basic structure of 13 departmental executive heads and nine associate producers, all of which, the company feels, will have an influence on 1935-36 product.

Marking the first production peak under the new regime, the new season activity is expected to get underway March 25th and in the following eight weeks some 17 features will be placed in work.

Premier Pictures

Sig Neufeld and Leslie Simmons were named as executives of a new company formed to produce in Hollywood under the brand of Premier Pictures, with headquarters at the Talisman Studios and a schedule of nine action features, starting March 25th on the first.

Puritan

Louis A. Solomon is president and Dave Gross is general sales manager of the new Puritan Pictures, formed in New York to produce and distribute, on the independent market.

Putnam

George Palmer Putnam, who resigned March 1 as eastern story editor of Paramount Pictures, has been reported considering independent production of expedition films.

RKO

RKO is another large distributor reputedly selling 1935-36 contracts at this early date. The company has been holding considerable new-product discussions, with home office and studio executive personnel doing much trans-continental commuting.

Although the exact date has not been set, the sales meeting will be held in June. Ned E. Depinet, president of Radio Pictures, has said that the 1935-36 feature schedule will remain about the same as this season, for which 50 pictures were announced and 46 will be delivered. New York and Chicago are understood to be leading for the convention, with one large meeting supplanting regional conferences as in the past few years.

Next year's features probably will include several produced by Robert F. Sisk, former advertising director at the home office in New York and now assistant at the studio to J. R. McDonough. Mr. Sisk is said to be slated for a production position.

Richard Dix again will contribute two to RKO's schedule, the first a Dudley Nichols original story with an Arizona background.

COURTROOM FILM SWAYS THE JURY

After a jury in New York Supreme Court had seen motion pictures indicating that Mrs. Victoria M. Bogen was able to walk without the aid of a cane, it returned a verdict of $250 in her favor in her $100,000 negligence suit. Mrs. Bogen, wife of Dr. Julius I. Bogen, editor of "The Journal of Commerce," sued Myron B. Levy for injuries suffered when his car struck a crosstown bus in which she was riding. She claimed she had suffered partial paralysis of the left side, loss of the sight of the left eye and an injury to her leg which made the use of a cane necessary. Defense attorneys rigged a screen in the courtroom showing Mrs. Bogen walking with the cane over her arm, boarding a crowded subway train and carrying bundles in her left arm. Her husband, suing for $15,000 for loss of services and expenses, was awarded $750.

Radio Stars

Meyer S. Marks, who, with his brother, built the Marbro and Granada theatres in Chicago in competition with Balaban and Katz, has formed Radio Stars Productions to produce in New York, in association with Arthur Green and Joseph Rubinstein, a series of 12 two-reel comedies based on the radio sketch, "The Rise of the Goldbergs," starring Gertrude Berg, featured in the air version.

S and L Film

Sov-Am Film Corporation has organized a subsidiary, S and L Film Exchange, in New York, to distribute product that it produces. "Bar Mitzvah," all-Yiddish, is to be the first.

Shaff and Kusell

Four features will be produced for 1935-36 by Monty Shaff and Buddy Kusell, who recently completed "Dealers in Death" for Majestic. "Min and Bill" will be the first of the new group, two to be made in the east, two in Hollywood.

Silverman

Joseph Silverman, pioneer distributor in Kansas City and now an exchange operator in Oklahoma City, arrived in Hollywood to enter independent production.

Standard Capital

At Wilmington, Del., Standard Capital Corporation was formed with a capitalization of $1,500,000 to finance production. Incorporators were: J. Cheever Cowdin, New York financier, president; Lawrence W. Fox, Jr., vice-president; Margaret Sullivan (not the actress), secretary-treasurer. On the directorate are: George Armsby, Garrettson Dulin, Daniel Sheaffer, Samuel W. Atkins and J. Russel Forgan.

United Artists

Because of the peculiar structure of United Artists, with its many production affiliates, the company is unable to make more than a tentative estimate of a feature schedule for 1935-36. There probably will be 26 features and it was indicated that the sales meeting will be in May, probably in Hollywood, where representatives of the company's associated London producing companies will meet with the domestic personnel for the first time.

Darryl Zanuck's Twentieth Century Pictures will contribute "Ivanhoe," the Walter Scott classic, as a special. Upon completion of "Call of the Wild," last on the current program, Mr. Zanuck's unit will recess until June 1st.

Alexander Korda and London Films are expected again to make four features for United Artists, and British and Dominions three.

Samuel Goldwyn announced six from his company for 1935-36, and then sailed for Europe. Eddie Cantor will appear in Clarence Budington Kelland's "Dreamland," which will be published serially in *Saturday Evening Post.* Merle Oberon will appear in one each season for the next two years, making "Dark Angel" as the first. Ben Hecht and Charles MacArthur have been signed by Goldwyn to write "The Barbary Coast," to be directed by Howard Hawks. Anna Sten will star in one, and Miriam Hopkins in two, probably appearing first in "Barbary Coast." Rachel Crothers will write the second Hopkins vehicle. Another possible Hopkins production is "Hands Across the Table." Mr. Goldwyn's schedule, his heaviest in ten years, will feature his first "Goldwyn Follies," a musical revue.

Universal

Carl Laemmle's Universal company made the first formal announcement of a sales convention, setting May 25th as the date and Chicago the place. The schedule will remain the same: 36 features, 6 westerns, 4 serials. Contracts already are being closed for new product, and most of the 1935-36 serials have been sold.

James R. Grainger, general manager of distribution, arrived at Universal City for final production conferences with Mr. Laemmle. He will be at the studio for two weeks passing on properties already in hand and to be purchased. Mr. Laemmle promised to attend the convention, at which he may reveal requested exhibitor reaction to the proposal to remake "The Hunchback of Notre Dame" at a cost of $600,000.

Production is up to schedule and this week the studio closed for a fortnight.

Voe Pictures

Irving Gertsman, Gertrude Aronstam and Lillian Weinstock formed Voe Pictures Corporation at Albany, N. Y.

Warwick

Jerome Wolf was reported to be organizing Warwick Film Enterprises, to distribute on the independent product.

Warner

With 75 per cent of this season's feature product actually completed at Burbank, Warner Brothers, like Fox and RKO, was said to be giving attention already to the sale of 1935-36 contracts in some situations.

The company is not expected to increase its feature schedule next season from the 60-picture schedule of this year and last.

PRESENTATION BOOKINGS INCREASE 40 TO 60 PER CENT IN TWO YEARS

300 to 350 Acts Getting Work Weekly; 2,500 Performers Have Had to Turn to Other Fields, 1,500 in Radio Alone

Stage Show Revival Chiefly in East; European Bookings of American Acts Reported as Higher Than Ever Before

Vaudeville and stage presentation shows in motion picture houses are making a strong bid for a comeback spot in the amusement sun. In the East gains in employment of talent are estimated at 40 per cent over two years ago, while the number of weeks signed by the five leading stage show bookers—RKO, Loew's, Paramount Publix, Warner, and Fanchon & Marco, who, with William Morris agency, artists representative, made the estimate—have increased in some instances as much as 60 per cent.

In the west, however, vaudeville and unit shows still appear to be in an uncertain state. This is particularly true of the West Coast, where, it was pointed out, there are only about five desirable weeks of playing time. These are San Francisco, Los Angeles, Seattle, Portland and Tacoma. Other situations in that territory no longer support variety entertainment.

The history of vaudeville the past 50 years has been one of ups and downs. During the old music hall days, this entertainment medium enjoyed immense success.

From 1925 to 1929 vaudeville regained some prominence dressed up as "presentations" or unit shows, but it returned to its shell when the talking motion picture arrived and the film theatres dropped the added attraction—and the added expense.

Nat Kalcheim of the William Morris Agency, one of the largest of talent representatives, declared this week that the chief reasons for the return of vaudeville to popularity in 1935 are a lack of consistently outstanding motion picture fare and an apparently endless sameness to screen stories. Mr. Kalcheim said the consensus among vaudeville bookers and many theatre men today is that the public wants to see more new faces and that the motion picture industry the past two years has not been satisfying their demand.

Another important contributor cited is the radio, this being especially true in the metropolitan areas of New York and Chicago. Almost every variety bill today features some radio headliner, and condensed versions of successful Broadway musical comedies with original casts intact have done much to keep public interest alive.

The greatest increase in stage show activity appears around Chicago, where unit show business has almost doubled. Paramount Publix today is booking an average of 15 theatres there. One year ago 10 of these houses had no regular stage presentations, and the same situation prevailed in 1932. These are all Balaban & Katz houses. Paramount also books four weeks out of New York, including the Metropolitan in Boston, the Buffalo in Buffalo, the Chicago in Chicago and the Marbro and Oriental, also of that city.

Loew's bookings are reported to have maintained a fairly even average of 15 weeks the last two years, with its operations centered almost exclusively in the East. Current Loew stage show situations are New York City, with five weeks; Brooklyn, three weeks; and Baltimore, Boston, Bridgeport, Jersey City, Newark, Pittsburgh and Washington.

RKO currently is averaging 15 weeks, but a year ago it was booking only 10 houses, with but six of these open all year. This circuit, too, confined its activities for the most part to eastern territory: New York, three situations; Brooklyn, two; New Brunswick, N. J., Providence, R. I., and Rochester, N. Y., one each, but also one each in Detroit and Minneapolis. RKO also books for six weekend houses.

Warner stage bookings show a large gain over last year, when it was booking three weeks. Now it averages 15 weeks in New Jersey, Pennsylvania and Delaware.

Inactive in West

Fanchon & Marco, one of the originators of the presentation or unit show for film theatres, is reported to have suffered a considerable setback in this field. Operating as it did chiefly on the West Coast and in the Middlewest, today it is booking only five houses and the same was true a year ago; in 1931 F & M was booking 20 to 30 weeks regularly. However, some of these have continued the stage show policy through other offices, chiefly independent and, in the main, for weekend show purposes. F & M's booking calendar shows units for the Roxy in New York, the Paramount in Los Angeles, the Fox in Philadelphia, Fay's in Providence and the Plymouth in Worcester.

Independent booking offices are reported doing sporadic business in Chicago, Long Beach, Los Angeles and several eastern cities. In the East considerable business is done by such independents as Arthur Fischer, Eddie Sherman, Dow & Dow, Harry Bieben and Fally Marcus. These five together are booking about 50 houses today, whereas last year and the year before they were not booking more than 20.

In most film houses operating a stage show policy today the bills are straight vaudeville acts. Efforts are being made to revive the unit show idea.

Good acts today, Mr. Kalcheim of the Morris office said, are getting salaries 25 per cent below what they received prior to 1931.

The increase in stage show activity has not as yet been sufficient to affect appreciably the vast numbers of vaudeville players still unemployed; 300 to 350 acts are getting work weekly on an average throughout the country.

Former variety artists have turned their talents to other fields—radio, night clubs, beer gardens, home entertainments. It is estimated at least 2,500 eastern individuals alone have found it necessary to seek employment outside the theatre. Approximately 500 acts, comprising 1,500 persons, are working more or less regularly in radio.

The new unit show movement will not be accelerated to any noticeable extent before the new season, bookers agreed, because of a marked demand for specialty performers.

Successful in Kansas City

Typical of the situation outside of New York is that at Kansas City, where vaudeville has accomplished a fairly successful return in the downtown first-runs, but has fallen on lean days in the territory outside of Kansas City, including such cities as Topeka, Kan., and Jefferson City, Mo.

At the Tower in Kansas City a policy of pictures and vaudeville and occasional unit shows was instituted at an all-time low price of 25 cents, and the policy is reported to have been successful from the start. At the RKO Mainstreet, however, where combination bills were a weekly policy for years, only spot bookings of name acts have been in vogue the last year or so, and with a dearth of talent of this nature available for the road, bookings have been few. The same holds true of other midwestern and western situations.

Demand Grows in Cincinnati

Stage shows have come back in only two key spots in the Cincinnati trade territory, but increased public demand was reported.

RKO installed a combination vaudeville and picture policy in the Colonial at Dayton several weeks ago. The Shubert in Cincinnati, just acquired, opened March 1 with unit shows and pictures. The house is reported to be playing to excellent houses.

In the South much interest is being evidenced in the experiment of the E. J. Sparks circuit, which has booked a stage revue. "Going Places," for a tour of the complete circuit. Heading this unit are Olsen & Johnson, Gene Austin and Candy and Coco.

Morris Agency's foreign department reported this week that more American variety acts are being booked by Europe today than ever before. In the past year 150 acts were booked by British and Continental theatres. The year before 100 were booked.

While France and Germany dropped off in their bookings, England showed a marked increase. The Silver Jubilee of the King and Queen, which takes place this spring, has done much to increase employment of vaudeville artists. In Germany, however, where four or five American acts were used regularly each month, only one or two get bookings every two months today.

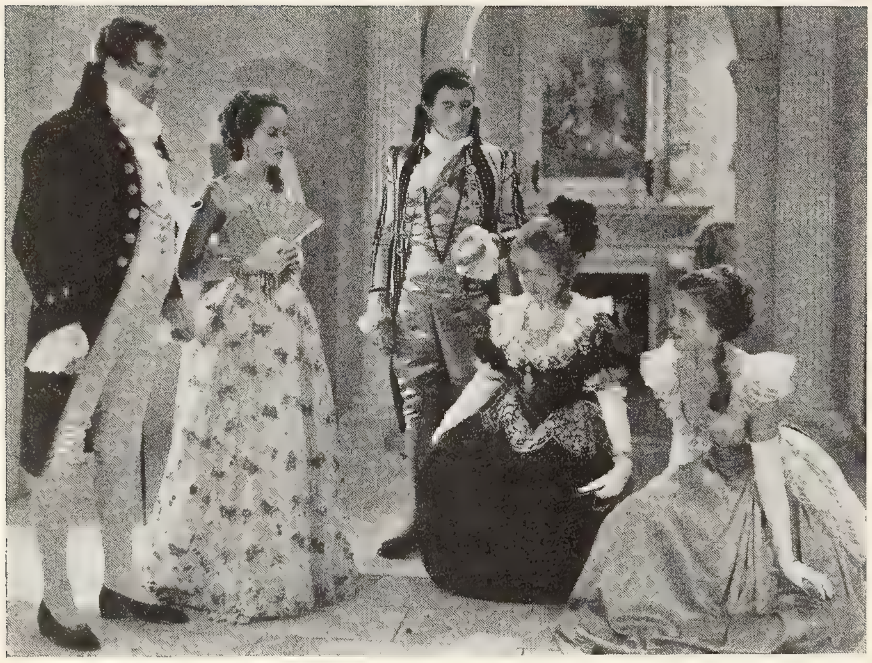
THREE ACTS SIGNED FOR METRO FILMS

The William Morris Agency this week announced it has negotiated contracts for Ted Lewis, Ray Bolger and Eleanor Powell with Metro-Goldwyn-Mayer. Mr. Lewis, concluding his concert tour in mid May, will star in an as yet untitled feature. Miss Powell starts work this week on "Broadway Melody of 1935". Mr. Bolger, currently appearing in the Broadway revue, "Life Begins at 8:40", will make his first feature under his new contract.

The Morris Agency also announced that Barbara Blane has signed a long-term contract with Fox Film, starting May 15. Robert Wildhack, a dancer also appearing in "Life Begins at 8:40", has left for the MGM studios.

BOX OFFICE CHAMPIONS for FEBRUARY

DAVID COPPERFIELD MGM



THE SCARLET PIMPERNEL United Artists

SWEET MUSIC Warner Brothers

With four places represented, seven productions are ranked as February's Champions on the basis of grosses earned during that month at the nation's key theatres. Only the pictures in first and second place won exclusive title to their positions.

(1) David Copperfield: Produced by David O. Selznick. Directed by George Cukor. Based on the novel by Charles Dickens. Adaptation by Hugh Walpole. Screen play by Howard Estabrook. Photographed by Oliver T. Marsh. Musical score by Herbert Stothart. Art director, Cedric Gibbons. Associates, Merrill Pye and Edwin B. Willis. Wardrobe by Dolly Tree. Special effects by Slavko Vorkapich. Film editor, Robert J. Kern. Cast: W. C. Fields, Lionel Barrymore, Maureen O'Sullivan, Madge Evans, Edna May Oliver, Lewis Stone, Frank Lawton, Freddie Bartholomew, Elizabeth Allan, Roland Young, Basil Rathbone, Elsa Lanchester, Jean Cadell, Jessie Ralph, Lennox Pawle, Violet Kemble-Cooper, Una O'Connor, John Buckler, Hugh Williams, Ivan Simpson, Herbert Mundin, Fay Chaldecott. Released January 18, 1935.

(2) Lives of a Bengal Lancer: Produced by Louis D. Lighton. Directed by Henry Hathaway. Original, Francis Yeats-Brown. Adaptation, Grover Jones and William Slavens McNutt. Screen play by Waldemar Young, John L. Balderston and Achmed Abdullah. Sound, Harold Lewis. Art directors, Hans Dreier and Roland Anderson. Photographed by Charles Lang. Cast: Gary Cooper, Franchot Tone, Richard Cromwell, Sir Guy Standing, C. Aubrey Smith, Monte Blue, Kathleen Burke, Colin Tapley, Douglas Dumbrille, Akin Tamiroff, Jameson Thomas, Noble Johnson, Lumsden Hare, J. Carroll Naish, Rollo Lloyd, Charles Stevens, Mischa Auer, Myra Kinch. Released January 18, 1935.

(3) The Woman in Red: Directed by Robert Florey. Screen play by Mary McCall, Jr., and Peter Milne. Based on novel "North Shore," by Wallace Irwin. Dialogue director, Stanley Logan. Photographed by Sol Polito. Film editor, Terry Morse. Art director, Esdras Hartley. Gowns by Orry Kelly. Vitaphone orchestra conducted by Leo F. Forbstein. Cast: Barbara Stanwyck, Gene Raymond, Genevieve Tobin, John Eldredge, Philip Reed, Dorothy Tree, Russell Hicks, Nella Walker, Claude Gillingwater, Doris Lloyd, Hale Hamilton. Released February 16, 1935.

LIVES of a BENGAL LANCER Paramount

THE WOMAN IN RED First National

THE GILDED LILY Paramount

THE GOOD FAIRY Universal

(3) The Scarlet Pimpernel: Produced by London Films. Directed by Harold Young. Camera, Harold Rosson. Sound, A. W. Watkins. Settings, Vincent Korda. Novel by the Baroness Orczy. Adaptation, dialogue, etc., by Lajos Biros, Sam Berman, Robert Sherwood and Arthur Wimperis. Cast: Leslie Howard, Merle Oberon, Raymond Massey, Nigel Bruce, Bramwell Fletcher, Anthony Bushell, Joan Gardner, Walter Rilla, Mabel Terry-Lewis, O. B. Clarence, Ernest Milton, Edmund Breon, Melville Cooper, Gib McLaughlin, Moreland Graham, John Turnbull, Gertrude Musgrove, Allan Jeayes, Bromley Davenport, William Freshman, Hindle Edgar. Released February 15, 1935.

(3) Sweet Music: Directed by Alfred E. Green. Original story by Jerry Wald, Carl Erickson and Warren Duff. Photographed by James Van Trees. Film editor, Bert Levy. Art director, Robert Haas. Music and lyrics by Warren and Dubin, Fain and Kahal, and Dixon and Wrubel. Musical arrangements by Ray Heindorf. Dances and ensembles directed by Bobby Connolly. Cast: Rudy Vallee, Ann Dvorak, Ned Sparks, Helen Morgan, Robert Armstrong, Allen Jenkins, Alice White, Joseph Cawthorn, Al Shean, Phillip Reed, William B. Davidson, Henry O'Neill, Addison Richards, Russell Hicks, Clay Clement, Rudy Vallee's Connecticut Yankees, The Frank and Milton Britton Comedy Band. Released February 23, 1935.

(4) The Gilded Lily: Directed by Wesley Ruggles. Original by Melville Baker and Jack Kirkland. Screen play by Claude Binyon. Music by Arthur Johnston. Lyrics by Sam Coslow. Costumes by Travis Banton. Jewels designed by William Howard Hoeffer. Photographed by Victor Milner. Cast: Claudette Colbert, Fred MacMurray, Ray Milland, C. Aubrey Smith, Luis Alberni, Edward Craven, Donald Meek, Charles Irwin, Ferdinand Munier, Grace Bradley, Michelette Burani, Claude King, James T. Quinn, Edward Gargan, George Billings. Released January 25, 1935.

(4) The Good Fairy: Directed by William Wyler. Play by Ferenc Molnar. Screen play by Preston Sturges. Photographed by Norbert Brodine. Art director, Charles B. Hall. Film editor, Daniel Mandell. Sound, Gilbert Kurland. Cast: Margaret Sullavan, Herbert Marshall, Frank Morgan, Reginald Owen, Alan Hale, Beulah Bondi, Cesar Romero, Eric Blore. Released Feb. 18, 1935.

'FILM ORGY OF BLOOD-LETTING NOW'

But Trend to Suicide Expedience to Solve Plot Runs Danger of Religious Frowns, Says Writer

by DOUGLAS W. CHURCHILL

There is nothing half hearted about the cinema. When it decides to have a cycle, it indulges in a full-throated cycle. When a story formula is discovered that is successful and obviates thought and labor, it is embraced with such ostentatious affection that the public, which has indicated that it is not as stupid as Hollywood has always hoped, quickly gets wise and tires of it. A few months ago the No. 1 plot motivation and prime dramatic element was the line, "I'm going to have a baby." To producers, writers and directors it was regarded as the supreme triumph of heart interest. It would tear the women customers apart, they felt. It was Drama—superb, vigorous, soul rending Drama. Happily, it was soon laughed off the screen.

Today the menace of tedium looms on two flanks. Today the plot cycle revolves about the Dillinger-Baby Face Nelson pivot. Today dramatic situations and problems are solved by the simple and expedient act of suicide.

Of the gangster films, probably little or no protest will be forthcoming. The Government and the Production Code Administration of the Hays office have united their several interests to see to it that the producers do not become too enthused over the gory aspects of the theme. In addition, the pictures will be spaced over a period of nine months or even a year.

The suicide onslought, when it is recognized, may attract more attention. Not only is self destruction viewed with distaste by thinking and normal people but when it is used in the last reel to clear up all plot problems and gather up all loose threads it quite obviously reveals sloppy and unintelligent craftsmanship. To a student of the cinema, this is its greatest sin. Where danger lies, however, is in the religious significance of the act. While all sects have definite views on the matter, the Catholic Church, the eye of which is already focused on the screen through the Legion of Decency, has particularly strong feelings regarding the morality of suicide. While no protest has been suggested by this agency, the far-sighted of the town are speculating over the possible reaction of a body so closely allied to secular belief. The Legion, as the producers have discovered, has a hawk eye.

Recently the solution has been used in "The Mystery of Edwin Drood," "The Great Hotel Murder," "The Secret Bride" and "Right to Live." The element is embraced in eleven other yarns on immediate schedule. Just as the screen once indulged in a plethora of sex, now it is in the throes of an orgy of blood-letting. It must, it seems, have a violent emotional outlet somewhere.

In celluloid as in literature, blood spilling is regarded in a peculiar and wholesome light. Murder mysteries long have been popular in printed form and of late they have been turned to quite successfully by the screen. There has never been any uprising against homicide in fiction, possibly because so many of us are in favor of it if only the right people were involved. H. L. Mencken once offered an amusing commentary on it when asked why in novels murder was considered by the reformers as more moral than other more colorful and pleasurable forms of sin. "Murder," he replied, "is more moral because it is enjoyed by only one person."

Unless public taste has changed, the gangster films will be accorded an enthusiastic reception just as they were three or four years ago. The present crop differs in that the stories are told from the standpoint of law and order rather than from the criminal's. Relating plots from this angle requires a different technique, puts heavier demands upon the skill and ingenuity of the writers, and of necessity must completely placate the Government and the censor people.

FILM OF 1935 HAS A CREED

William G. Stiegler, dramatic editor of the Cincinnati "Times-Star," recently published the following, which he credits as "a bulletin aggressively devoted to reform, purporting to be the brain-child of an exhibitor from Whitewater, Wis.":

I will not dabble in politics.

I shall never offend any religious sect or favor any denomination.

Advertising shall never creep into my entertainment.

I shall never show crime without swift punishment therefor. Lapses of morality will not be exhibited except where there is no alternative and, when shown, the folly of the sin shall be clearly expounded.

I will aid clean thinking and education by presenting more literary classics the coming year than I have previously offered in all the years of my existence.

If this policy proves a financial loss, I alone will suffer it.

I shall not apologize for my existence or my great popularity.

Tolerance will realize I am neither a church nor a school; my mission in life is entertainment. Intolerance will continue to find fault with me.

I am the motion picture of 1935.

To which Mr. Stiegler adds: "But if that utopian creed were to be carried out, some of the ringleaders of the reformers would find themselves without an issue or a publicity pretext."

Hollywood's problem at the moment is to properly balance the tales. If the criminal and his acts are too heavily emphasized, then the political censors will scream. Yet his evil aspects must be stressed and he must be a vile character of proven offensiveness so that when the federal men and their machine guns move in on him they will not appear in the light of Cossacks. It is this delicate blending that is causing the studio lads considerable concern.

The "G-men" refuse to be pictured as sissies nor will they allow themselves to be portrayed as too ruthless. They cannot be shown in any scene with the criminal dominating them, nor can they be shot down by gangsters, although such a condition is a matter of news history.

They have relented in one phase of their objections and are allowing gun battles to be shown in shadow. They would rather not be involved in any torrid romantic situations but they know this would be asking too much of the screen. At any rate, the restrictions they have placed upon Hollywood have given the town a great deal to think about and as a probable result the films will be much better than those of the earlier boom-boom era which were so happily received at the box office.

Today the cycle of gangster films is limited to six, but the figure may be changed when the first receipts are heard from. Warner will be the first under the wire with "The G Men," which is now in the cutting room. This will be followed by efforts from Universal, RKO, Edward Small, M-G-M and Paramount. Of course, if the optimism now surrounding the gangster theme is misplaced, most of the lots will be able to withdraw without any great loss.

Improved Quality Vital Amusement Problem: Sarnoff

Stimulation of quality in the production of motion pictures, radio broadcasting and vaudeville entertainment is the most important problem confronting the amusement business today, David Sarnoff, president of Radio Corporation of America, told the Cheese Club in New York Monday.

M. H. Aylesworth, National Broadcasting Company president and chairman of RKO, declared the city, through its tax levies, is in competition with the entertainment industry.

Free FERA Shows Banned in Massachusetts

A move of national interest was brought to light in Boston this week with the revelation that free FERA film shows have been banned throughout Massachusetts.

Public Hearings on Block Booking Bill Expected in April

Public hearings on block booking will be sought of the House committee on interstate and foreign commerce in April, as soon as the public utilities control measure is out of the way, according to Representative Samuel B. Pettengill, sponsor of H. R. 6472, which he introduced two weeks ago.

Support of Mr. Pettengill's measure by the Federal Council of Churches of Christ in America was seen by the Congressman in a request received for several thousand copies of the bill, which will be distributed among all the church papers of the Protestant faiths. He said he also had received a number of communications indicating Catholic organizations' approval will be given.

Lowell Indorses Measure

Dr. A. Lawrence Lowell, president-emeritus of Harvard University and honorary president of the Motion Picture Research Council, officially indorsed the Pettengill measure in a statement issuing from the Council's headquarters.

"Being unable to see that the practices of block booking and blind selling have any object except that of supporting a monopoly, and obliging exhibitors to use films which for moral or other reasons they do not desire to exhibit, I am wholly in favor of restraining these practices, so far as they come into state commerce," Dr. Lowell said.

Paying lyrical tribute to the part played in cultural development by the arts and sciences, including the motion picture, Representative William I. Sirovich of New York on Monday introduced in the House in Washington a resolution to create a new department in the federal organization to be headed by a Cabinet member who would be known as Secretary of Science, Art and Literature.

The Senate judiciary committee on Monday reported favorably on Senator Black's 30-hour-week bill.

Legislation which would prohibit the stage appearance of Hauptmann case jurors and other jurymen was introduced by Senator Duffy of Wisconsin.

Philadelphia Exhibitors Protest

The legislative situation in the field was comparatively quiet, except in Pennsylvania. On Monday a meeting of 60 exhibitors in Philadelphia charged the major circuits with favoring a deal on the proposed 10 per cent sales tax in return for Sunday shows.

David Barrist, member of the Independent Exhibitors' Protective Association, said Warners had sponsored a drive to help the Republican candidate for governor at the last election, with the result that when a Democrat won there was a feeling in the present administration against the industry.

Governor Frank R. Merriam of California announced, after a conference with Bud Lollier of Fox West Coast, that he is willing to accept a substitute for the proposed one per cent admission tax exempting the first 20 cents. The Assembly amended the 3 per cent sales tax to exclude short term rentals such as on films.

MAINE—Sunday situation remains acute. Petition introduced in House would eliminate old blue laws. Newspaper running straw vote.

MARYLAND—Censor fees would be increased from $2 to $3.50 for each 1,000 feet of film and from $1 to $2 for each print under terms of bill introduced by Senator J. David Bailie. A bill for a 10 per cent tax on all amusement tickets was killed in committee.

MISSOURI—Senator John P. Shea had his censorship bill placed on the informal calendar. It is estimated the bill would cost the industry $300,000. The House municipal corporations committee killed a bill to impose a special tax of one-tenth of a mill per foot on film exhibited in the state. The old age pension bill, imposing a 10 per cent tax on admissions, was killed in committee. A bill to prohibit standing in theatres was killed. The House passed a sales tax bill rate of 2 per cent.

NEBRASKA—A house bill to tax rentals and equipment 10 per cent will be killed, it was indicated after a hearing.

NEW YORK—The Stephens bill providing for segregation of children in film theatres and making it a misdemeanor for anyone to aid a child in obtaining admission to a theatre without authorization of the child's parent or guardian and making censorship of films for

(Continued on following page, bottom column 1)

Pettengill Bill Would Place Sales Machinery in Hands of the Courts

Publication in Motion Picture Herald last week of the complete text of Congressman Pettengill's H. R. Bill No. 6472 to prohibit by federal statute the trade practices known as "compulsory block booking" and "blind selling," brought forth Monday an analysis of the bill's significance by Charles C. Pettijohn, general counsel of the Film Boards of Trade and leader of the industry's forces fighting adverse legislation.

Sponsoring the Pettengill bill in Congress, it was said last week, are Allied States Association of Motion Picture Exhibitors, Motion Picture Research Council, National Congress of Parents and Teachers, Women's Christian Temperance Union, Young Men's Christian Association, Young Women's Christian Association, National Education Association, National Council of Women for Home Missions.

by CHARLES C. PETTIJOHN

Typical of that type of freak legislation sometimes introduced in Congress by which people who know nothing about a business seek to regulate it, or improve it, is the House Bill No. 6472 introduced by Congressman Pettengill of Indiana.

Represented by its sponsors as a remedy and a "cure-all" which will give the public better pictures, arrange the programs more appropriately and bring to the public only that type of photoplay which these welfare groups believe "fit for the public to see"—this bill is now waiting action of the House Committee on Interstate and Foreign Commerce.

The sponsors of this bill—some well meaning and others just busy to regulate somebody else—evidently do not know or do not care about the mechanical problems confronting the making or distribution of motion pictures requiring quick and efficient distribution to more than 14,000 theatres in the United States, of approximately 25,000 miles of film daily.

They probably do not understand that this bill prohibits the wholesaling of motion picture films more than 2,000 feet in length and compels distributors to retail feature photoplays one at a time. How such prohibitions will benefit the public in raising the quality of pictures or benefit the exhibitor by thus increasing the selling and distribution costs, the bill does not disclose. This measure undertakes to substitute the federal courts and the attorney general's office for the Federal Trade Commission, in the passing upon motion picture disputes growing out of exhibition and distribution contracts.

At last something has been found to clutter up the calendars of the federal courts with a type of litigation to take the place of bootlegging cases. Now our federal courts and "federal snoopers" are to run down cases of "film bootlegging," to find out if films have been sold more than one at a time. With hundreds of thousands of film contracts annually between the theatre owners and the movie distributors, our federal courts will now have something to take the place of bootleg cases and keep them busy.

This bill, in the identical language taken from the opinion of the appellate court of the United States, seeks to make illegal that which the courts have already found to be legal—namely, the right of motion picture distributors to wholesale their product and choose their customers. **There is just as much sense for the Government to undertake to pass upon film contracts as there is for our federal courts to interpret the styles for haircuts, the color for nail polish, or the contracts to be entered into by insurance companies, automobile dealers, or anybody else.**

The movies have been doing pretty well lately. They have been giving us some pretty good pictures. Why not give them a rest from the many types of freak legislation that have been shot at them since their birth? It is almost time for us to begin to appreciate some of the good things the movies are doing and stop "tinkering with their carburetors and intake valves."

Depinet Appears In St. Louis Case; Trial Due April 2

Ned E. Depinet, president of RKO Radio Distributing Corporation, arrived in St. Louis by airplane from New York on Friday and entered a formal plea of "not guilty" following his arraignment in connection with the federal grand jury monopoly indictment voted against him and four others several months ago. Mr. Depinet was accompanied by William Mallard, general counsel for RKO, and Bruce Bromley, of Cravath, de Gersdorf, Swaine & Wood, special counsel.

Paramount and Warner made arrangements with the attorney general's office to enter pleadings for George J. Schaefer, Harry M. Warner, Herman Starr and Abel Cary Thomas, who were indicted with Mr. Depinet, at the time the case goes to trial, tentatively set for April 2. Former Senator Reed of Missouri will appear as counsel for Warner at the trial and Paramount has retained William R. Gentry and Samuel W. Fordyce, both of St. Louis, as counsel.

As a result of a petition to the department of justice by the Independent Theatres' Protective Association of Wisconsin, requesting an investigation of producers and producer-controlled theatres, the department of justice this week notified the Wisconsin organization that a representative will be sent to Milwaukee shortly.

The New Liberty, second-run at Fort Worth, Texas, sought a federal injunction against distributors, charging a boycott attempt. Bonnie Long, Dallas grievance board secretary, was named a defendant.

April Hearing on Block Sales Bill

(Continued from preceding page)

children optional with local mayors or constituted authorities, was killed by the Assembly committee on judiciary.

North Dakota—The 2 per cent admission tax bill was before Governor Welford for signature.

Ohio—A bill amending the state's censorship law to increase censor fees to $5 for the first reel and $3 for each succeeding reel was passed by the House. Under the present statute the charge has been $1 a reel.

Oklahoma—Exhibitors are displaying concern over the action of a House committee in favorably reporting a bill legalizing dog racing.

Oregon—The legislature adjourned without action on the Oleen bill for a tax on gross receipts and on the 10 per cent admission tax bill.

Pennsylvania—The right to sell liquor in theatres and other places of amusement would be restored, subject to licensing, if a bill introduced in the lower house is adopted.

Washington—Under a new Washington state theatre tax, patrons are obliged to pay one cent on a 25-cent ticket, two cents on a 40-cent ticket, three cents on a 50-cent ticket and five cents on tickets costing $1 or over.

Wisconsin—The Independent Theatres Protective Association has introduced a bill to outlaw film license contracts calling for preferred playing dates.

Wilmington Court to Hear Petition of Jenkins Company

The United States district court at Wilmington, Del., on March 30 will hear matters contained in the petitions of the receivers of Jenkins Television Corporation asking an order authorizing a compromise with the receivers of the DeForest Radio Company and Wiley R. Reynolds and W. R. Reynolds and Company, by the payment of the creditors of Jenkins in full; the payment of $22,500 to stockholders of Jenkins, and a release from any liability given by the receivers of Jenkins to Reynolds and W. R. Reynolds and Company. Clifford V. Edwards, New York, and John Biggs, Jr., of Wilmington, are receivers for Jenkins Television, and Ralph E. Lumm, Newark, and Leslie E. Gordon, Passaic, of DeForest Radio.

Judge Mack Sets Fox Metropolitan Hearing on May 1

Federal Judge Julian W. Mack in New York last week set May 1 as the deadline for the provisional hearing on the new Fox Metropolitan Playhouses reorganization plan which Milton C. Weisman, receiver for Fox Theatres Corporation, and Joseph M. Schenck, United Artists head, who has made a private bid for the circuit, have been preparing.

The plan provides for 75 cents on the $1 for the $12,460,700 of bondholders' claims, 20 cents of which will be in cash and 55 cents in new bonds. It also provides for reorganization of Fox Met rather than a foreclosure and sale. Involved also is a cash outlay of $1,900,000 which will be derived from the sale of stock of reorganized Fox Met to Mr. Schenck and Fox Theatres. Mr. Schenck would become president of the new company and Skouras and Randforce would continue as operators under new 10-year contracts.

Saul E. Rogers, representing undisclosed interests, will not submit a plan of reorganization for the circuit until the Schenck-Fox Theatres plan comes up for hearing, and then only in the event the terms of that plan can be bettered by a competitive one, it was learned this week. All other prospective bidders appear to have withdrawn from the field.

Delay in signing the 10-year Fox West Coast operating contract by Spyros and Charles Skouras, Chase National Bank and Sidney R. Kent, is holding up reorganization of Fox Midwest and Fox Rocky Mountain circuits. Both Skourases have predicted the circuits would be discharged from bankruptcy about April 1, but indications now are that June 1 will be the earliest possible date. Charles Skouras put off his return to the Coast from New York this week, indicating another delay in the signing of the agreement.

Lucas Heads IATSE Local

W. W. Lucas has been elected president of the IATSE Local No. 439, New London, Conn., for the eighth consecutive term.

Paramount's Bond Assents Near Total For Plan Approval

Assents of bondholders of Paramount Publix to the company's plan of reorganization on Wednesday had reached a total of $15,000,000, or $1,500,000 short of the total necessary to allow the plan to receive final approval. In addition, a two-thirds assent vote of the company's general creditors and a majority vote of stockholders must be recorded before the reorganization takes place.

The Munger debenture committee, representing approximately $800,000 of Paramount debentures, last week approved the plan and letters giving notice of its assent were being prepared for mailing to debenture holders. The Munger committee is the last of the organized Paramount creditor groups to assent to the plan, the Vanderlip debenture committee, the stockholders' protective committee, Paramount Broadway bondholders and the merchandise creditors' committee having signified their assent to the plan earlier.

Employees Urged to Accept

There is a total of $25,157,000 of Paramount bonds outstanding. The Vanderlip committee represents more than $13,100,000 of the outstanding bonds. Paramount employees who hold company stock are being urged by George J. Schaefer, general manager, immediately to file their acceptances of the plan, but Louis M. Levy, attorney, said to represent holders of Paramount stock, on Monday said he had written Mr. Schaefer that, in his opinion, the plan should be opposed by stockholders as "unfair and inequitable" and advised the Paramount executive that he would submit a new board of directors which would include Mr. Schaefer, Charles E. Richardson and Percy H. Johnston as the only members of the proposed board now before the court. Mr. Levy is counsel for professional talent and advocates a place on the board for their representatives.

Reported plans of H. A. Fortington, American representative of the Royal and other British insurance companies and a nominee for the new directorate, to resume residence in England after December 1, are creating a stir in Paramount's reorganization circles, where there is much speculation as to whether Mr. Fortington, if the plans materialize, would withdraw from the board at this time or at the time of his departure. Spokesmen for Mr. Fortington said that his time probably would be divided between England and the United States and would not, therefore, affect his board membership.

Schulberg to Produce

The proposed deal whereby B. P. Schulberg will continue to produce independently for Paramount was agreed upon in principle by the company's creditor representatives to whom it was submitted last week. Mr. Schulberg is scheduled to make seven features for Paramount next season, budgets not to exceed $250,000 each, with half the money to be supplied by Paramount and the other half by Electrical Research Products, Inc., and Ralph A. Kohn, former Paramount treasurer.

Federal Judge Alfred C. Coxe in New York last week approved an order authorizing the Paramount trustees to permit Paramount Properties, Inc., a wholly-owned Paramount subsidiary, to file a petition for reorganization under Section 77-B in the United States district court for the southern district of California. The plan provides for issuance of new bonds totaling $2,750,000 and for a new lease on Paramount's Coast studios.

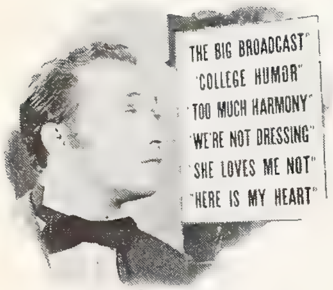
"I tell you, Suh, PARAMOUNT'S 'MISSISSIPPI' is bound to be a powahful attraction.

"And the reasons, Suh, are on the following pages—"

"PARAMOUNT'S 'MISSISSIPPI' is in the BAG." *Hollywood Reporter*

There's

BING CROSBY


"THE BIG BROADCAST"
"COLLEGE HUMOR"
"TOO MUCH HARMONY"
"WE'RE NOT DRESSING"
"SHE LOVES ME NOT"
"HERE IS MY HEART"

"Bing sings his best in "Mississippi."" —Hollywood Reporter

Every Crosby picture—without exception—has done top business. Check this statement against your own box-office records.

+

W. C. FIELDS

"W. C. Fields is headed for the crown of Comedy King." —Louella Parsons

Now at the peak of his popularity. Audiences love him. They burst into spontaneous applause when he appears on the screen in "David Copperfield."

+

JOAN BENNETT

Idealizes the Beauty and Romance of the Old South.

By her past performances in "Little Women" and "Pursuit of Happiness" has achieved an outstanding box-office personality. Lends charm, beauty and talent as Crosby's latest leading lady.

+ A BRILLIANT CAST

Queenie Smith as "Alabam," the dancing Belle of the Bayous.

Including Queenie Smith, Broadway musical star; Gail Patrick, John Miljan, Fred Kohler and the Five Cabin Kids—a riotous set of sepia quintuplets. Edward Sutherland's direction is another factor that must be taken into consideration.

+ A GREAT MUSICAL SCORE

300 national plugs on the air already.

"Soon," "Down by the River," "It's Easy to Remember"—Rodgers and Hart compositions played on every important radio program and danced to in every ballroom. Wait till your customers hear Bing sing these—and Stephen Foster's immortal "Swanee River."

+ A GRAND STORY

Romance, comedy and action skillfully blended.

Based on a play by Booth Tarkington. Music, comedy, romance, duels at dawn, river badmen, young love and old animosities share the screen with dramatic situations. A blending of elements that audiences demand in the pictures you want them to like.

. . . and that's not all:

NATIONAL TIE-UPS

BING CROSBY
W. C. FIELDS
JOAN BENNETT
MISSISSIPPI

Showmanship ideas that smart showmen translate into dollars

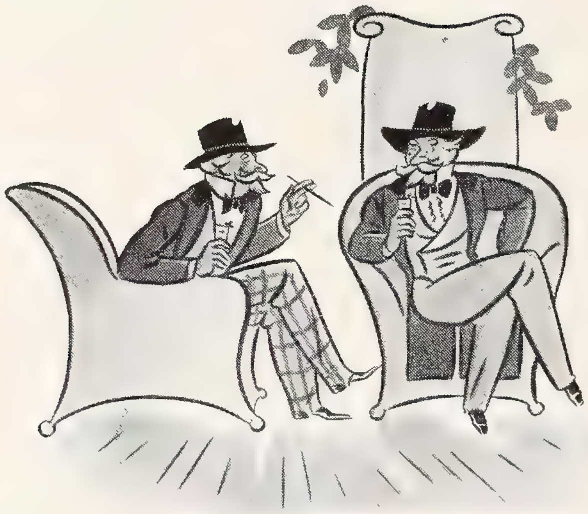
The Press Book on "Mississippi" is chockful of national tie-ups that put window displays, radio programs, cooperative advertising, right in your lap. All worthwhile, practical arrangements that assist you in selling the picture to your public.

STEADY PUBLIC BUILD-UP

MISSISSIPPI
BING CROSBY

Concentrated publicity designed to focus attention on your playdate.

Audiences everywhere are now waiting for Bing Crosby's next picture. Right up to national release date radio, fan magazines and newspapers will continue to pave the way for "Mississippi."



"Add all these togethuh, Suh, and the answer is

'MISSISSIPPI'

"The sort of pictuah, Suh, that's as refreshin' to the box-office as a mint julep is to you, Suh!"

Paramount Pictures

If it's a Paramount picture . . . it's the best show in town

ORIGINALS PROVIDE 40 PERCENT OF FEATURES; PLAYS, 12 PERCENT

158 Original Stories, 127 Books and 37 Plays Acquired by Producers in Half Year Since New Season Began

Story Purchases Now Being Made at Rate of 40 a Month, 75 in September; MGM Takes Title to 61 Properties

The motion picture industry now goes to the original manuscript for 49 per cent of its feature story material, to the published book for 39 per cent and to the play of the stage for 12 per cent.

These conclusions are drawn from the records of story purchases made by Hollywood as appearing regularly in Motion Picture Herald for the last six months, when there were acquired by all companies 158 originals, 127 books and novels and 37 plays, a total of 322 for the period begun September 1, 1934, when 1934-35 show season started.

At midseason, story purchases are now being made at a rate of 40 a month. In the first quarter properties were purchased at the rate of 75 in September, 51 in October and 64 in November, compared with 44 in December, 47 in January and 41 in February.

Governing the steady development of the original story as the principal channel of film material are two factors: (1) Availability, more than ever before, of well-known writing talent for studio staff assignment, and (2) Uncertainty of publication of a steady supply of usable books. Too, except on occasion, producers turn away from the excessive tariffs charged for such plays as are suitable for filming.

At least two-thirds of the purchases made in the six months were used to round out feature programs for this season. Producers, as is customary, had completed at the beginning of the sales season in the summer only portions of their product schedules so that timelier subjects and new story successes might be added as they developed. Some 110 purchases, representing the remaining third of the total acquisitions, will be applied to the 1935-36 season. Purchases were made during the six months as follows:

MONTH	ORIGINALS	BOOKS	PLAYS	TOTALS
SEPTEMBER	28	40	7	75
OCTOBER	25	20	6	51
NOVEMBER	39	17	8	64
DECEMBER	19	19	6	44
JANUARY	26	14	7	47
FEBRUARY	21	17	3	41
TOTALS FOR SIX MONTHS	158	127	37	322

Significant was the fall-off in play purchases from the average of six to eight acquired monthly from September to January, to only three in February. The large number of books acquired in September was attributable to the increased publishing activity that customarily follows the summer.

Metro-Goldwyn-Mayer led in the number of acquisitions, taking title to some 61 properties, half of them originals, 22 books and eight plays. Paramount scored 50, buying 22 originals, 18 books and 10 plays, with Radio and Warner nearly tied for third place with 34 and 32 purchases, respectively.

Fox got 28 properties, Universal 21, and Columbia 19. Purchases by other companies for the six months were made as follows: Ambassador Pictures, eight; London Films Reliance (United Artists), five; Monogram, seven; Twentieth Century (United Artists), six; Reliance (United Artists), five; Chesterfield, King-Ajax Productions and Liberty, four each; Mascot, three; Goldwyn (United Artists) and Select, two each, and one each by British and Dominions (United Artists), Burr Productions, Cameo, Grace Pictures, Krellberg, Mindenburg and Supreme Pictures.

41 Bought in February

There were 41 purchases negotiated in February, as follows:

Company	Originals	Books	Plays	Total for Month
CAMEO	..	1	..	1
CHESTERFIELD	3	..	..	3
COLUMBIA	3	2	..	5
FOX	2	1	..	3
GAUMONT	..	1	..	1
LONDON(U.A.)	..	2	..	2
METRO	4	3	3	10
PARAMOUNT	2	2	..	4
RADIO	..	1	..	1
20TH CENTURY (U. A.)	..	2	..	2
UNIVERSAL	1	2	..	3
WARNERS	6	..	..	6
TOTALS FOR THE MONTH	21	17	3	41

February purchases included many outstanding properties:

Age of Indiscretion, original, by Leon Gordon, purchased by MGM for direction by Edward Ludwig.

Alice Adams, book, by Booth Tarkington, purchased by Radio for Katharine Hepburn.

Amateur Hour, original, purchased by Metro.

Arctic Wings, original, by Richard V. Grace, purchased by Columbia.

Ask for Mrs. Foster, original, by Joseph Santley, purchased by Warners as a possible vehicle for Aline MacMahon. Joseph Santley and Mary McCall, Jr., are writing the scenario.

Baa Baa Black Sheep, original, by Arthur Horman, purchased by Fox.

Black Room Mystery, original, by Arthur Strawn, purchased by Columbia for Boris Karloff.

Bride Comes Home, book, by Elizabeth Holding, purchased by Paramount, for Claudette Colbert.

Captain of the Yard, original, by John Bright and Robert Tasker, purchased by Warners as a possible vehicle for Edward G. Robinson.

Circumstantial Evidence, original, by Tom Terris, purchased by Chesterfield, which assigned adaptation to Ewart Adamson.

Claudius the God, book, by Robert Graves, purchased by London Films (United Artists), for production by Alexander Korda.

Dark Dame, book, by Wilson Collison, purchased by Metro.

Death on the 8:06, book, by Philip Wylie, purchased by Paramount.

Every Night at Eight, original, by Gene Towne and Graham Baker, purchased by Paramount, for production by Walter Wanger.

Far off Hills, play, by Lennox Robinson, purchased by Metro, for Maureen O'Sullivan, Franchot Tone, Charles Butterworth, and direction by William K. Howard.

Farrell Case, original, by Seton I. Miller, purchased by Warners for James Cagney.

Gold Eagle Guy, play, purchased by Metro.

Gorgeous Hussy, original, by Samuel Hopkins Adams, purchased by Metro, for Jean Harlow, production by David O. Selznick.

Grand Exit, original, by Gene Towne and Graham Baker, purchased by Columbia.

House of Trujillo, book, by Anne Cameron, purchased by Metro.

I, Claudius, book, by Robert Graves, purchased by London Films (United Artists), for production by Alexander Korda.

I Found Stella Parrish, original, by John Monk Saunders, purchased by Warners for Kay Francis.

Ivanhoe, book, by Sir Walter Scott, purchased by Twentieth Century (United Artists).

Kiss and Wake Up, original, by Alan Dwan, purchased by Fox for Edmund Lowe and Claire Trevor.

Leave It to Us, original, by Isabel Dawn and Boyce Degaw, purchased by Warners for Joan Blondell and Glendall Farrell.

Life of Dr. Samuel Alexander Mudd, book, by Nettie Mudd, purchased by Twentieth Century, which will release it through United Artists under the title of "Shark Island."

Lightning Strikes Twice, original, by F. Tennyson Jesse, purchased by Paramount.

Little Annie Rooney, published in comic strip form by Brandon Walsh, purchased by Fox as a possible vehicle for Shirley Temple.

Littlest Rebel, play, by Edward H. Peple, purchased by Metro.

Lost Horizon, book, by James Hilton, purchased by Columbia.

Maid of Honor, book, by Katherine Brush, purchased by Columbia, which assigned S. K. Lauren to adapt.

Man of the World, original, by John Farrow, purchased by Metro for Paul Lukas.

One Thousand and Eleven Fifth Avenue, book, by Eric Hatch, purchased by Universal.

Process Servers, original, by George Bilson, purchased by Warners for Joan Blondell.

Public Opinion, original, by Karen DeWolf, purchased by Chesterfield.

Rich Relations, book, by Priscilla Wayne, purchased by Cameo Pictures.

Room and Board, original, by John Krafft, purchased by Chesterfield.

Soldiers Three, based on Rudyard Kipling's adventures, purchased by Gaumont.

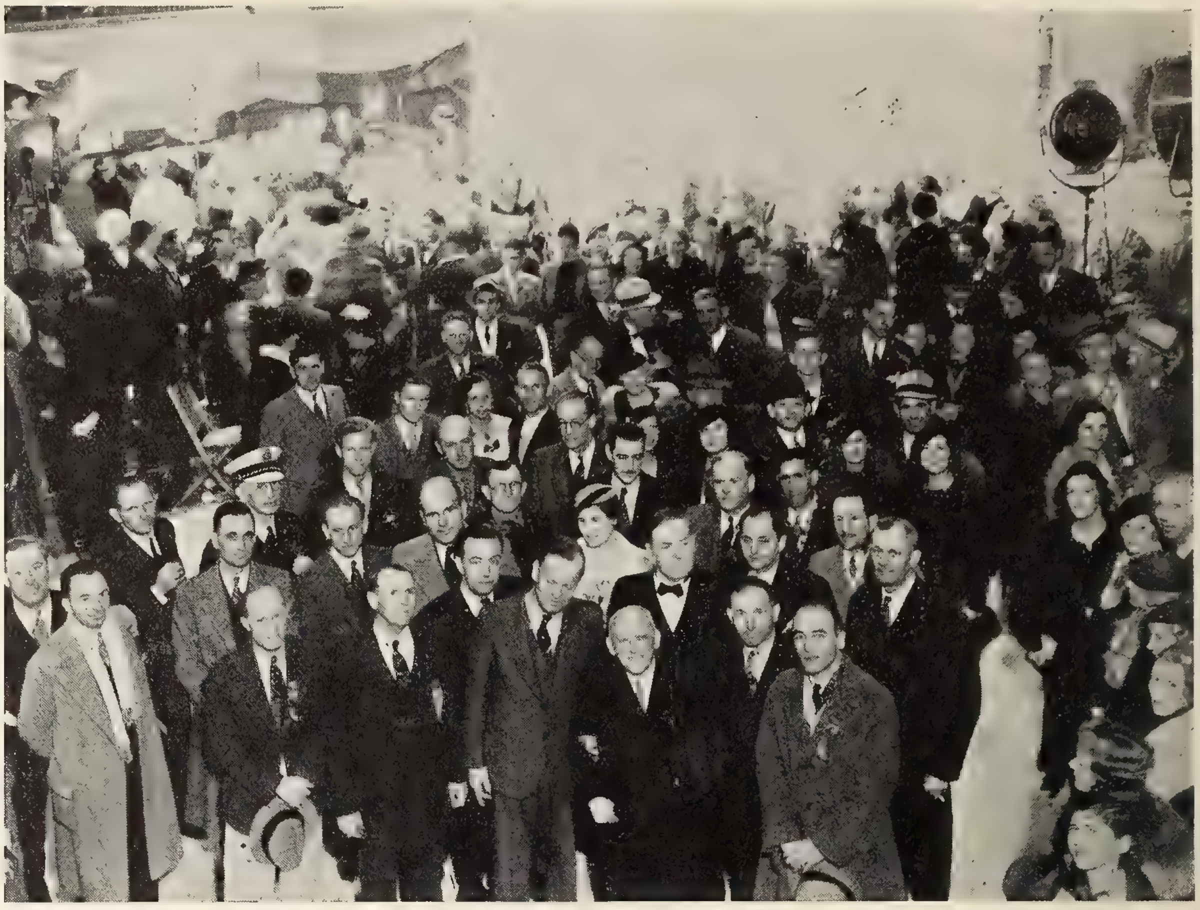
Storm Over Asia, original, by Elliott Gibbons and LaClade Christy, purchased by Universal for Chester Morris.

Untitled book, by Wilson Collison, purchased by Metro for Joan Crawford.

We Are Three, book, by Marcel Thibault, purchased by Universal.

Celebrating Universal City's Twentieth

● Celebrities of past and present, directors, technicians, studio workers were there, mingling now on equal terms, as friends and co-workers of Carl Laemmle, helping him mark two decades of Universal production at Universal City. Opened in 1915 with golden key by Mr. Laemmle himself, the Universal plant this month became half as old as the motion picture itself.



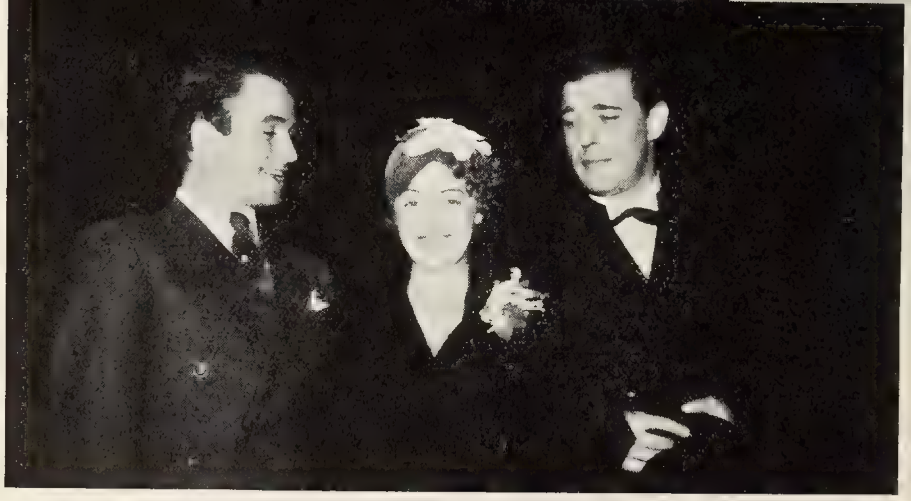
MR. LAEMMLE GREETS STUDIO EMPLOYEES WITH COMPANY 20 YEARS

Above
CARL LAEMMLE
greets
PRISCILLA DEAN

Right
CARL LAEMMLE
with
HENRY ARMETTA
and with
HENRY McCRAE

CHARLES MURRAY AND PHYLLIS BROOKS

KING BAGGOT AND KATHLEEN CLIFFORD



NOAH BEERY, JR., MRS. WALLACE REID AND LON CHANEY, JR.

Anniversary

ELLA HALL

Above:
IVA SHEPARD
FLORENCE TURNER
PAT O'MALLEY
PRISCILLA DEAN

ESTHER RALSTON AND RICHARD CROMWELL

JEAN HERSHOLT

NEAL HART AND WILLIAM DESMOND

JACK LAWTON AND FRANCIS FORD

CRAUFORD KENT, JACK LAWTON AND J. P. MacGOWAN

Managers' Round Table Sponsors "Show of Showmanship" April 1st

Sponsored by Motion Picture Herald, through Managers' Round Table Club in cooperation with Motion Picture Club of New York, the first annual "Show of Showmanship", an exposition of motion picture theatre advertising, publicity and exploitation, is announced to be held at the Motion Picture Club for four days, starting Monday, April first.

The "show" will take the form of representative campaigns that have been submitted to Managers' Round Table Club from theatremen in the United States and other countries. The advertising departments of producing companies also have been invited to participate. Immediately after the regular luncheon forum on April 1, the "show" will be officially opened.

There will be no charge for admission to the exhibit, which will be attended by exhibitors, theatre managers, publicity directors and advertising agency executives in the metropolitan area. Film and theatre advertising executives asked to act on the general committee of arrangements include: film executives—P. D. Cochrane, Howard Deitz, S. Charles Einfeld, Robert M. Gillham, Hal Horne, Charles E. McCarthy, S. Barret McCormick, Herschel Stuart, A. P. Waxman; theatre advertising—Joseph Bernhard, Mort Blumenstock, Oscar A. Doob, John Dowd, Charles C. Moskowitz, Sam Rinzler, George Skouras, Major Leslie Thompson and J. R. Vogel. Felix Feist and Martin Quigley will be honorary chairmen.

Tom Wiley and Arnold Van Leer of the Motion Picture Club are working with A-Mike Vogel, Chairman of the Managers' Round Table Club, on the preliminary arrangements.

Bowes Resigns as MGM Executive

Major Edward Bowes, vice-president of Metro-Goldwyn-Mayer for the past 10 years, has resigned that position to devote all of his efforts to his broadcasting work and management of the Capitol theatre on Broadway. No successor has been appointed as yet. He is vice-president and managing director of the Capitol.

Major Bowes said: "I have reached a point where I want to do less and have therefore resigned the MGM vice-presidency." He denied reports that WHN, auxiliary radio station in Brooklyn, of which he is managing director, would close.

He will maintain his connection with Loew's, Inc., of which MGM is a subsidiary since the Capitol theatre is a Loew house. Major Bowes, in association with others, built the Capitol in 1919 and has operated it since.

Armand Denis and Wife Start African Film Trek

Armand Denis and his wife, Leila Roosevelt, have started on a motion picture expedition which will carry them across the Sahara desert and into the jungles of Belgian Congo. The expedition, a motorized caravan, will spend 10 months in Africa, planning to film the gorilla in its native habitat. One full length sound picture will be made for the Belgian government, under whose auspices the expedition is operating, and another feature will be made for general distribution. Radio contact from car to car is provided. Both Mr. Denis and his wife are explorers of experience. Mr. Denis made "Goona-Goona," and was production manager for Frank Buck's "Wild Cargo."

Florida Threat Is 'No Bluff': Mayer

Louis B. Mayer this week added his voice to the increasing protests against the exorbitant taxes proposed against the film industry by the California legislature and said that the talk of moving the production branch from California to Florida, "lock, stock and barrel, is no bluff."

Like Joseph M. Schenck, who two weeks ago forecast an exodus of the industry to Florida, Mr. Mayer said in San Francisco on Friday that the move can be accomplished for $10,000,000, and can be done within the next two years, if the program of taxation now before the California legislature is enacted.

"This is not a bluff. It is, unfortunately, a stern reality," said Mr. Mayer. "We don't wish to leave California, but the trend is against us; the trend is against every big business at the present time."

Fred Pelton, MGM studio manager, last week left Hollywood for Florida to inspect proposed studio sites, on the authorization of the Motion Picture Producers' Association. In Florida Mr. Pelton will be joined by New York studio representatives. The group may also consider New Jersey as a possible location for studio sites.

Willard McKay, general counsel for Universal, who returned to New York from Hollywood last week, said the major studios "mean business" about withdrawing from California and that the California legislature "now realizes this fact."

Filmtone Holders to Meet

A special meeting of the stockholders of Filmtone Corporation will be held next Monday at Wilmington, Del., for the purpose of voting on the advisability of dissolving the company.

3 American Films Are Hits of Paris

By PIERRE AUTRE
Paris Correspondent

Three American pictures are at the moment breaking all receipts records in the first run theatres of Paris. The French version of "The Merry Widow," under its French title, "La Veuve Joyeuse," crowds the MGM Madeleine Cinema every night. For this picture the Madeleine has changed its policy. The usual continuous performances from 10 a. m. to 2 a. m. has been changed to continuous performances from 2 to 7 p. m., and a special evening performance at 9.15 p. m. with reserved seats. Midnight and Sunday morning performances have been dropped.

Produced entirely in French dialogue in Hollywood, the film has reached its second month at the Madeleine and is expected to stay at this 800-seat theatre for a long time. Prices are $1 to $1.60 in the evening and Saturday and Sunday afternoon and from 80 cents to $1.20 on weekday afternoons.

At the Theatre de L'Avenue on the Champs Elysées, "Gay Divorcee" has been running for eight weeks and its success does not seem to diminish. Prices are the same as the Madeleine. This picture is shown in its original American version with French subtitles.

A triumphal premiere of "One Night of Love" was held recently at the Cinema Edouard VII, where "Little Women" was shown for six months, from May 1 to November 30, last year. The members of Parisian society who attended this gala opening were enthusiastic about the picture and its star, Grace Moore.

"One Night of Love" is distributed in France by Osso, which has just signed a two-year contract with Columbia for exclusive distribution in France and Belgium for the entire Columbia lineup.

SMPE Section Meets At Vitaphone Studio

The Atlantic Coast Section of the Society of Motion Picture Engineers held its regular monthly meeting in the new re-recording building at the Warner Vitaphone studio in Brooklyn on Wednesday evening. P. H. Evans, chief engineer of the Vitaphone studio, and C. K. Wilson presented two short papers, on "Present Day Re-Recording Practices" and "Facilities for Present Day Re-Recording," in which the two described methods of photographically re-recording sound on film. A tour of the studio then presented a practical demonstration of the methods outlined.

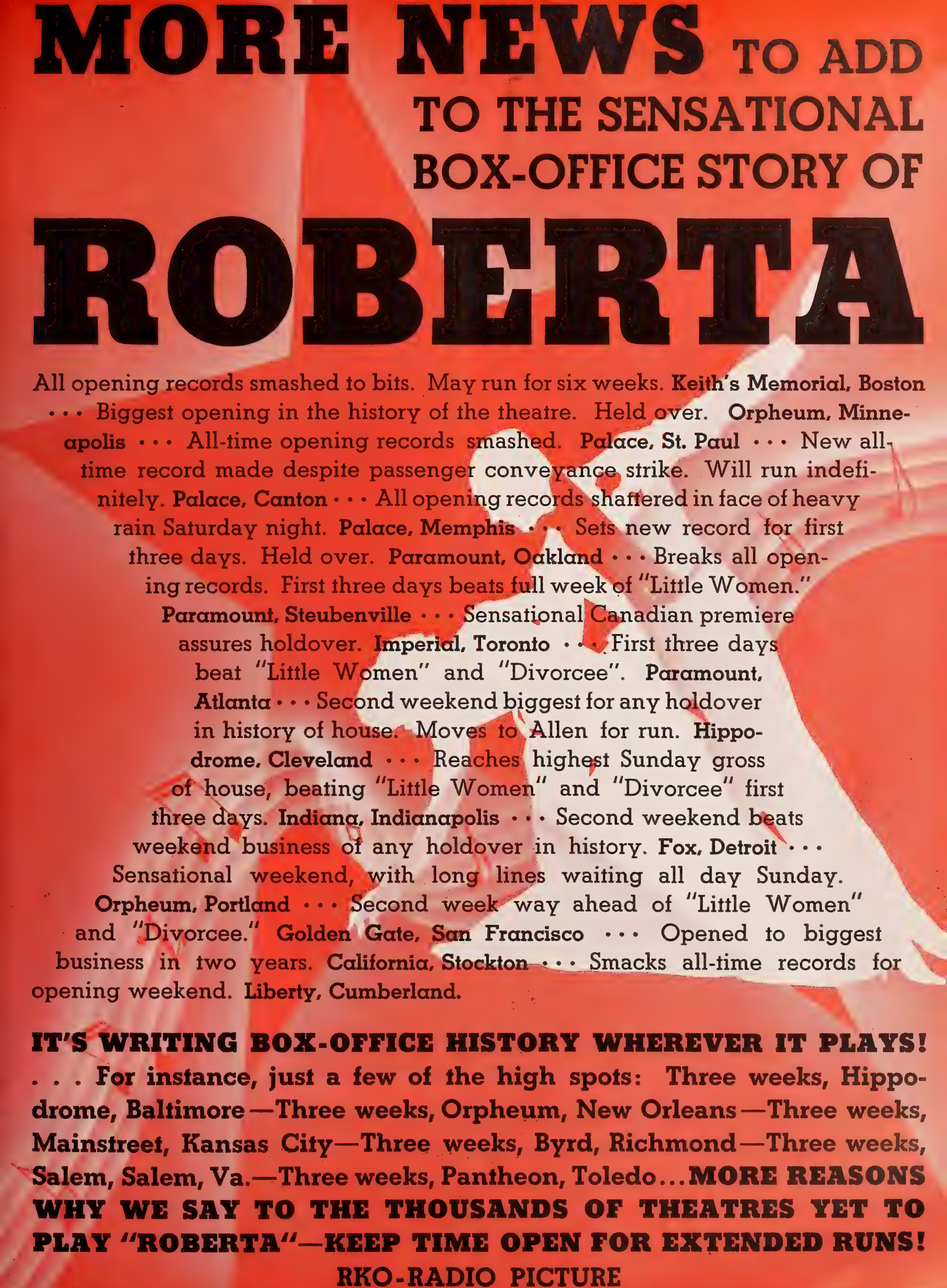
Schulberg, Jaffe Agency Interest Sold to Feldman

The Schulberg-Feldman-Jaffe agency on the Coast has dissolved following disagreement between Charles Feldman and Sam Jaffe. Ad Schulberg and her brother, Mr. Jaffe, received $70,000 from Mr. Feldman for their interest.

Mr. Jaffe plans to join B. P. Schulberg as production manager of his independent producing unit, as soon as Mr. Schulberg closes a seven-picture deal which is being considered by the Paramount trustees.

MORE NEWS TO ADD TO THE SENSATIONAL BOX-OFFICE STORY OF

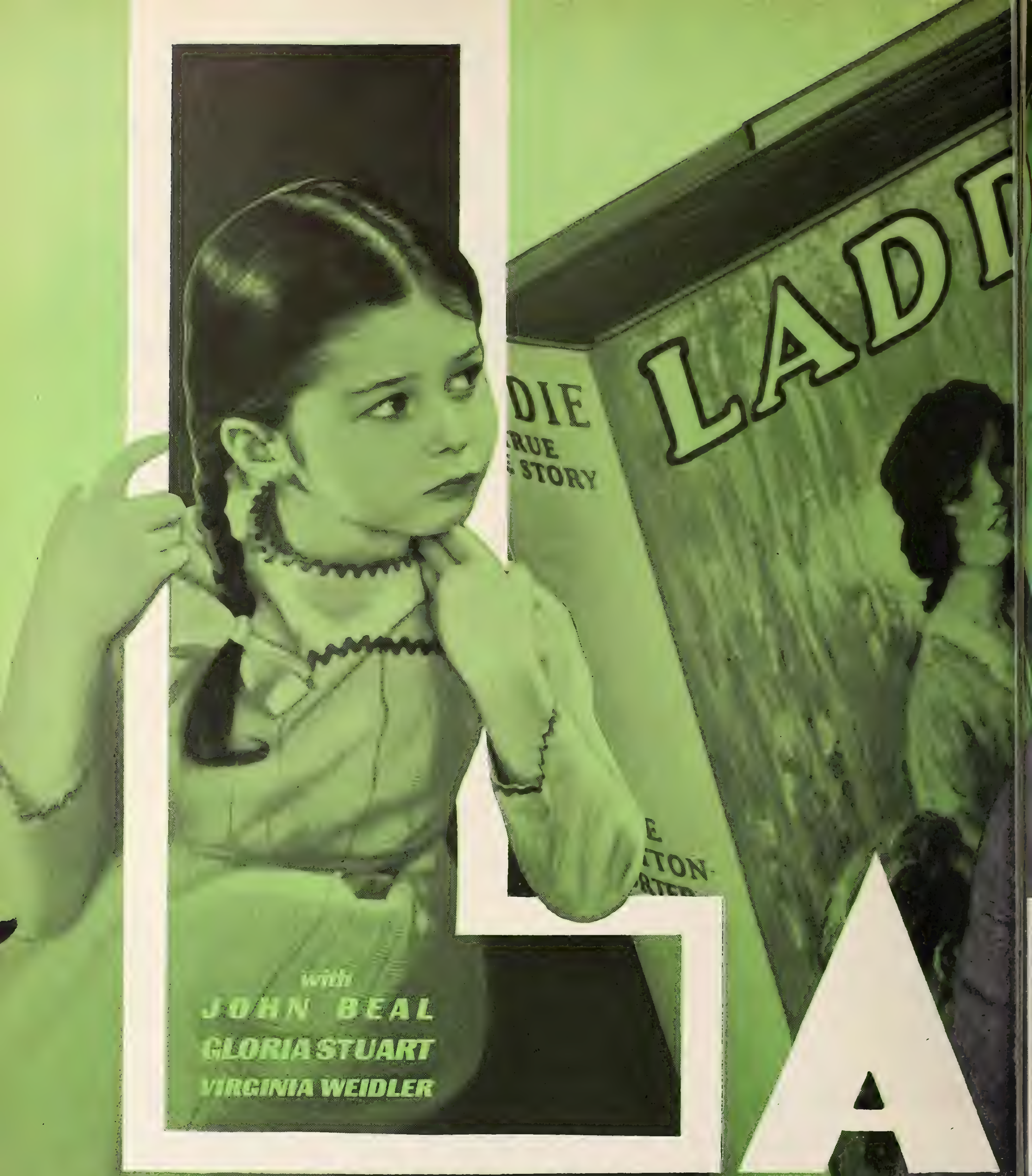
ROBERTA



All opening records smashed to bits. May run for six weeks. **Keith's Memorial, Boston** • • • Biggest opening in the history of the theatre. Held over. **Orpheum, Minneapolis** • • • All-time opening records smashed. **Palace, St. Paul** • • • New all-time record made despite passenger conveyance strike. Will run indefinitely. **Palace, Canton** • • • All opening records shattered in face of heavy rain Saturday night. **Palace, Memphis** • • • Sets new record for first three days. Held over. **Paramount, Oakland** • • • Breaks all opening records. First three days beats full week of "Little Women." **Paramount, Steubenville** • • • Sensational Canadian premiere assures holdover. **Imperial, Toronto** • • • First three days beat "Little Women" and "Divorcee". **Paramount, Atlanta** • • • Second weekend biggest for any holdover in history of house. Moves to Allen for run. **Hippodrome, Cleveland** • • • Reaches highest Sunday gross of house, beating "Little Women" and "Divorcee" first three days. **Indiana, Indianapolis** • • • Second weekend beats weekend business of any holdover in history. **Fox, Detroit** • • • Sensational weekend, with long lines waiting all day Sunday. **Orpheum, Portland** • • • Second week way ahead of "Little Women" and "Divorcee." **Golden Gate, San Francisco** • • • Opened to biggest business in two years. **California, Stockton** • • • Smacks all-time records for opening weekend. **Liberty, Cumberland.**

IT'S WRITING BOX-OFFICE HISTORY WHEREVER IT PLAYS! . . . **For instance, just a few of the high spots: Three weeks, Hippodrome, Baltimore—Three weeks, Orpheum, New Orleans—Three weeks, Mainstreet, Kansas City—Three weeks, Byrd, Richmond—Three weeks, Salem, Salem, Va.—Three weeks, Pantheon, Toledo... MORE REASONS WHY WE SAY TO THE THOUSANDS OF THEATRES YET TO PLAY "ROBERTA"—KEEP TIME OPEN FOR EXTENDED RUNS!**

RKO-RADIO PICTURE


LADD
DIE
RUE
STORY
E
TON-
RTER
L
A
with
JOHN BEAL
GLORIA STUART
VIRGINIA WEIDLER

One of the six best sellers of all time... re-created in all its thrilling sentiment and mighty human drama... The picture that dares to be simple and true!

DIRECTED BY GEO. STEVENS PANDRO S. BERMAN PRODUCTION

RKO-RADIO PICTURES

in tribute to

GENE STRATTON-PORTER

world-beloved Hoosier author, whose most cherished story sprang from the soil of Indiana straight to the hearts of thirty million readers announces **THE WORLD PREMIERE** *of*

DDIE

FRIDAY, MARCH 22nd

at the internationally famous

CIRCLE THEATRE

INDIANAPOLIS

A theatre of great traditions whose pioneering spirit was an inspiration toward great accomplishments in motion picture history.

LOEW'S WILL LAUNCH WORLD BUILDING PLAN

Chicago 'Invasion' Part of Move Against Booking Combinations; 4 Foreign Cities Picked

Arthur Loew, first vice-president and foreign department head of Metro-Goldwyn-Mayer, announced Tuesday that Loew's, Inc., plans to launch a worldwide theatre building campaign. He said that sites for the company's first four additions abroad already have been acquired and construction plans now are being drawn.

Mr. Loew's announcement followed a statement by David Bernstein, vice-president and treasurer of Loew's, on Saturday that the theatre company will set no limit on the number of theatres to be built or acquired in the Chicago territory—a move brought about because of MGM's inability to persuade the Essaness and Schoenstadt circuits in that city to play MGM product on percentage plus designated playdates.

Mr. Loew amplified Mr. Bernstein's announcement by saying there would be no limit to the number of theatres the company will build throughout the world.

"We are going into every city in the world where there is a booking combination," Mr. Loew said.

Four Foreign Cities Picked

The four foreign situations already selected are Osaka and Tokyo, Japan; Lima, Peru, and Santiago, Chile. Henry Moskowitz, in charge of the Loew construction department, is working on the blueprints for these four houses. The Lima and Santiago houses will seat 1,500 and will cost $250,000 each. The two theatres in Japan will be larger and more expensive.

The move by Loew's to invade the foreign theatre field is considered largely due to the fact that the company has experienced much success with recent theatre acquisitions in Australia and several cities elsewhere abroad. Loew's within the past few months has taken over two theatres and built a third, giving it representation in Sydney, Melbourne and Brisbane, and some time ago a theatre was built in Johannesburg, South Africa, in opposition to the Schlesinger interests.

Although no starting date was given for construction of the four theatres in Japan and the two South American capitals, Mr. Loew and Mr. Moskowitz plan to go abroad early in the autumn when building is expected to get under way.

As to the Chicago situation, Mr. Bernstein said Loew's has taken options on a number of sites and is investigating titles, mortgages and other matters relevant to deals now in negotiation.

Silverman Protests MGM Deal

There have been no discussions recently with Chicago exhibitor's holding out on the MGM product deals, Edward Silverman, president of Essaness, which operates 23 theatres, said in New York Wednesday. Mr. Silverman said he might confer with Felix Feist, MGM general sales manager, but his visit was not for that purpose.

"MGM's deal is impossible," Mr. Silverman said. "It's like building theatres next to ours and we just cannot agree on their terms. We have dealt with MGM every year we have been in business and have gotten along, but this year it's impossible."

Newsreels Answer March of Time on Pictures of Hitler

The March of Time sent to the press from its headquarters in Radio City Wednesday a publicity statement under the name of Maria Sermolino as follows:

"Unplanned, unorganized, unknown to movie audiences, what amounts to a national ban on pictures of Adolf Hitler has been in existence in the United States for many a month. The motion picture trade is well aware of it, yet no one will admit or deny it. The fact remains that but for rare fleeting glimpses, the screens of this country have not shown pictures of Hitler, nor have the movie-theatre loudspeakers resounded with his voice for well over a year.

"In its current release, The March of Time, contrary to movie precedent, devotes ten minutes to a dramatic presentation of how Hitler, in his short two years of power, has become the most suspected, the most distrusted ruler in the world today.

"Rare, Brief Glimpses"

"'We feel that Hitler is too important a figure to be ignored,' Roy Larsen, president of March of time, explained. 'Whether one approves or disapproves of his policies is beside the point. What he has done and is doing to Germany, to Europe, should interest every thinking human being. Briefly, tersely, we present the salient events which have happened since Hitler first stood as Reich-Chancellor beside revered Von Hindenburg up to the present European peace proposal which has put the former Austrian corporal on the spot.

"'But for exceptional, rare, brief glimpses, Hitler has not been seen on U. S. cinema screens, yet he is the topic of many discussions, his actions are internationally significant. Nothing can give so clear a portrait of this, or any man, as talking pictures. Therefore, in the current March of Time we present the public with many never-before-seen pictures of Hitler as an actor, as a diplomat, as leader of the Reich, as a suspected, distrustful ruler fearful of the armed ring which is slowly encircling his country.'"

Made by Movietone Cameraman

March of time has no cameraman in Berlin. All of the above described portraits of Hitler—except that sequence, made in the Fox Movietone studios in New York, showing Hitler (re-enacted by an impersonator) as "a suspected, distrustful ruler fearful of the armed ring, etc., etc."—were made by the Fox Movietone cameraman in Berlin.

The newsreel managements, when asked as to the alleged ban on Hitler's face and voice in this country, were vivid in their replies to the March of Time publicity statement.

"As far as Pathe News is concerned, it's a lie!" said Courtland Smith, editor. "We have a ban on nothing except indecency. Anybody who claims or infers there exists such a ban either knows nothing or is talking for somebody else. Some woman who said she represented March of Time called our office and asked if we had a ban on Hitler, but neither myself nor Jack Connolly was in and a clerk told her that only an executive could answer such a question. She did not bother to call back."

Mr. Smith said that Pathe repeatedly during the past year has utilized shots of Hitler whenever the occasion demanded and that, to the best of his knowledge, all other newsreels had done likewise.

Appeared in March 20 Release

Fox Movietone used many of the Hitler sequences contained in the current March of Time in its release of March 20. Truman Talley, producer of Fox Movietone, expressed some surprise at the March of Time statement and said that the Fox reel has no ban on Hitler and that he did not believe any of the other newsreels had.

"Of course," Mr. Talley said, "there was a time when the reels 'laid off' Hitler to some extent." That, he explained, was during the time the anti-Semitic issue was at its height in Germany.

It was indicated by all managers of newsreel companies that there had been occasional protests against Hitler on the part of Jewish motion picture exhibitors "whose feelings were hurt," but with one exception the newsreels appear to be of the opinion that what the exhibitor chooses to delete under such circumstances is no concern of anyone but the exhibitor himself.

William P. Montague of Paramount News called the "Hitler ban" statement "perfectly ridiculous."

"The Saar celebration was shown in all the reels and Hitler himself has been seen at least 15 times in American reels during the past year," Mr. Montague said. "That's almost as many times as Mussolini."

However, there was one newsreel editor who requested his name be withheld who confided that a large circuit customer of the reel had demanded the company eliminate all reference by picture or spoken word to Hitler under threat of cancellation.

Charles E. Ford, editor of Universal Newsreel, said the reel had used pictures of Hitler during the Von Hindenburg funeral.

"It's a publicity stunt," said M. D. Clofine, referring to the ban story. "Of course we don't run out-and-out propaganda and we are inclined to be considerate of the susceptibilities of our audiences, but we have no ban on Hitler. We've shown plenty of shots of him during the past year."

Comerford Gaining; Has Passed Crisis

M. E. Comerford, Pennsylvania theatre operator, who has been a patient at the Emergency Hospital in Washington since February 15, has passed the critical stage of his illness, according to his physicians.

"Mr. Comerford continues to show improvement and his condition is decidedly more hopeful than at any time since he entered the hospital," the hospital bulletin stated. However, it will be about two weeks before he can leave the hospital.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

There is no competition like competition in press agentry, and nothing quite so complicated.

The arrival in New York the other morn of gold-laden George Arliss from Hollywood, en route to London, brought out regiments of newspaper reporters in two divisions, led by press agents from both the English and American competitive companies for which he makes motion pictures.

"Here comes 'The Iron Duke!'" bellowed the press agent who represents Gaumont British, in that moment just before Mr. Arliss stepped from the train.

"Here comes 'Cardinal Richelieu!'" thundered the United Artists' press agent. Then the rival publicists glanced daggers at each other the while reporters goggled and their weaker, co-working sob-sisters, led by Ruth McKenney, New York *Post,* swooned from the sheer fright of meeting so unexpectedly the reincarnation of Jekyl and Hyde.

▽

Service and courtesy at the Center Theatre at Radio City know practically no bounds. The other night when the show was over and the lights were being dimmed an usher noticed a resigned and solitary matron seated in the fifth row in the empty house. He approached and announced politely that the theatre was closing. In a hesitant voice the lady explained her problem. She had worn new shoes and had been short-sighted enough to remove them during the performance because they hurt. Now she couldn't get them on again. She guessed she would just have to sit there until the miracle happened.

The usher notified the manager, who gave orders to keep the theatre open. Several attendants wandered down to the fifth-row scene of action to keep the unfortunate lady cheered during the waiting process. After a reasonable interval the matron leaned down and again tried the unruly shoes. She emitted a low sigh. It was still no go.

Suddenly from nowhere appeared a gold-braided page with a shoe horn. In a trice, a medium-size trice, the shoes were on, and the lady, overcome with appreciation, was being escorted to the door.

Then, duty done and conscience free, the manager, assistant managers, ushers, doormen and pages made a belated exit.

▽

Rita Kaufman, fashion expert, tells us that Darryl Zanuck spent $35,000 *on wardrobe and makeup to transform Merle Oberon from the doubtful dress distinction of British women to a Zanuck distinctive beauty.*

▽

One of the real characters of Hollywood is a letter carrier. He knows everybody in Beverly Hills. Knows what they're doing and why. His name is Wurtzel. He's a brother of Sol Wurtzel, big producer at the Fox studio.

▽

A little gal of 14, who said she could "tap dance, Charleston, sing, cook, keep house, milk and care for cows, feed chickens, clean yards, wash and iron clothes, wash dishes, act as maid, write, draw, and just most anything," sent from her backwoods home town of Memphis in Missouri an application for a job in motion pictures, addressed through Postmaster General Jim Farley's United States Post Office as follows:

IN CARE OF
THE MOTION PICTURE COMPANY
BROADWAY, NEW YORK

Her letter started: "Dear Broadway." They delivered it to Motion Picture Herald.

ERICH VON STROHEIM, whose career as a lavish director and a heel-clicking, bemonocled actor, was finally whittled down last year to a small part in Mascot's "Crimson Romance," came back this week through the printing presses of Macaulay, in the new role of novelist. Mr. Joseph Breen, meet Herr Erich Oswald Hans Carl Maria Von Nordenwall Von Stroheim, author of the new "Paprika," a story uncovering "with the blunt scalpel of realism the sadism inherent in the sexual plexus of a woman." Price: $2.50.

If Josef von Sternberg had written "Paprika," he would have called it by its real name: "Hot Stuff." Unlike his motion picture, Mr. Stroheim's story is told in only one volume.

The publisher's press agent did nobly by Mr. Van, describing him on the "jacket" around the novel as "The Realist of Romantic Hollywood," who, they added, modestly, has long been "recognized as the greatest director in the realm of cinema realism." We might add that the management of Eastman Kodak, and Jules Brulatour, who sells their raw stock to the industry, hold Mr. Von Stroheim to be the greatest boon of all time to raw stock profits. Pat Powers, Joe Kennedy and Carl Laemmle concur.

Anyway, they tell us that Erich Von Stroheim's "passion for accuracy of detail" (which caused the features he directed to run into dozens and dozens of reels), "has given us life as it is—brilliant, sordid, bitter, saccharous, whining, railing, snorting, guffawing, smug, droll, innocent, vile, painful, pleasant, smelling of attar of roses and cooking odors, gasoline, mothballs, violets and steaming tables." What, no "Wedding March?"

▽

In Kansas City the other day a "green" salesman for a theatre equipment company called on a theatre manager and inquired if he wouldn't be interested in buying a new proscenium arch.

▽

The best minds of the movie colony have been upset by George M. Cohan's dictum that "anybody with a dimple is an actress in Hollywood." In defense against this foul blow, Hollywood puts forward Minnie Mouse as an example to disprove Mr. Cohan's slander.

▽

William Goodwin, former cowboy and now a feed store proprietor at Tempe, Arizona, has filed suit for $500,000 *against* 29 *film companies, broadcasters, music publishers and composers, for alleged infringement, claiming that the song, "Home on the Range," was one he and his wife wrote as "An Arizona Home" and copyrighted in* 1904.

Samuel Moanfeldt, New York lawyer, representing the defendants, is now asking grizzled cowboys whether the song was sung in the plains country prior to 1904. *He is searching through western Kansas, eastern Colorado and northern Oklahoma for members of the old cowboy outfits whose voices mingled at times with the mournful bay of the coyote in harmonious renditions by the camp fire after sundown.*

Mr. Moanfeldt is said to have drawn affirmative answers from Ernest Hendricks, a camp cook of the 90s, and from Pat Hill, pioneer negro stage driver. The defendants seek to prove that bearded tenors were letting their tonsils and their fiddles tell as far back as the 80s about the country "where the skies are not cloudy all day." And a Mrs. C. D. Clark, of Missouri, wrote to say that she was singing the song as far back at 1893.

"O give me a home where the buffaloes roam,
"Where the deer and the antelope play. . . ."

Fresh from the terror and bloodshed of revolutionary Havana, where her car was continually stopped in the streets and searched by menacing armed patrols, Irene Dunne sailed up New York harbor the other day under the heavier fusillade of questions fired at her at close range by ship news reporters.

"Tell us about the revolution," they asked Miss Dunne. She replied by complaining that her hats are so big this year she has a problem packing them.

"But about the revolution, Miss Dunne?"

"Oh, the revolution!" she last exclaimed. "Well, it was almost as exciting as a busy day on the lot in Hollywood. Only the war scenes are not half as well done in Havana as they are in the movies."

Miss Dunne comes from the Radio studio.

▽

We were stunned when we read the other morning the newspaper account of a court fight commenced in Los Angeles by heirs in protest against the expense of the funeral for Marie Dressler. The burial cost of $10,000 was too much, they argued.

She brought glory to Culver City. They called her the "beloved trouper."

▽

Emil Boreo, the Russian who was imported from Paris, or some place, to star at the French Casino off Broadway, got his start by heading a claque at the Sarah Bernhardt theatre in Paris and after that by being the hind legs of a horse in a comedy act. Emil Boreo has now broken down, relates Lou Sobol, and confessed that when he first met Bernhardt he fell to his knees and plastered kisses on her legs while tears streamed down his cheeks. "My boy," exclaimed the great actress, sympathetically, "You are crying." Boreo sighed. "Ah," sighed Bernhardt, "you possess great depths of emotion. You have a sensitive soul." So she took him home and for a year instructed him for the stage, after which she took him into her company. Boreo never told her that he had rubbed onion over his eyelids to bring out those tears.

▽

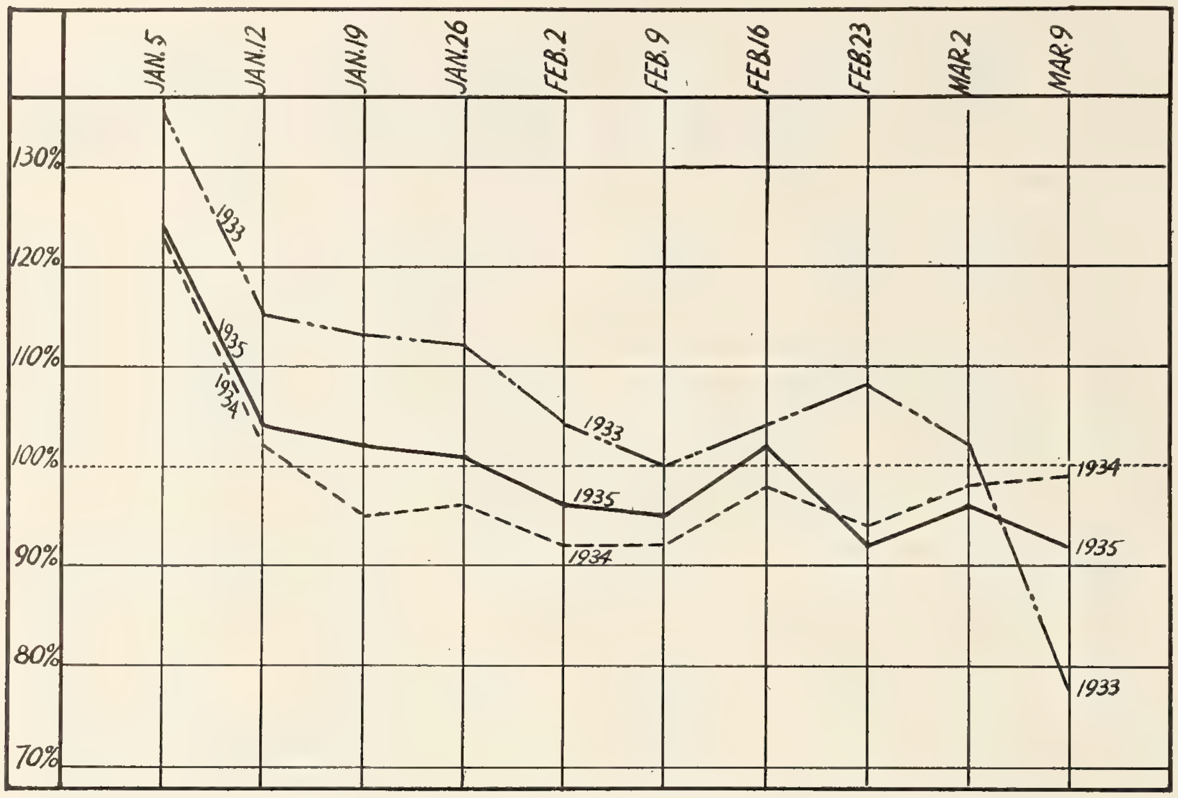
Six years ago, when she was on the home office staff of Pathe, Gertrude Merriam, of our *Manager's Round Table* department, suggested to a girl friend that she buy some Pathe stock. The gal got herself 12 shares, for which she paid $120 at $10 the share.

The other day the stockholder was notified that, for every 20 shares of the old Pathe common she was entitled to one share under the reorganization. Her ten shares would only have entitled her to one-half a share in the new company, and, disliking fractions, the lady, Miss Wilma Mead, sold her $120 worth of stock for $8.04.

With the $8.04 she bought two tickets to Leslie Howard's Broadway stage play, "Petrified Forest." They cost $6.60, balance $1.44. Two tickets purchased at the Capitol theatre to see "David Copperfield" left 44 cents. Coffee and cake ate up another quarter, leaving 19 cents. Her problem now is—what to do with the 19 cents.

▽

Fifteen years passed this week since the day when, fresh with the glowing tan from a tough old schoolmaster's hickory stick, we rode on a strong St. Patrick's Day breeze into the editorial rooms of Wid's Daily, *opposite the old Hippodrome in New York, to find out what a motion picture trade paper was made of. From "Wid's" evolved the present day* Film Daily *of Jack Alicoate's. Only* 15 *years and already we're beginning to feel like a pioneer's anniversary.*



The chart, based on Motion Picture Herald's tabulation of box office grosses, compares the business done in twelve key cities the first ten weeks of 1933, 1934 and 1935. The cities used are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland, and San Francisco. The average gross per week in each of these cities during the entire year of 1933 is taken as 100 per cent.

MPTOA SETS DRIVE FOR ADDED CANCELLATION

Committee of Five Is Named to Seek Code Change; Unit Will Oppose Pettengill Measure

The Motion Picture Theatre Owners of America this week announced it will launch immediately its campaign to effect "reasonably increased" cancellation under the industry code, a resolution adopted at the recent annual convention of the MPTOA at New Orleans. Ed Kuykendall, president, said that the committee of five, which the convention authorized and empowered to propose a program of code changes, has been designated and includes Morgan A. Walsh, Jack Miller, Lewen Pizor, George A. Giles and O. C. Lam.

Mr. Kuykendall himself will be chairman of the committee and Morgan Lowenstein, new national MPTOA secretary, will be secretary. It is expected the committee will propose a clause authorizing 20 per cent cancellations for inclusion in the code. The group will urge reorganization of the Code Authority for wider representation and increased authority for the boards administering the code in local situations.

Mr. Kuykendall also said the MPTOA will oppose block booking legislation, particularly the Pettengill measure, and will recommend increased cancellation privileges as a more orderly solution of the block booking problem.

The MPTOA's new executive committee membership currently is being elected by its six regional divisions, each of which names a representative to the committee. Mr. Kuykendall and Mr. Lowenstein also serve as members of the executive body.

Plans to develop a third national exhibitor organization have been dropped for the present by Charles L. O'Reilly, president of the New York Theatre Owners' Chamber of Commerce, and Harry Brandt, head of the Independent Theatre Owners' Association of New York. Both exhibitor leaders had planned to leave New York on a coast-to-coast tour of key situations to line up independent units, but have postponed the trip. The reasons given for abandonment of the move at this time are the unsettlement of the code situation and the flaring up of the operators' war in New York.

In the field during the week there were few official exhibitor organization activities. Intermountain Theatre Owners' Association held a two-day meeting at Salt Lake City. Morgan Walsh, president of the ITO of Northern California, called a meeting at Sacramento for March 26.

O. E. Enloe, operator of the Criterion at El Reno, Oklahoma, has been named head of the MPTO of Oklahoma.

Allied of New Jersey at its regular weekly meeting last Tuesday expressed strong opposition to MGM's percentage policy.

Allied has organized Iowa into 32 districts, with a chairman and a committee for each, the move taking place at the closing session of the mid-year convention of Allied of Iowa and Nebraska in Des Moines. President Leo F. Wolcott told the meeting the publication of box office figures by the trade press was partially responsible for unfair tax measures.

Four Officials of Eastman Promoted

Herman C. Sievers, vice-president in charge of sales and advertising of Eastman Kodak Company, and Perley S. Wilcox, president of the Tennessee Eastman Corporation, have been elected to the board of directors of Eastman Kodak, filling the vacancies caused by the death of Lewis B. Jones and Rudolph Speth.

At the same board meeting, Marion B. Folsom was elected treasurer, and Cornelius J. Van Niel was elected to the newly created post of general comptroller. Mr. Folsom, formerly assistant treasurer, and Mr. Van Niel, formerly comptroller, will divide the duties of the late Mr. Speth, treasurer. Mr. Folsom will be in charge of finances, investments and insurance, with general supervision over the statistical and planning departments and office management. Mr. Van Niel will be in charge of accounting, costs, financial reports and taxes, with general supervision over the bookkeeping and credit departments, and billing.

Mr. Sievers takes Mr. Jones' place on the board, and Mr. Wilcox takes the place of Mr. Speth. Mr. Wilcox has been in charge of the Tennessee subsidiary since its establishment 15 years ago. Mr. Folsom organized and supervised the Eastman statistical department.

Williams Urges NRA Continuance

The long-awaited attack of Clarence Darrow on the National Recovery Administration and the National Industrial Recovery Act failed to materialize on Monday, as scheduled, and the former criminal lawyer retired to his Washington headquarters to wait until Senator McCarran of Nevada returned to Washington before discussing specific aspects of the NRA.

Members of the Senate Finance Committee had heard on Friday that if the Industrial Recovery Act is to protect hours and wages, "inefficient, small concerns" must be destroyed. This statement was made by S. Clay Williams, chairman of the National Industrial Recovery Board. Mr. Williams said that the NRA "has made a definite contribution to recovery," and recommended to the committee a two-year extension of the act.

After conferring three days and nights with the Los Angeles clearance and zoning board, John C. Flinn, executive secretary of the Code Authority, returned to New York this week. It was announced at Code Authority headquarters that a vote on the Los Angles schedule will be taken at the next meeting of the Authority, March 28.

Under a National Recovery Board general order, the Code Authority's budget for the first half of the year faces complete revision.

Mexican Union Calls Strike

The national cinema employees' union, with headquarters in Mexico City, this week called a nationwide strike, in protest against alleged unfair treatment of its members by exhibitors in Monterey.

MOTION PICTURE HERALD GETS THE TRUTH ABOUT UNIVERSAL!

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Read Next Page......

THE TRUTH ABO

1...Universal's "It Happened in
N. Y. Roxy Theatre for April

2...Universal's "Princess O'Ha
is being sought after by seve

3...Universal's "The Mystery of
ing audiences everywhere in

4...Universal's "Mr. Dynamite,"
Dashiell Hammett's successor

5...Universal's "The Bride of
darndest sensation your aud

6...Universal's "The Unholy
surprises of the year!

7...The truth about Universal
strong line-up of box-office
tor's heart!

UT UNIVERSAL!

New York" is booked into the
5th!

ra," Damon Runyon's best story,
ral big Broadway houses!

Edwin Drood" is now fascinat-
the United States!

starring Edmund Lowe, will be
to "The Thin Man"!

Frankenstein" will be the gol-
ences have ever gasped at!

Hour" will be one of the big

is something to shout about—a
babies to gladden every exhibi-

The Newspaper Pays Respect To Exhibitors As Civic Forces

THE "Daily American Republic" of Poplar Bluff, Mo., editorially speaks well of the motion picture, reflecting credit for community service upon F. D. Arnn of the Criterion theatre in that town. Says Arthur L. Walhausen, writing in the American "Republic":

"The movies, despite the waning hue and cry for more suds and scrubbing, still retain number one position in the entertainment field.

"So much so, in fact, that most of us take the flicker palace for granted. An amateur show may be petted and pampered from week to week on account of bad weather; a cold in the schnozzle of the leading tenor; or a conflict with the Ladies' Aid Society bun and weiner social.

"But the silver screen house plays matinee and night, summer and winter, in good weather and in not so good, competing with amateur plays and street carnivals, three ring circus performances and dog and pony shows.

"And, taking it by and large, the managers and the personnel individually and collectively are pretty substantial citizens. In Poplar Bluff and in one thousand and one other cities of like size or larger they support civic movements, serve on committees, they do their part, and they pay as much or more tax, local, county, state and federal as any bank or blacksmith shop."

» » »

"THIS week marks the fifth anniversary of Sidney B. Lust's arrival to take over the Cameo Theatre," *says the* Prince Georgean *of Mt. Ranier down in Maryland,* "and this opportunity is taken to pay tribute to the fine work he has done in this community by providing wholesome entertainment and for giving liberally of his services and theatre facilities to civic and charitable activities in Prince Georges County.

"Mr Lust assumed control of the Cameo in 1929, under adverse conditions. He has held on through trying times, always giving high class entertainment.

"He has given free educational shows for school children of this county. He has been an ardent worker for the 'Buy at Home' movement. He has always been a strong advocate of clean pictures suitable for the whole family, and is now trying to establish Friday as family night at the Cameo, so that parents can bring their children on that night and know they will not see anything objectionable.

"Besides his work with the schools, he has cooperated with the Mt. Ranier Volunteer Fire Department and other local organizations in presenting benefit shows. During the past Christmas, he presented a free matinee to collect toys and food for the needy, in cooperation with the Prince Georgean and the Huntermann Post, American Legion.

"For the past three years, Mr. Lust has arranged and made films for the Community Chest, and these have been shown in theatres throughout Washington. He now arranges and furnishes free shows at the Home for Feeble-minded Children, at Laurel; the Jewish Home for the Aged, the House of the Good Shepherd and the National Training School.

"When there was talk of Sunday movies, Mr. Lust announced he would be glad to provide same if the communities involved favored the plan. In the referendums following the plan passed by large majorities. Now citizens of Mt. Ranier, instead of spending their amusement money elsewhere on Sunday, can spend it at home, where it rightfully belongs.

"Mr. Lust has shown his faith in this community by reducing his admission prices. He is offering better pictures now than have ever been presented at the local theatre."

Films Held Key To Acting Success

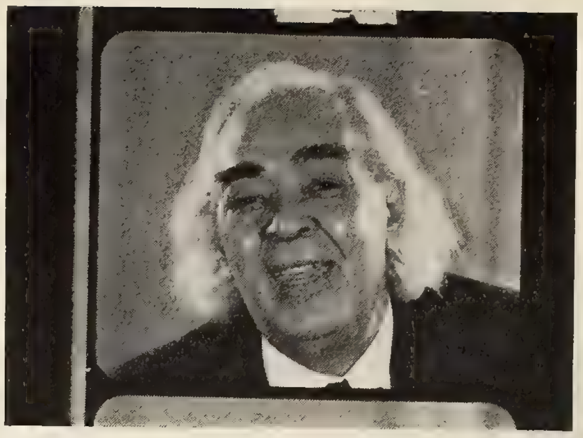
William C. de Mille, producer, told the 51st graduation class of the American Academy of Dramatic Art in New York on Tuesday that actors must realize that they must use the screen as well as the legitimate stage in order to succeed. "Sometimes, indeed, one has to be a greater actor for the screen than for the stage," Mr. de Mille said. "Movie actors must be able to pick up the middle of a scene with the proper tempo and pressure to make a smooth performance, while on the stage there nearly always is a build-up."

Mr. de Mille urged the graduates not to be "priggish" about the motion picture and declared that the industry has contributed three major improvements to the legitimate theatre, shortening of intermissions, better facilities for handling scenery and faster tempo in plays.

In Providence, Professor Thomas Crosby, Jr., head of the Brown University drama department, in a lecture before a university organization, said that the theatre is to blame for its losses. He declared that people go to the theatre to be entertained, not reformed, and that the reason people go to the motion picture is because they now get better entertainment than from the stage.

Espy Joins Goldwyn

J. Reeves Espy, for 16 years identified with the Skouras theatre interests in executive capacities, will join the staff of Samuel Goldwyn April 1 in an advisory capacity and as story contact.



Pathe News

'De Lawd' as in Marc Connelly's Play

'De Lawd' Finds "Green Pastures"

Richard B. Harrison, who for 1,657 performances smiled benignly upon his colored and white flocks as "De Lawd" of Marc Connelly's record-breaking play, "The Green Pastures," died last Saturday at the Fifth Avenue Hospital in New York. He was 70 years old.

Just 16 days before his death, "De Lawd" had returned to New York in triumph for a revival of the Connelly play, having created a role unique in American drama and a warm place in the hearts of more than 2,000,000 theatre-goers. On the afternoon of March 2 he suffered a slight brain clot, and for the first time since that February night back in 1930—a night destined to make him one of the most famous of American actors—he missed a performance.

Mr. Harrison's doctors announced that "De Lawd" was "just generally tired out" and would be able to return to "The Green Pastures" in two weeks.

Richard Harrison had never been a professional actor before 1930. His life had been spent in teaching the people of his race the great works of English literature. He was noted for his Shakespearean readings and it was through this work that he was selected by Mr. Connelly to create the part of "De Lawd." He is survived by his widow, a daughter and a son.

On February 26, 1930, he made his first appearance before white audiences when he walked onto the stage of the Mansfield theatre in New York.

Franklin Returns To Theatres Field

Harold B. Franklin, former RKO theatres head, is set with plans to return to motion picture exhibition with the formation of Standard Theatres, Inc., it was learned this week in Hollywood. Associated with Mr. Franklin, who for the past year has been active in legitimate theatrical production in New York, will be Alexander Kempner, New York real estate man. Mr. Franklin's theatrical activities were in association with Arch Selwyn. The firm is now dissolved.

Articles of incorporation for the new circuit, calling for a capitalization of 9,000 shares of no par value, have been filed in Sacramento and offices already have been established in Beverly Hills. Officers of the circuit are listed as Jules Goldstone, David Sondel, John Tracy, Stanley Pearson, M. C. Duvall and M. E. Hopkins.

THE CAMERA REPORTS

BRITISH AFTERMATH. Of success of MGM's "David Copperfield." Shown at luncheon at which script was presented to Dickens society, are Hugh Walpole, adaptor; Frank Lawton, adult lead; Sam Eckman, Jr., MGM British manager.

AN OLD SPANISH COSTUME. Adorning Ruby Keeler as she waits in the shadows of a studio corner between scenes of First National's "Go Into Your Dance," in which she and Al Jolson head a huge cast.

IMPORTANTLY CAST. Spring Byington, who made her screen debut in "Little Women" and now is a principal in Universal's "The Unholy Hour," which stars Henry Hull.

SEEKING REST. (Left) Mr. and Mrs. Sam Goldwyn as they sailed from New York on the Olympic for a short vacation in peace-torn Europe prior to commencement of the new Goldwyn program for United Artists.

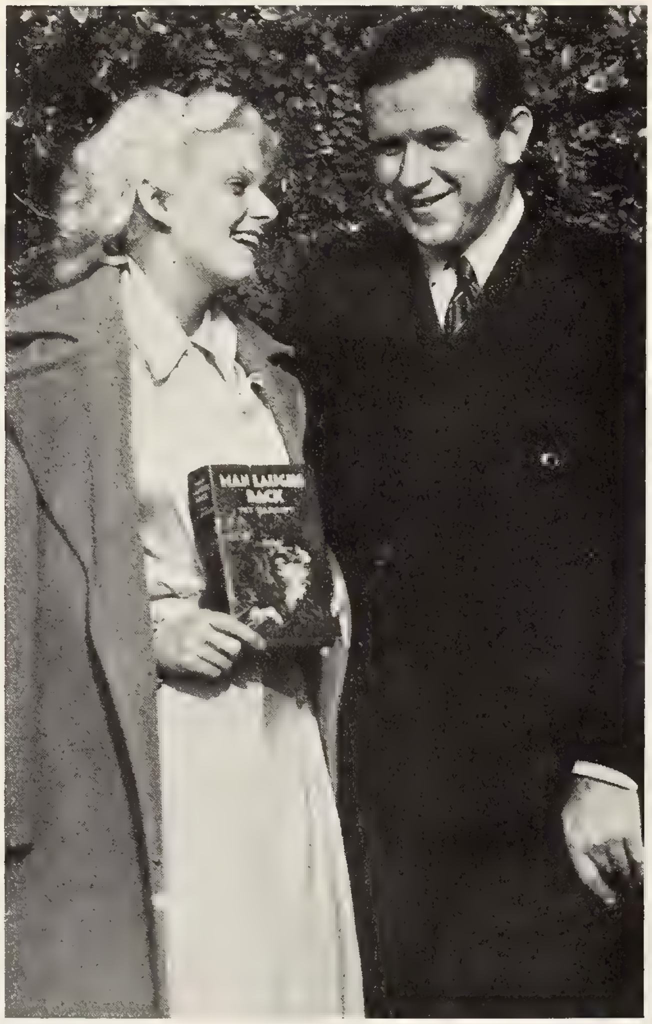
FROM THE WEST. (Right) Irene Dunne and her husband, Dr. Francis Griffith, arriving in New York from Hollywood by sea. Miss Dunne's latest picture is RKO Radio's "Roberta."

NEW YORK VISITOR. Frankie Thomas (he was Frankie as well in "Wednesday's Child") arriving from Hollywood for a vacation following completion of his role in RKO Radio's "A Dog of Flanders."

RESUMING SCREEN CAREER. Jean Acker, once prominent in silent pictures (and the first Mrs. Rudolph Valentino), as recently photographed at the Warner studio, where she is working in "Oil for the Lamps of China."

VACATIONING IN U. S. A. Jack Buchanan, who is Monty himself in B & D's "Brewster's Millions," a forthcoming United Artists release, reaches New York, from London for a change.

FINISHES ROLE. A new study of Helen Hayes, MGM star, who recently completed her work in "Vanessa: Her Love Story," in which she is co-starred with Robert Montgomery.



CONGRATULATIONS. From Jean Harlow, MGM star, for Tay Garnett, currently directing for MGM, with the reason also pictured—"Man Laughs Back," a new novel by Tay Garnett. The book was recently published by Macaulay.

FEATURED. Allan Jones, star of "Bittersweet" and other stage operettas, who makes his screen debut in a singing role in MGM's "Reckless," co-starring Jean Harlow and William Powell.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Life Begins at 40

(Fox)

Comedy

With the public at large, a Will Rogers picture seems to be synonymous with the full meaning of wholesome, homespun comedy. For practical showmanship and entertainment purposes this feature is an addition to the recent several that have proved so popular. This differs from the last two in that it is not a period or dated picture. Its only claim to relationship with the much talked about book is the title. The time is modern, the locale a small American town. The characters and circumstances are typical and topical of the setting.

Though comedy is the principal quality, drama and romantic love interest have not been ignored, all of them are skillfully blended to produce a pleasing whole. Additionally Rogers has plenty of opportunity for ad-lib quipping on current events, and several gags, the most outstanding of which are the wood-whittling proclivities of his political protege, Slim Summerville, and the hog-calling episodes. Both are unique and potent exploitation assets.

In the yarn Kenesaw Clarke is proprietor editor of a small town paper, the kind to which subscriptions usually are paid off in farm produce. When he comes upon young Lee Austin, just out of jail and on the verge of committing another crime, he falls into his role of cupid's assistant, and after he has put the youth on the straight and narrow path, assumes the guiding role in the romance with Adele Anderson. Thereby he gets himself in wrong with the town's financial and political boss, Colonel Abercrombie. Losing his little paper, Kenesaw picks out the laziest man in town, Merriwether, and sets him up as opposition candidate. Meanwhile, believing there is something funny about the hatred which Abercrombie and his son have for Lee, he digs up the files of the crime for which the boy was sentenced to jail.

The Colonel is made to look foolish when Kenesaw, with the aid of Meriwether's hog-calling relatives, breaks up his hog show-political rally. Then Kenesaw learns that Joe Abercrombie stole the money of which Lee had been accused.

In the story content and its general atmosphere there is much that is uniquely commercial. Naturally, the Rogers name is the big personality feature, but there are many in the supporting cast whose identities are known and appreciated.—McCarthy, Hollywood.

Produced and distributed by Fox. Producer, Sol M Wurtzell. Directed by George Marshall. Screen play by Lamar Trotti. Contributing dialogue, Robert Quillen. Suggested by the book by Walter B. Pitkin. Photographed by Harry Jackson. Sound, Bernard Freericks. Art director, Duncan Cramer and Albert Hogsett. Gowns by Lillian. Musical director, Samuel Kaylin. P. C. A. Certificate No. 581. Running time, when seen in Hollywood, 78 minutes. Release date, March 22, 1935. General audience classification.

CAST

Kenesaw H. Clark	Will Rogers
Lee Austin	Richard Cromwell
Col. Joseph Abercrombie	George Barbier
Adele Anderson	Rochelle Hudson
Ida Harris	Jane Darwell
T. Watterson Meriwhether	Slim Summerville
Chris	Sterling Holloway
Joe Abercrombie	Thomas Beck
"Pappy" Smithers	Roger Imhof
Tom Cotton	Charles Sellon
Wally Stevens	John Bradford
Mrs. Cotton	Ruth Gillette

Gold Diggers of 1935

(First National)

Musical Comedy

With previous "Gold Digger" and other Warner musical films as a selling background, the exhibitor here has entertainment, with much emphasis on comedy, and spectacle dance material to attract virtually an entire family audience. This edition of the "Gold Diggers" does not quite measure up to the earlier pictures in active story, but its comedy element is very strong, and should be a highly important aspect of the selling.

Dick Powell, young vocalist-actor, who has acquired a lively and somewhat enthusiastic popular following, is teamed with Gloria Stuart this time, the two supplying the romantic element. The top-heavy comedy cast listing includes Adolphe Menjou, who handles his difficult comedy role very well; Alice Brady, Frank McHugh, Glenda Farrell, Hugh Herbert and Joseph Cawthorn, all popular, all comedy players of the first rank. High comedy honors go to Herbert.

A swank country hotel for the wealthy, its efforts to entertain the visitors, which form the spectacle numbers basis, and the romantic complications, rather of a five-cornered nature, and replete with entertaining comedy aspects, are the backbone of the story. Powell carries the burden of the vocalization, while two spectacle numbers, done with a few novelty trick shots, are something the exhibitor may well talk about. They are the piano number and the "Broadway Lullaby" number.

Powell, hotel clerk, is in love with the hostess, Dorothy Dare, while Grant Mitchell, manager, is interested chiefly in getting his monetary share of whatever goes on in the hotel of a remunerative nature. Arriving at the hotel are the tight-wad Miss Brady, with more millions than she knows what to do with; her daughter, Miss Stuart, forced to wear only the plainest of clothes, and restricted by mother; the son, McHugh, with a fondness for a pretty face, and Herbert, bachelor in his middle years, millionaire and eccentric, whom Miss Brady has chosen as the future husband of Miss Stuart, but who is himself solely interested in his monograph on snuff boxes, of which he has hundreds.

Miss Brady prepares to put on her annual charity show at the hotel, and the eccentric Menjou, theatrical producer, sells Miss Brady the idea that he put it on, his idea being that Cawthorn, costume supplier, and Mitchell, who finds out about it, and Miss Farrell, stenographer to Herbert, will get their cut of the pickings from the unsuspecting Miss Brady. Miss Stuart finally succeeds in getting her mother's permission to have a fling during their stay, on promise to marry Herbert in the fall, and Miss Brady hires Powell as her companion, with obvious results.

The show goes on, elaborately, interspersed with amusing complications, as McHugh falls in love with and marries Miss Dare, who in turn gives Powell his freedom that he may be with Miss Stuart; Herbert is cleverly blackmailed by Miss Farrell, and Miss Brady breaks his engagement to her daughter; Menjou and Cawthorn "do their stuff," Miss Brady is eventually forced to accept her daughter's engagement to Powell, and Herbert leaves the premises with flying coat-tails, pursued by a breach-of-promise suit by Miss Farrell.

Lively, entertaining, loaded with comedy lines and situations, this is highly salable any time, with spectacle and music to add to the enjoyment and salability.—Aaronson, New York.

Produced and distributed by First National. Director, Busby Berkeley. Story by Robert Lord and Peter Milne. Screen play by Manuel Seff and Peter Milne. Music and lyrics by Harry Warren and Al Dubin. Dances created and staged by Busby Berkeley. Photography by George Barnes. Film editor, George Amy. Art director, Anton Grot. P. C. A. Certificate No. 580. Running time, 95 minutes. Release date, March 16, 1935. General audience classification.

CAST

Dick Curtis	Dick Powell
Nicoleff	Adolphe Menjou
Ann Prentiss	Gloria Stuart
Mrs. Prentiss	Alice Brady
Betty Hawes	Glenda Farrell
Humbolt Prentiss	Frank McHugh
T. Mosley Thorpe	Hugh Herbert
Schultz	Joseph Cawthorne
Louis Lamson	Grant Mitchell
Arlene Davis	Dorothy Dare
Winny	Winifred Shaw
Haggarty	Thomas Jackson
Dancers	Ramon & Rosita

$10 Raise

(Fox)

Comedy

Practically everybody is familiar with the kind of characters and situations with which this picture deals. With comedy in dialogue, action and character portrayals serving as the principal entertainment ingredient, the picture handles ordinary human beings in a simple and understandable human way. There is nothing great or glamorous about it to give it a running head start in prematurely arousing patron interest. But there is much in title value, story content and personalities presented with which, if full advantage is taken, to create a popular market.

Primarily the show's field is the family type audience and those who like their amusement amusing. As the story is told, no moral is pointed. In a pleasant way, which is continually productive of laughs, it traces the experience of a middle aged bookkeeper who, shivering as the boss roars but growing shyly aggressive under the inspiration of his sweetheart, believes that his long years of faithful service entitle him to a ten dollar raise. As all that millions of such characters in real life have experienced is cleverly depicted, the fun of the show is accentuated by a day dream climax that might happen, but seldom does.

Hubert T. Wilkins never does get his raise. The only things that come his way, as far as the boss, Gates, is concerned are a lot of bawlings-out, a few honeyed words and a five dollar bill at Christmas time. Hubert is an easy mark for a fast talking smart guy, Fuller, who peddles him a bunch of real estate. Looking them over with Emily, he plans one of them as the ideal spot for a happy home if and when a raise makes marriage possible. Lifted into the realms of ecstasy by a fabulous offer for his property, he drops to the lowest depths when he learns that he has made a mistake in the site. That he really owns a lot of swamp land instead of a bit of heaven on earth is a terrific blow to Hubert until it is discovered that the the marsh, into which he literally and actually fell, possesses a high medical value. Selling out for a fortune, he is able to buy the control-

Yes, gentlemen!

GEORGE WHITE . . .

HAS TOPPED HIS

This can't help but land in the No. 1 money. Elaborate, showy nonsense, skilfully concocted and expertly aimed at the box office. —*Hollywood Reporter*

George White sat in the Fox California here and heard an audience applaud his "1935 Scandals" because he has turned out a spectacular musical comedy with the right mixture of tuneful songs and real, sure-fire comedy!

—*Motion Picture Daily*

THE *biggest* NAME IN MUSICALS..

LAST YEAR'S MOP-UP!

GEORGE WHITE'S 1935 SCANDALS

ALICE FAYE • JAMES DUNN

NED SPARKS

Lyda Roberti • Cliff Edwards • Arline Judge

Eleanor Powell • Benny Rubin • Emma Dunn

GEORGE WHITE

Entire production conceived, produced and directed by George White

FOX

Screen play by Jack Yellen and Patterson McNutt. Based on a story by Sam Hellman and Gladys Lehman. Songs by Jack Yellen, Cliff Friend, Joseph Meyer. Additional lyrics by Herb Magidson.

ling interest in the Bates shipping company. Then instead of extracting revenge in kind from his erstwhile boss, he turns the management over to him while he and Emily embark on a long deferred honeymoon.

While it is generally advisable to see pictures in advance so that their commercial values may be fully appreciated, it is suggested that an advance look at this picture, if possible, should be more than worthwhile. The more that is known about it in advance, the greater are the chances of capitalizing upon its potentialities.—
—McCarthy, Hollywood.

Produced and distrbiuted by Fox. Produced by Sol M. Wurtzel. Associate producer, Joseph Engel. Directed by George Marshall. Screen play by Henry Johnson and Louis Breslow. Story by Peter B. Kyne. Photographed by Harry Jackson. Sound, Bernard Freericks. Art director, Duncan Cramer, Lewis Creber. Gowns by Lillian. Musical director, Samuel Kaylin. P.C.A. Certificate No. 667. Running time, when seen in Hollywood, 70 minutes. Release date, April 5, 1935. General audience classification.

CAST

Hubert T. Wilkins	Edward Everett Horton
Emily Converse	Karen Morley
Fuller	Alan Dinehart
Don Bates	Glen Boles
Mr. Bates	Berton Churchill
Dorothy Converse	Rosina Lawrence
Perry	Ray Walker
Clark	Frank Melton
Jimmy	William Benedict

Liliom

(Fox)

French Drama

The famed work of Ferenc Molnar, "Liliom," which was done successfully in English by Fox in 1930, is here produced by Erich Pommer for Fox Europa, the European production unit of Fox Film, and directed by Fritz Lang, in a worthy French version. In so far as exhibition in this country is concerned, the chief playing location naturally would be the theatre in the larger metropolitan center, which can draw on a patronage which is in the first place likely to understand the French language, and, secondly, has previously indicated an interest in the better foreign productions. Additionally, the film is unusually fully supplied with subtitle translations of dialogue, hardly a major speech in the film lacking translation. Understanding of the story is therefore a simple matter.

Perhaps there is an opportunity for the exhibitor in the smaller community to effect a school tieup by virtue of the French dialogue in the film, but the exhibitor himself is the best judge of the value of such a tieup. That the film is excellently done, from the standpoints of story development and performances, is a fact to be noted. In the lead is Charles Boyer, recently attracting some attention for his appearances in American films. As the brutal, headstrong, boastful, yet simple carnival man, Liliom, he gives an unusually good portrayal of a not very sympathetic role. His is the only name known to American audiences.

The illusory scenes of Liliom's delirious dream of his ascent to and examination in heaven, after he has stabbed himself, are handled with restraint and a deft appreciation of the subtly half comic and half tragic dream of the dying man, as he sees the examiner, an official of the police, dressed in ordinary clothes and with wings, and his own thoughts revealed when in his most brutal moments on earth.

Liliom is the domineering, woman-attracting barker at the carnival carousel, whose owner is in love with him. When she objects to his flirtation with a rider, he quits, takes the girl with him. As she waits on him, he treats her brutally, yet her love for him, her loyalty to him, never wavers. Eventually when the carousel owner comes to him, offers him his place again if he will leave his wife, he agrees, but when the girl tells him she is to have a child, he refuses the offer.

Thinking to help his wife, he reluctantly agrees to the plan of a ruffian of his acquaintance to hold up a paymaster, Liliom to stab the man. But their attack is anticipated, and as the police close in upon Liliom in his flight, he stabs himself. His delirious dream of heaven comes to him, he returns to consciousness and before he dies, tells Julie, his wife, of his love for her.—Aaronson, New York.

Distributed by Fox. An Erich Pommer Production. Director, Fritz Lang. From the original by Frank Molnar. Special musical accompaniment by Jean Lenoir and F. Waxman. Running time, 90 minutes. Release date, March 16, 1935. Adult audience classification.

CAST

Liliom	Charles Boyer
Julie	Madeleine Ozeray
Alfred	Alcover
Mme. Moscat	Florelle
The Barker	Robert Arnoux
The commissioner	Henri Richard
Mme. Menoux	Maximilienne
Marie	Mimi Funes

Transient Lady

(Universal)

Drama

The exhibitor may well make full use of the authorship of the story from which this picture has been adapted, and the publication in which it appeared. Octavus Roy Cohen, extremely popular fiction writer, is the author, and *Liberty* Magazine carried the story.

The names are valuable, led by Gene Raymond, Frances Drake and Henry Hull, who recently has come into prominence. It is a story of the South, of community domination by a political power who is not too scrupulous, of fixed juries and hired judges, coached witnesses, and, above all, of small town intolerance, prejudice and calculating use of mob psychology. Into it has been threaded a romance, in triangular form, also considerable comedy, and the tense drama of courtroom and inflamed mob.

Into this small town drive a trio of roller-skating experts, Miss Drake, Clark Williams and Edward Ellis, who is also the manager. Their aim is to set up a rink, give exhibitions and lessons. They obtain their rink through the local law firm, composed of Raymond and his elderly father, the major. Raymond is engaged to June Clayworth. Williams and Ellis take up quarters behind the rink, Miss Drake boards with two elderly old maid sisters of dignity and spirit. Williams loves her.

At the opening night, a gang of local hoodlums, led by the brother of Hull, who is the town's great political power, a man sure of himself, his power and proud of his dress, raid the rink and are thrown out. Seeking revenge, they return at night, break in on Ellis, Williams being away. In self-defense Ellis shoots and kills Hull's brother. Williams is held, and Raymond successfully defends her.

Miss Clayworth frees Raymond of his engagement and he and Miss Drake are together as Williams and Ellis leave town.—Aaronson, New York.

Produced and distributed by Universal. Producer, Julius Bernheim. Directed by Edward Buzzell. Continuity and dialogue by Arthur Caesar and Harvey Thew. From the Liberty Magazine story by Octavus Roy Cohen. Photographed by Charles Stumar. P. C. A. Certificate No. 572. Running time, 72 minutes. Release date, March 4, 1935. General audience classification.

CAST

Carey Marshall	Gene Raymond
Hamp Baxter	Henry Hull
Dale Cameron	Frances Drake
Pat Warren	June Clayworth
Eva	Helen Lowell
Chris Blake	Clark Williams
Matt	Douglas Fowley
Major Marshal	Frederick Burton
Nick Kiley	Edward Ellis
Fred Baxter	Clifford Jones

Go Into Your Dance

(Warner)

Singing, Dancing, Drama

In this picture, which is a combination of character drama, romance, melodrama and comedy, plus music, dancing, girl glamour and spectable, Al Jolson appears mainly as a singing entertainer and Ruby Keeler as a dancer—roles in which they have won their highest popularity. Essentially it is a story of an actor and thus carries considerable backstage atmosphere. Locales are a Tiajuana honkey-tonk, a Chicago Night Club and a new kind of New York theatre. While music and dancing are the outstanding features, there is quite a bit of human interest in the substantiating dramatic theme. Thus there is a wide latitude of potential selling angles.

In the story, Al Howard is a top line attraction whose continued eccentricities and unreliabilities have resulted in producers barring him from Broadway. Found in Tiajuana by his faithful sister, Sadie, he is inveigled to team up with Dorothy Wayne, star dancer in the Mexican cabaret. The team, a success, gets a job in a Chicago night club and with Dorothy exercising an influence over Al that he neither can understand nor appreciate, the situation becomes complicated when blues singer Luana, paramour of The Duke, gangster, gets stuck on Al. As he conceives a new kind of theatre-club idea for Broadway, Luana has no difficulty in promoting the Duke to finance the project that will reestablish the onetime king of mazda lane. Ready for opening, Al needs a lot of money to guarantee wages, which Luana prevails upon the Duke to provide. But sister Sadie gets herself into a jam and Al uses the money to bail her out of jail. With Duke's gunmen ready to put Al on the spot for double crossing their boss, Sadie makes good the bail and the show opens.

Over the radio, The Duke hears the broadcast. Though he calls Luana to warn the gunmen to lay off, she, jealous of Dorothy, fails to call off the menaces. Dorothy is shot shielding Al, and the stage is set for an understanding fade out that elevates the new theatre to supreme Broadway status.

Production values are of lavish character. Jolson sings as Jolson can sing and Miss Keeler dances as she can dance. Girl and boy ensembles,together with modernistic backgrounds, are of eye-filling character. As added features, Bobby Connolly, who arranged the dances, and Harry Warren and Al Dubin, who did the music and lyrics, are presented personally in the finale sequences.—McCarthy, Hollywood.

Produced and distributed by First National. Supervised by Sam Bischoff. Directed by Archie L. Mayo. Screen play by Earl Baldwin. Based on story by Bradford Ropes. Photographed by Tony Gaudio and Sol Polito. Music and lyrics by Harry Warren and Al Bubin. Art director, John Hughes. Film editor, Harold McLernon. Musical director, Leo Forbstein. Dances created and staged by Bobby Connolly. P. C. A. Certificate No. 665. Running time, when seen in Hollywood, 100 minutes. Release date, April 20, 1935. General audience classification.

CAST

Al Howard	Al Jolson
Dorothy Wayne	Ruby Keeler
Sadie Howard	Glenda Farrell
Luana Bell	Helen Morgan
The Duke	Barton McLane
Blonde	Sharon Lynne
Irma	Patsy Kelly
Eddie Rio	Phil Regan
Fred	Gordon Westcott
McGee	William Davidson
Show Girl	Joyce Compton
Mexican	Akin Tamiroff
Jackson	Joseph Crehan

Songs: "A Latin from Manhattan," sung by Jolson and Miss Keeler; "About a Quarter to Nine," Jolson and Keeler; "The Little Things You Used to Do," Helen Morgan; "Mammy, I'll Sing About You," by Al Jolson; "Casino de Paree," Al Jolson; "Go Into Your Dance," Al Jolson; "Have an Old-Fashioned Cocktail with an Old-Fashioned Girl," Ruby Keeler and ensemble.

Behind the Green Lights

(Mascot)

Drama

Action and drama, romance, and an attendant conflict between law and order on the one hand and crooked lawyers on the other, prove entertaining material in this production. It contains sufficient action to fill the bill for the weekend in those situations where action is the weekend demand, or a midweek spot elsewhere.

The title carries its own implication of action and may be used in that regard, the green lights being those of the local police station. The film is an adaptation of a book of the same title by Captain Cornelius W. Willemse, once of the New York police department homicide squad, a fact to be noted in the selling.

There are familiar if not outstanding names in the leading roles, including Norman Foster, Judith Allen and Sidney Blackmer, and Purnell Pratt and Edward Gargan in chief support. The story points to the excellent work of the police department, and the attendant manner in which that work is hampered by the activity of shady lawyers who through legal technicalities and shrewdness are able to defeat the law. Woven in is the romance of a young police detective and the daughter of a police lieutenant whose difficulties in romance arise from her employment by a wealthy and shady lawyer, something of a "respectable shyster." In these elements the exhibitor has material to arouse interest, perhaps enlisting the support of such local agencies as the police department and a bar association.

When Foster, young detective, captures a henchman of Theodore Von Eltz, crook chief, on a robbery charge, Von Eltz has him defended by Blackmer, ace shyster lawyer, who is Miss Allen's employer. He permits her to defend the case, and through his trickery sees to it that she wins. The couple quarrel, but make up, and Miss Allen agrees to quit her job and marry Foster when he is promoted to a lieutenant.

Foster investigates a reported jewel robbery at the office of Von Eltz, and with a janitor's testimony and his own deduction, charges Von Eltz with murdering a diamond merchant, mailing the jewelry he carried, and tieing himself to a chair. Miss Allen again is defense attorney, and, upsetting the testimony of the janitor through trickery, wins an acquittal for Von Eltz. She becomes famous, but both her father and Foster upbraid her for her tactics. Robbing a jewelry store to pay Blackmer, Von Eltz shoots Pratt, Miss Allen's father, who names his assailant. Miss Allen agrees to help. With information she obtains, Foster captures Von Eltz, and through him is able to get Blackmer for receiving stolen property. The conclusion is as expected, with Pratt's recovery assured.—Aaronson, New York.

Produced and distributed by Mascot. From the book of the same title by Capt. Cornelius W. Williams. Directed by Christy Cabanne. Supervised by Colbert Clark. Screen play by James Gruen. Film editor, Joseph Lewis. Sound, Terry Kellum. Cameramen, Ernie Miller and Jack Marta. Release date, March 11, 1935. Running time, 70 minutes. P. C. A. Certificate No. 678. General audience classification.

CAST

Dave Britten	Norman Foster
Mary Kennedy	Judith Allen
Raymond Cortell	Sidney Blackmer
Jim Kennedy	Purnell Pratt
J. C. Owen	Theodore Von Eltz
Moran	Edward Gargan
Conrad	Kenneth Thomson
Max Schultz	Ford Sterling
Mrs. Gorham	Jane Meredith
Peasley	John Davidson
District attorney	Hooper Atchley
Assistant district attorney	Lloyd Whitlock
Sam Dover	J. Carroll Naish
Nanny Spivalo	Marc Loebell
Sarah	Fern Emmett
First judge	John Ince
Second judge	Ralph Lewis

Let's Live Tonight

(Columbia)

Comedy-Drama

Rather sophisticated, not too dramatic comedy-drama, this picture, having Monte Carlo, other spots on the French Riviera, and London for its setting of the playground of the wealthy, has entertainment of the sort to appeal to adults, and more specifically to the women.

The individual exhibitor will have to decide largely for himself what value in his community there is in the names of Lilian Harvey, blonde and winsome actress with considerable appeal, and Tullio Carminati, who had considerable to do with the success of Columbia's "One Night of Love." These two leading players are supported by Hugh Williams, Janet Beecher and Luis Alberni, the last-named for straight comedy, who are familiar but hardly in the category of drawing names.

Thematically, the film is concerned with the accidental meeting at Monte Carlo of a wealthy and worldly wise bachelor and a young girl, their one pleasant night together, their separation, and the complication which results when he discovers he is in love with the unknown and finds that she has become engaged to his younger brother, although she herself still loves the man she had met one night. Carminati sings a song or two, effectively, but it is on that rather slim story thread that the exhibitor will have to hang the greater portion of his selling effort.

The film, whatever its title implication, is handled by Victor Schertzinger, who directed, in excellent taste, with a rather neat blending of comedy and drama, and elaborate setting.

Carminati, bored and wealthy, drops anchor in his yacht in the Mediterranean, visits Monte Carlo, encounters a strange girl, Miss Harvey, and without learning her name, invites her to risk a visit to the yacht of "a friend." Aboard, Alberni, Carminati's servant, gives him away, and when she regrets having to leave the yacht, he urges her to stay aboard overnight, while he sleeps ashore.

In town, Miss Harvey, unable to forget the unknown stranger, meets Williams, younger brother of Carminati, a fact she does not know. He proposes to her. Finally she agrees to marry him, only again, at a Riviera carnival, to run into Carminati, who halted a world cruise to rush back in search of the girl he cannot forget, and does not know. When Miss Harvey learns that she has agreed to marry the brother of the man whom she really loves, she blames Carminati, and he, in turn, is completely miserable. Williams learns the truth, upbraids Carminati for what he thinks is deliberate double-crossing. The elder brother starts for far places and an engineering project, when Williams appears, sending him back to Miss Harvey, with whom he is finally reconciled.

A concentrated selling appeal directly chiefly at the women, with the expectation that they will bring the men to the theatre with them, and making whatever use of the theme that suggests itself, appears to be the most likely selling method.—Aaronson, New York.

Produced and distributed by Columbia. Story by Bradley King. Screen play by Gene Markey. Director, Victor Schertzinger. Assistant director, C. C. Coleman. Cameraman, Joseph Walker. Sound engineer, Paul G. Neal. Film editor, Gene Milford. P. C. A. Certificate No. 567. Running time, 73 minutes. Release date, March 1, 1935. General audience classification.

CAST

Kay Routledge	Lilian Harvey
Nick Kerry	Tullio Carminati
Mrs. Routledge	Janet Beecher
Brian Kerry	HughWilliams
Countness Margot de Legere	Tala Hirell
Mario	Luis Alberni
Lily Montrose	Claudia Coleman
Ozzy Featherstone	Arthur Treacher
Maharajah	Gilbert Emery

Stranger Than Fiction (No. 9)

(Universal)

Unexciting

One or two "different" shots appear in this release of the series, but there is less action than might be expected. There's the village of Woergel in the Tyrolean Alps which issues scrip money to the needy in return for public work, the two-headed fish family of the Mt. Shasta Hatchery, New Mexico's salt crater, Santa Catalina Island's 65-year-old fish curator, a widow, and Arkansas' one-mile railroad. —Running time, 10 minutes.

Remember the Alamo

(Vitaphone)

Interesting

There should be general interest in this, the fourth of the "See America First" series produced by E. M. Newman. Picturing monuments and mementoes about the country, commemorative of important steps in the history of the country between 1810 and 1845, the subject for the most part concentrates on the Alamo, the founding of Texas as a republic, after the break from Mexico and the final annexation to the country as the Lone Star state. John B. Kennedy adds much with his clear and intelligent accompanying explanatory matter.—Running time, 10 minutes.

Mediterranean Songs

(First Division—Audio)

Good

Scenically beautiful is this number of the Musical Moods series, produced by Audio Productions, and released by First Division. Entirely without accompanying dialogue, as are the rest of this series, the subject pictures, in excellent color, the scene on and about the Mediterranean, against a background of expertly rendered songs of the country. Venice and its canals, the market shores of the waterstreets, the surrounding countryside form the film's subject matter. A worthwhile number.—Running time, seven minutes.

Two Little Lambs

(Universal)

Action Cartoon

Two twin lambkins kidnap Oswald's plane, and without their knowledge or consent the craft enters them immediately in the air carnival, doing stunts never heard of. Oswald shinnies up a tower and lassos them, but the plane speeds off with the brick unwound and Oswald at the end of it. Over a duck blind they are brought down by the hunters. While Oswald is being awarded the prize, the twins' parachute lands them right inside the trophy cup. It's a refreshing turn—in fact, a number of them.—Running time, 9 minutes.

The Bull Fight

(Educational)

Amusing

An amusing, though largely average subject in the Terry-Toons series, wherein the young Spaniard, taking his sweetheart to the bull fight, jumps into the arena when the matador is routed, and proceeds to clean up the ring with the energetic bull, at the same time vanquishing numerous of his horned compatriots. His bravery wins him the plaudits of the crowd and the hand of the girl, while the subject should bring several laughs from the audience.—Running time, 6 minutes.

Pop Goes the Easel

(Columbia)

There Are Laughs

Laughs hit with fair frequency in this comedy, in which the inevitable Three Stooges, as three lads out of work, conceive the idea of sweeping a storekeeper's sidewalk, expecting to get jobs for their industry. Instead they are pursued by a detective, and they find their way into an artists' school, where they are mistaken for three expected new students. What they do in the interests of "art" and avoiding the still pursuing detective results in some real comedy, a number of laughs and a good deal of slapstick.—Running time, 20 minutes.

Going Places (No. 8)

(Universal)

Travelogue

There's newness in this travel picture of Hawaii, so often done in screen photography; perhaps the answer is in different camera angles. Most of it is from a plane. After distance shots of the cities there's a good kaleidoscopic of Pearl Harbor, naval base, then by a return to familiar views of the native Polynesians at work and play, chiefly play. Study of volcano craters, and Scientist Dr. Thomas A. Jagger, is followed by portraying of the transporting of purebred Herefords, horns fastened to the gunwales of boats while the animals get an unexpected bath en route to the freighters.—Running time, 11 minutes.

THE HOLLYWOOD SCENE

CHAPLIN FILM IS "THE MASSES"
NEW "HUNCHBACK" IN OLD SET
LAUREL - HARDY TEAM BREAKS
TEN FILMS START, FOUR FINISHED

By VICTOR M. SHAPIRO
Hollywood Correspondent

CHARLES CHAPLIN has decided upon the title "The Masses" for his "Production No. 5"—his first picture in four and a half years and still unfinished after five months in work—and it will open in the fall in New York, wrote Karl K. Kitchen Sunday in an article copyrighted by the New York *Times* and NANA, Inc. Mr. Kitchen interviewed the comedian in his Beverly Hills home.

"He told me that he is putting $1,000,000 of his own money into the production," which is to be "in every way the most ambitious picture he has ever made," said the correspondent. "I can believe it because I saw several of the sets when I visited his studio, which, by the way, he has roofed over in order to make some of the sequences."

The writer went into detail on one phase of the technical secrets of production. "One of the big sets—built to resemble the interior of a huge power plant—has moving machinery, made of wood and rubber but painted to look like steel, fully a block long and several stories high. One of the big comedy effects in the picture is the result of Charlie's mishap in falling into the machinery. He is spun around huge flywheels and through grinding gears, seemingly at the risk of his life."

As for the theme—it "deals with a humble worker in a high-pressure factory. This cog in the machine, played, of course, by Charlie, is obliged to work at such speed that he does not even have time to scratch—so rapidly has he to place nuts on the machines which move by on conveyors. When he does finally drop a nut, in order to scratch himself, his action upsets the entire factory. He is discharged, and, on his way home, steals a ride on a repair wagon, only to fall off with a red flag in his hand." Whereupon a band of Communists mistake him for their leader, and when he runs into a policeman he is billy-clubbed, lands in jail, and goes on to new adventures.

"From this it may be gathered that 'The Masses' is a satire on certain phases of our industrial life. It does not, he told me, contain any political inferences."

More Conservative Now

To a question about citizenship papers, "for I knew he was still a subject of King George V," said the writer, Chaplin replied: "'If I were to take out citizenship papers it would be in Andorra, the smallest and most insignificant country in the world,' his parlor-socialistic ideas coming to the fore. Whether Charlie is sincere when he discusses certain phases of socialism is dubious. He has long had the reputation of being a 'parlor pink,' and during one of the earlier Red scares he was reported to have remarked that even if the country went Bolshevist he would not care, as he would become 'the people's artist.'"

But, according to the correspondent, "years and the responsibilities of wealth—for Charlie is almost 50 and many times a millionaire—have made him more conservative. . . . He had a good laugh in telling me how Upton Sinclair had planned to give him a place in his Cabinet if he had been elected. The EPIC candidate had forgotten that Charlie's nationality would bar him from holding any public office here."

▽

News Flashes

Back in 1923, Carl Laemmle ventured to make the biggest picture of that time in deciding to transfer that immortal classic, "The Hunchback of Notre Dame," to the screen. He gave orders to spare no expense and at a cost of $400,000 erected a duplicate of the famous Notre Dame cathedral; not of the socalled *papier maché* construction, but of granite and concrete. The main part of this structure remains today and is to be used in the making of the new talking version. Universal is seeking a suitable artist to assume the same role Chaney portrayed in the old silent version.

▽

One of the best known comedy teams of the past decade has come to the parting of the ways with Stan Laurel asking and receiving release from his Hal Roach contract. Roach says Laurel is leaving due to his inability to select suitable story material to keep the team going.

Oliver Hardy, heavyweight of the combination, will remain with Roach, heading a triumvirate with Patsy Kelly and Spanky MacFarlane in a series of domestic comedies, to be known as "The Hardy's."

▽

The increasing production of musicals has made Hollywood a haven for song and dance men, as well as steppers of national repute. The engagement of Fred Astaire in "Flying Down to Rio" started the influx.

This was followed by Bill Robinson, Clifton Webb, Buddy Ibsen, George Murphy and others whose names have brightened Broadway musicals.

▽

Recording Their Readings

Edmund Goulding, MGM director, has inaugurated a new rehearsal method on "The Flame Within" production, which he believes will eventually save a great deal of time and money for the studio. For two days he had the principals sit around a table and read the script through from beginning to end. On the third day he had the readings recorded on wax, and later played back to the cast. In this way he was able to point out how lines should be read, and correct errors.

▽

Ten Productions Start

In the past week work was started on 10 new productions. Four were finished.

Columbia started two features. In "Jim Burke's Boy," a dramatic romance, Jack Holt, Florence Rice and Jimmy Butler head the cast. Supporting players include Kathleen Burke, George McKay, Robert Middlemass, Wyrley Zirch and Ralph Remley. The second feature, a western, "Range Riders," will again team Tim McCoy and Billie Seward.

Warner also started a pair. The first, "Crashing Society," a farce comedy, will present Edward Everett Horton, Guy Kibbee, June Martel, Zasu Pitts and Phil Regan. The companion picture, "Broadway Gondolier," a comedy romance, will feature Dick Powell, Joan Blondell, Adolphe Menjou, William Gargan and Louise Fazenda.

MGM likewise started two pictures. "No More Ladies," romantic comedy, teams Joan Crawford and Robert Montgomery, with Franchot Tone and Edna May Oliver heading a large supporting cast. In "Flame Within," dramatic romance, the leading players are Ann Harding, Herbert Marshall, Maureen O'Sullivan, Merle Oberon and Louis Hayward.

Work started at Radio on the Sir Rider Haggard romance drama, "She." Helen Gahagan is starred. Featured players include Nigel Bruce, Randolph Scott, Helen Mack and Noble Johnson.

The remainder of the newly started features was contributed by independent companies. Two are westerns and one is a faith drama. With George O'Brien in the lead, Atherton started "The Cowboy Millionaire." The supporting cast lists Evelyn Bostock, Edgar Kennedy, Maude Allen, Alden Chase and Dean Benton. First Division placed its second Hoot Gibson feature, "Rainbow's End," in work. June Gale, Charles Hill, Stanley Blystone, John Elliott, Oscar Apfel and Buddy Roosevelt are among the players.

▽

Four Studios Complete Films

The quartet of finished features was accounted for by four studios. Fox completed "Spring Tonic," formerly titled "Man Eating Tiger," a hectic comedy mystery romance. The cast includes Lew Ayres, Claire Trevor, Zasu Pitts, Walter King, Tala Birell, Jack Haley, Mitchell and Durant, Henry Kolker, Siegfried Rumann and Herbert Mundin.

At Paramount "People Will Talk" was transferred to the cutting rooms. Charlie Ruggles and Mary Boland again are co-starred. In the supporting cast will be seen Leila Hyams, Dean Jagger, Ruthelma Stevens, Stanley Andrews, Sarah Edwards, Betty Alden, Mitchell Ingraham, Aileen Carlyle, Edward Brophy and Marina Schubert.

After a lengthy shooting period, Warner completed "A Midsummer Night's Dream," adapted from the Shakespeare comedy. The picture was directed by Max Reinhardt and William Dieterle. The lengthy cast will include James Cagney, Joe E. Brown, Dick Powell, Jean Muir, Victor Jory, Verree Teasdale, Anita Louise, Hugh Herbert, Frank McHugh, Mickey Rooney, Ian Hunter, Hobart Cavanaugh, Olivia de Haviland, Rose Alexander, Grant Mitchell, Otis Harlan, Dewey Robinson, Nini Theilade, Arthur Treacher, Sara Haden and Billy Barty.

Chesterfield finished shooting on "Circumstantial Evidence." The cast presents Shirley Grey, Chick Chandler, Claude King, Lee Moran, Dorothy Revier, Edward Keen, Arthur Vinton and Robert Elliott.

Producing Firm Chartered

San Francisco Studios, Inc., has been chartered at Sacramento for the production and distribution of pictures. Named as directors were John Pettis, Keneth Lovejoy, Walter Irving, A. J. Gould, James Espey, William V. Hollingbery and Herman J. Gute, all of San Francisco.

TWO HEARTS IN BOX-OFFICE TIME

Lovely
LILIAN HARVEY

TULLIO CARMINATI
that man from
"One Night of Love"

IN

Let's Live Tonight

"Has what it takes to swoon the lady trade!"
—Hollywood Reporter

"Directed with delicate charm!"
—N. Y. Daily Mirror

"Carminati sings excellently!"
—N. Y. Daily News

Directed by
VICTOR SCHERTZINGER

with
Janet Beecher
Hugh Williams
Tala Birell

featuring the new song hit
"LOVE PASSES BY"

Now packing the
Roxy Theatre,
New York

A
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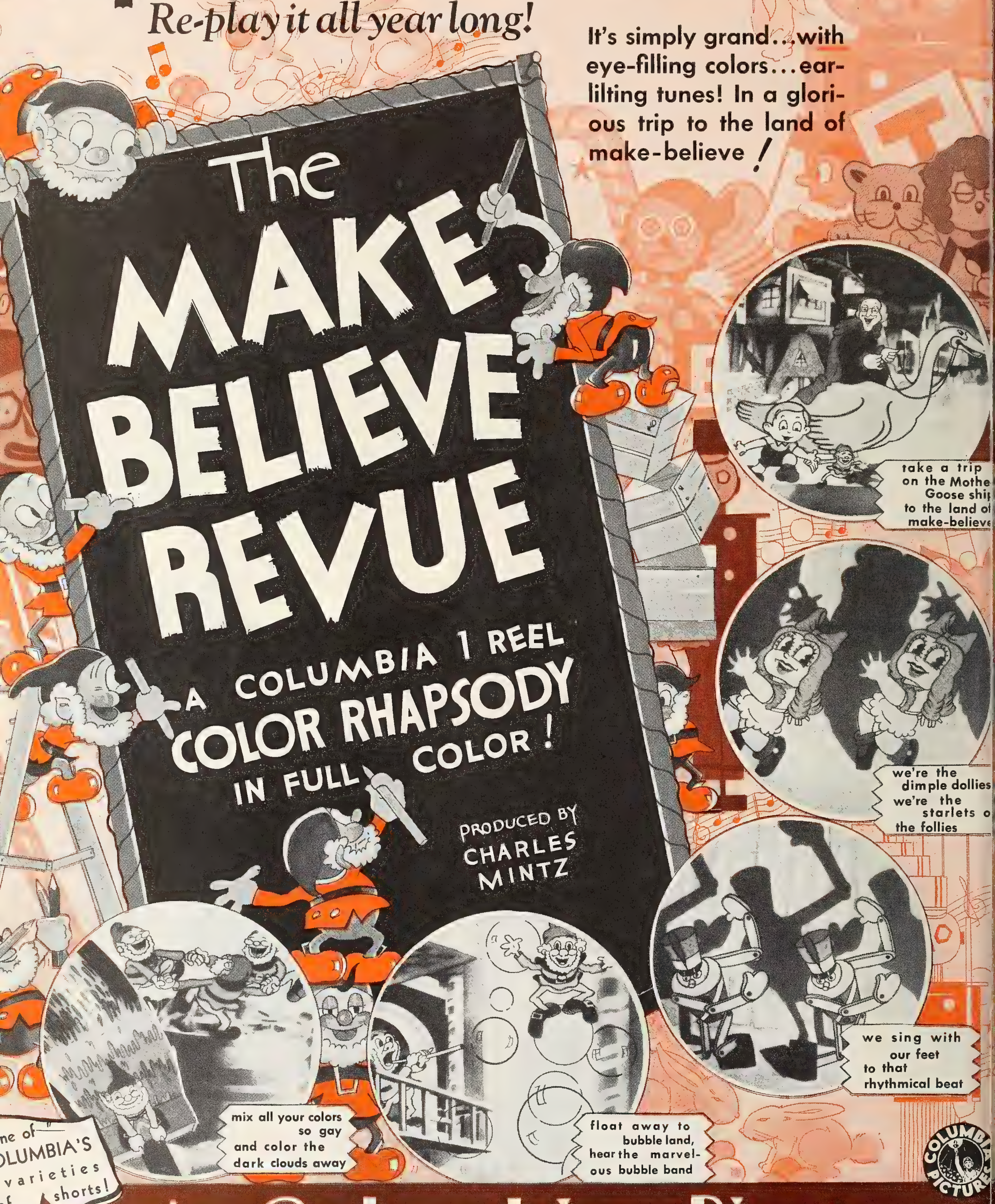
PICTURE

Play it Easter Week!

Re-play it all year long!

It's simply grand...with eye-filling colors...ear-lilting tunes! In a glorious trip to the land of make-believe!


The
MAKE
BELIEVE
REVUE
A COLUMBIA 1 REEL
COLOR RHAPSODY
IN FULL COLOR!
PRODUCED BY
CHARLES
MINTZ
take a trip on the Mothe Goose shi to the land o make-believe
we're the dimple dollies we're the starlets o the follies
we sing with our feet to that rhythmical beat
mix all your colors so gay and color the dark clouds away
float away to bubble land, hear the marvelous bubble band
ne of OLUMBIA'S varieties of shorts!
COLUMBIA PICTURES

A Columbia Picture

TECHNOLOGICAL

TALKS WITH MANAGERS ON PROJECTION

By F. H. RICHARDSON

The manager of a city theatre should familiarize himself so far as possible by physical examination of such equipments as he may be able to see in other theatres, and in stock at supply dealers. True, one cannot judge of possible performance by outward appearance, but at least one can determine which of them that are available for examination appear to be well constructed and well designed, and that of course is important.

The most valuable data, however, may be obtained by conversations with projectionists and managers of other theatres as to results obtained, then observing those results at first hand, making sure, however, that any faults found are not those set up by wrong handling of the equipments. This latter is of course not an easy point to determine, but nevertheless at least some determination of the point may be made, even by a man not too familiar with such equipments and their operation, provided one really is in earnest. One thing of large importance is what I would call *intelligent consultation* with the projectionist, which is a thing I have found to be all too rare.

The manager who talks things over with his projectionist or with projectionists in other theatres in a don't-forget-that-I-am-a-manager tone of voice, is not likely to get very far—at least with worthwhile men. On the other hand, the manager who calls his projectionist down to the office once in a while and talks things over on a dignified but friendly basis, is apt to get valuable information. Not only that, but such procedure stimulates the projectionist to study. The man who is given to understand that his views and opinions are not regarded as of value, has no encouragement and seldom does improve, either in knowledge or performance. Managers who insist upon treating their projectionists as unimportant employees seldom, if ever, get maximum results.

To return to equipments: It is a more difficult task for the small town manager to familiarize himself with equipments, but fortunately some equipments in small town theatres are not so elaborate. Were I a small town manager I would consider it as a part of my duty to visit such other small town theatres as might be reached without too much trouble. I would pay my way, slip in and sit through a show, carefully observing results. Then I would call on the manager, have a friendly talk with him, leading finally to projection equipments. I would ask questions as to how he and his projectionist liked the equipment being used; how they stood up; how much trouble was experienced, etc.

In addition to this I would write equipment manufacturers asking for a list of users of their apparatus—say, half a dozen of each. I would write these theatres, asking what success they were having with the equipment in use, and whether or no it is proving satisfactory, remembering, however, that high upkeep expense always may be due to unintelligent handling. This, however, should check itself in replies from several managers using any one equipment.

And now let us consider another thing. Suppose you owned a clothing store and were selecting a manager. Would you select a man who, however able he might be otherwise, knew little or nothing about clothing? Or would you seek a man who not only was a good manager and had ability to select competent help, but who also was well posted on clothing?

Well, you are selling motion pictures. Just how closely do you check up on the work of your projectionists and pass judgment as to whether or not the screen image is all that it should be? Just what real study have you made of it?

How often do you examine the screen image critically? Not just glance at it, but carefully examine it for possible faults? Can you, with every assurance, say there is, for example, no travel ghost on your screen, or that there *is* travel ghost? A very serious matter that affects the eyes of a great many people when they look constantly at a screen containing the fault for say one and one half hours. Therefore if you have travel ghost even so faint that you can discern it only by going within a few feet of the screen when a black-and white title is on, it may very well be costing your box office real money.

How often do you check up on focus? It is an exceedingly important matter that it be kept at razor edge sharpness. Just what study have you made of glare spots? These and allied matters need to be watched by the manager, and though he cannot be expected to be able to effect the proper remedies himself, he should know when a remedy is required, and be able to judge whether it has proved successful or not.

RFC Takes Control Of Clarke Company

The Reconstruction Finance Corporation last week took over control of the Public Utilities Securities Corporation, Chicago, chief holding company unit in the public utilities operations of Harley L. Clarke, former president of Fox Film Corporation. Mr. Clarke has relinquished the presidency of the Chicago holding company, the RFC having installed its own board of directors. Washington conferences are to decide the degree of actual management which the government agency will exercise in the various properties controlled by the Clarke holding company.

The RFC took control of the holding company on the ground that such action was necessary to safeguard the corporation's loan to the old Dawes bank, the Central Republic Bank and Trust Company. Stock representing control in the Securities Corporation was posted by the company with the bank as security for a $2,000,000 loan. The bank in turn pledged the stock with the RFC as part of the collateral for the $90,000,000 loan it obtained in 1932. The RFC is thus in a position to control the management of the widespread properties of the utilities system.

Francis, Hartley, Ostman Promoted by RCA Victor

James E. Francis, formerly manager of the RCA Victor Photophone department, has been named manager of the company's Hollywood operations; Edward M. Hartley, formerly service manager, has been named manager of the Photophone department, and F. B. Ostman, formerly assistant to the service manager, has been named service manager. The appointments were made by G. K. Throckmorton, executive vice-president of RCA Manufacturing Company. The parts sales activities have been consolidated with the receiver and phonograph department.

World Publicity Drive For Disney Color Short

United Artists' foreign publicity department plans a world-wide campaign on Walt Disney's first Mickey Mouse subject in color, "Mickey's Band Concert," in 82 countries. The drive includes feature stories for foreign publications, contest tieups, a 12-page exploitation manual on the subject, including a project for an international "color week." In addition 10,000 copies of a color print broadside advertising the film are to be distributed to all key points outside the United States.

Rosenberg Parents Have 55th Anniversary

Mr. and Mrs. Hyman Rosenberg this week celebrated their fifty-fifth wedding anniversary at their home in Mount Vernon, N. Y. Three of their seven children, Moe, Sam and Al Rosenberg, have been associated with Warner Brothers in executive capacities for some years. The elder Mr. Rosenberg was prominently engaged in the textile industry in New York for 50 years before his retirement.

Wins Roxy Booking

Marilyn McKay received a week's booking at the Roxy theatre in New York last week as a result of winning the Fred Allen Amateur Radio Contest the week previous. She was an employe of Macy's.

NEW YORK DAILY NEWS

THERE ARE 9 NEW YORK NEWSPAPERS ...ALL 9 RAVED ABOUT THIS PICTURE!

"Takes its place as one of the finest pictures of the season!" — *N. Y. JOURNAL*

"It will hold your interest right from the first scene!" — *N. Y. SUN*

"One of the finest films Samuel Goldwyn has ever produced!" — *N. Y. WORLD-TELEGRAM*

"Sten and Cooper at the top . . . together they are the perfect team!" — *N. Y. POST*

"Cooper and Sten each endows the piece with a brand of histrionic pyrotechnics superior to any of the former achievements of either!" — *N. Y. AMERICAN*

"Strong in its appeal. Anna Sten's best picture!" — *N. Y. DAILY MIRROR*

"Believeable...touching...convincing and curiously powerful!" — *N. Y. HERALD-TRIBUNE*

"Dramatically striking! A credit to Mr. Goldwyn and Mr. Vidor." — *N. Y. TIMES*

• • •

"Altogether beautiful love story!" — *WASHINGTON TIMES*

"It is hard to top the work they did in those pictures ("We Live Again" and "Bengal Lancer"), but they do it in 'The Wedding Night'." — *PHILADELPHIA SUNDAY NEWS*

"Anna Sten . . . a truly remarkable artist." — *CINCINNATI TIMES STAR*

"Magnificently directed talkie...an artistic triumph!" — *BOSTON GLOBE*

"Expert entertainment . . . strong with suspense!" — *ATLANTA JOURNAL*

"'The Wedding Night' is emphatically recommended to you!" — *TOLEDO NEWS-BEE*

"One of the finest examples of artistic and capable direction the motion picture screen has seen this year has been turned out by King Vidor!" — *PHILADELPHIA EVENING BULLETIN*

CRITICS PRONOUNCE

STORY - ACTING - DIRECTION - PRODUCTION *Perfect!*

•

SAMUEL GOLDWYN

presents

GARY COOPER
ANNA STEN

in

THE Wedding Night

with

RALPH BELLAMY • HELEN VINSON
and SIEGFRIED RUMANN
Directed by KING VIDOR
Released thru

UNITED ARTISTS

THE CODE QUESTION BOX

by JAMES P. CUNNINGHAM

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

No. 108—WAGES AND HOURS SPECIFIED FOR PROJECTIONISTS

QUESTION—Please give information on the code for wages and hours, etc., for a projectionist. Also, any information of general interest about the theatre.—TEXAS.

ANSWER—The motion picture code itself does not specify the scale of wages or schedule of working hours for motion picture projectionists, but it does say, in Section 6 (a), Part 1-C, Article IV, that the minimum wages to be paid projectionists under the code shall not be less than the minimum wage which was in force in a particular community on August 23rd, 1933; and that the maximum number of working hours per week shall be no more than the maximum number of hours which prevailed on the same date—August 23, 1933.

The inquirer is asked to be more specific in his request for any code "information of general interest about the theatre." There are dozens of clauses in the NRA's code for the motion picture industry which involve the film theatre.

▽ ▽ ▽

No. 109—FILM CONTRACTUAL MATTERS WHICH DO NOT INVOLVE CODE

QUESTION—We have a contract with —— Film Company and have played some of the features, but were unable to use the short subjects. About a month ago the exchange sent in a feature by Railway Express, collect, with four weeks of shorts attached which we were forced to pay for as it was our feature show for that day, to be started in two hours.

We also bought this company's newsreel, which is to be started December, 1935. They claim same should have started December, 1934.

We wrote to the exchange to cancel out the contract, but they telegraphed us saying they would start legal proceedings unless we immediately sent in dates for features, shorts and newsreel.—MASSACHUSETTS.

ANSWER—In the first place, there is no specific question asked; secondly, the matters mentioned in the communication are purely contractual and have no bearing on the motion picture code, except if the exhibitor agreed to arbitrate contractual disputes and then the code sets forth the manner of conducting such arbitration.

However, in the description of the controversy as outlined, the exhibitor does not set down any valid reason why he should cancel the contract. After all, it is presumed that he purchased the short subjects through the normal procedure of signing a license agreement, and perhaps he breached such contract by not playing them.

There is a clause in the motion picture code, Part 10, Article V-D, which prohibits a distributor from refusing to deliver features to an exhibitor because the exhibitor has defaulted in the performance of a short subject contract, but this does not appear to be involved in the matter because the distributor did not refuse to service the exhibitor with feature product. The distributor did actually service the exhibitor and believed he had a right to send along unplayed short subjects which had accumulated, by way of Railway Express, collect. It is our understanding that no exchange can tie-on short subjects to a feature and send the entire batch of film collect through the United tates Mail, but that the distributor may effect such a shipment, collect, through the Railway Express Agency.

The exhibitor claims that the newsreel is to be started December, 1935, whereas, he says, the exchange claims that the same newsreel contract is to commence from December, 1934. The contract will tell the date when these newsreels are to start exhibition at the theatre.

▽ ▽ ▽

No. 110—MINIMUM ADMISSIONS IN CONTRACTS AND THE CODE

QUESTION—I have operated a policy of all main floor seats for 10 cents on Monday and Tuesday nights for 15 years. I know there is a clause in the Standard Exhibition Contract that prohibits exhibitors from charging less than 15 cents for adults, particularly on major companies' products.

The question I'd like to have answered is: Does the operation of a theatre under this policy, of so many years standing, constitute a violation of the motion picture code?

I was informed today, by one of the exchange managers, that there is a $500 penalty for showing pictures for 10 cents admission.—MICHIGAN.

ANSWER—The Optional Standard License Agreement, which a few years ago supplanted the Standard Exhibition Contract, must, under the motion picture code, be offered each exhibitor by the distributor, and the distributor may also offer his own individual form of agreement. The exhibitor has the right to select either the Optional Standard License Agreement or the distributor's own individual form of agreement.

The clause in the Optional Standard License Agreement pertaining to the minimum admission to be charged under that contract is left blank, to be filled in by the individual distributor according to his own sales policy on admissions. The distributor likewise inserts in his own individual company form of contract a minimum admission in keeping with his sales policy.

But, there is no standard minimum admission governing all distributors. Different distributors have different minimum admission stipulations. Some permit a 10-cent minimum, others insist upon a 15-cent minimum.

The minimum admission clause in the motion picture code, Part 3, Section 1 (b), Article V-E, is very clear, and follows:

"No exhibitor shall fail at all times to maintain the minimum price of admission specified in ANY contract licensing the exhibition of ANY motion picture during the exhibition thereof. . . ."

This means that if the contract of No. 1 distributor stipulates a 10-cent minimum admission, then the exhibitor may show a feature picture of that distributor under that contract for an admission as low as 10 cents. If the contract of No. 2 distributor stipulates a 15-cent minimum then the exhibitor must maintain such 15-cent minimum for the showing of any picture of No. 2 distributor under that contract.

Answering the specific question: "Does the operation of a theatre under this policy of so many years' standing constitute a violation of the motion picture code?" The code in this connection does not apply to trade practices before the code was enacted on December 7, 1933. It is intended to stop violations of the trade practice provisions, including violations of the minimum clause, since December 7, 1933.

The exchange manager who told the inquiring exhibitor that there is a $500 penalty for showing pictures for a 10-cent admission, when, we presume, the exchange's contract stipulates a 15-cent minimum, appears to be a little hasty in his statement, and, perhaps, a bit threatening. True, the NRA provides for a penalty of $500 for each violation, but such penalty is not levied against a violator merely by the snap of a finger. The procedure against violations of the motion picture code goes something like this:

In the case of an exhibitor who is violating the minimum admission clause, either a competing exhibitor, or the exchange, or other interested party, would file a complaint with the Local Grievance Board in the exchange territory, against the violator. The board, after serving notice on all parties concerned, would hold a hearing, and, after hearing the facts and upon finding the defendant-exhibitor guilty of the violation, it would order him to cease and desist from the practice.

The matter of a $500 fine would become involved only if and when the exhibitor refused to abide by the Grievance Board's order, and even then the NRA and its prosecuting forces would have to be brought into the controversy in a court action against a violator who refused to discontinue the practice.

Bank Night Now Exhibitor Issue

The "bank night" question continued during the week to provide discussion between local grievance boards and exhibitors.

A ban on premiums in the Albany, N. Y., territory will be effective from June 7, following a vote in which 100 per cent of the affiliated exhibitors of the sector and 80 per cent of the independents decided against the practice.

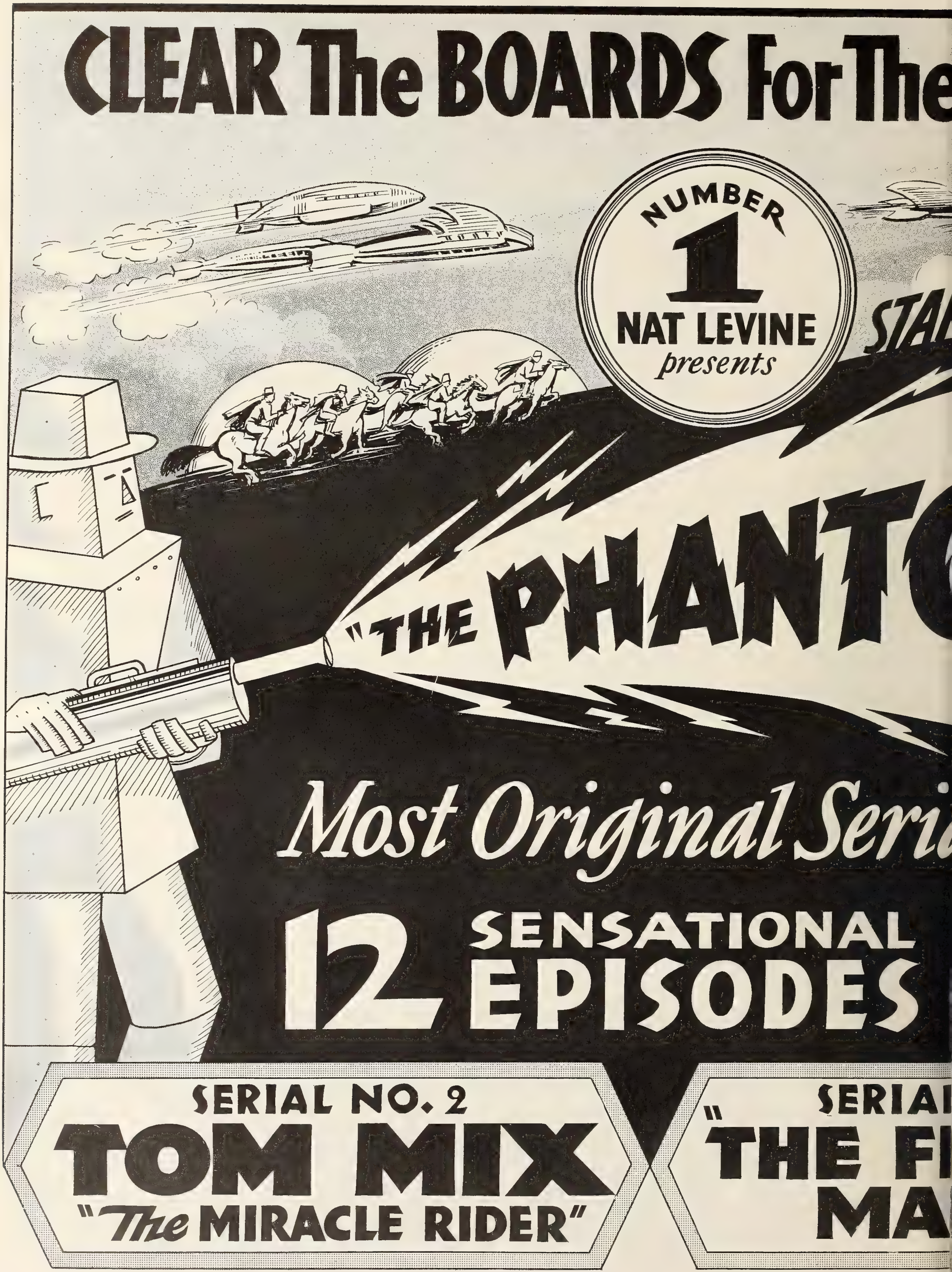
The Code Authority last week reversed an action of the Philadelphia grievance board in banning premiums in a five-county zone, on the ground that 75 per cent of the unaffiliated theatres therein did not participate in the vote.

Revival of bank nights by Essaness at the North Center in Chicago last week brought that circuit before the local grievance board, which ordered the practice stopped immediately. Essaness will appeal to the Code Authority.

Despite the rulings of the grievance board in San Francisco declaring bank nights and similar giveaways illegal, the practice is reported as becoming steadily more popular and efforts to stop it have proved unavailing.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
CHARLES CHAPLIN Chaplin Prod. No. 5	Original screen play, Charles Chaplin. Director: Charles Chaplin.	Charles Chaplin, Paulette Goddard, Carter DeHaven, Henry Bergman.	Shooting
COLUMBIA			
"Party Wire"	Original, Bruce Manning. Screen play, John Howard Lawson, Ethel Hill. Director: Earle Kenton.	Jean Arthur, Victor Jory, Clara Blandick, Charlie Grapewin, Geneva Mitchell.	Shooting
"Jim Burke's Boy"	Story, C. Gardner Sullivan. Screen play, Michael L. Simmons. Director: Lambert Hillyer.	Jack Holt, Florence Rice, Jimmy Butler, Kathleen Burke, George McKay, Robert Middlemass.	Shooting
"Range Raiders"	Original screen play, Ford Beebe. Director: Lambert Hillyer.	Tim McCoy, Billie Seward.	Shooting
FOX			
"Under the Pampas Moon"	From an original, Gordon Morris. Adaptation, Ernest Pascal, Bradley King. Director: James Tinling.	Warner Baxter, Ketti Gallian, John Miljan, Armida, J. Carrol Naish, Blanca Vischer, Rita Cansino, Soledad Jiminez, George Irving, Jack LaRue.	Shooting
"Redheads on Parade"	Original story, Gertrude Purcell, Don Hartman, Jay Gorney. Screen play, Don Hartman, Rian James. Director: Norman McLeod.	John Boles, Dixie Lee, Alan Dinehart, Jane Withers, Jack Haley, Herman Bing, Wm. Austin, Raymond Walburn.	Shooting
"Our Little Girl"	From a story, Florence Leighton Pfalzgraf. Adaptation, Stephen Avery. Screen play, Stephen Avery, Allen Rivkin. Director: John Robertson.	Shirley Temple, Joel McCrea, Lyle Talbot, Rosemary Ames, Doris Nolan.	Shooting
"Man Proposes"	Based on story, Sidney Skolsky, Claude Binyon. Screen play, Wm. Hurlbutt. Director: Wm. Seiter.	James Dunn, Mae Clarke, Neil Hamilton, Jack LaRue, Frank Melton, Madge Bellamy.	Shooting
"Secret Lives"	From a story, Ilya Zorn. Director: Bruce Humberstone.	Mona Barrie, Gilbert Roland, Hardie Albright, Herbert Mundin, Nick Foran, Donald Cook.	Shooting
METRO-GOLDWYN-MAYER			
"Age of Indiscretion"	Story, screen play, Leon Gordon. Director: Edward Ludwig.	May Robson, Madge Evans, Ralph Forbes, Shirley Ross, Adrian Morris, Una Merkel, Samuel Hinds, Mary Jo Matthews, Paul Lukas, Flush	Shooting
"China Seas"	Novel, Crosbie Garstin, Adaptation, Jules Furthman. Director: Tay Garnett.	Wallace Beery, Clark Gable, Jean Harlow, Dudley Digges, Lewis Stone, Charles Butterworth, Robert Benchley.	Shooting
"No More Ladies"	Play, A. E. Thomas. Adaptation, Rachael Crothers. Director: E. H. Griffith.	Joan Crawford, Robert Montgomery.	Shooting
PARAMOUNT			
"The Crusades"	Screen play, Harold Lamb, Dudley Nichols, Waldemar Young. Director: Cecil B. DeMille.	Henry Wilcoxon, Loretta Young, Ian Keith, Alan Hale, Pedro de Cordoba, Katherine DeMille, Ramsey Hill, C. Henry Gordon, George Barbier, C. Aubrey Smith, Lumsden Hare, Hobart Bosworth.	Shooting
"People Will Talk"	From original, Sophie Kerr and an original by F. Hugh Herbert. Screen play, Herbert Fields. Director: Alfred Santell.	Charlie Ruggles, Mary Boland, Leila Hyams, Dean Jagger, Ruthelma Stevens, Stanley Andrews, Sarah Edwards.	Editing
"The Glass Key"	Original, Dashiell Hammett. Screen play, Kathryn Scola, Kubec Glasmon. Director: Frank Tuttle.	George Raft, Rosalind Keith, Edward Arnold, Ray Milland, Dean Jagger.	Shooting
RKO RADIO			
"Break of Hearts"	Story, Lester Cohen. Screen play, Sarah Y. Mason, Victor Heerman. Director: Phillip Moeller.	Katharine Hepburn, Charles Boyer, John Beal, Helene Millard, Jean Hersholt, Jean Howard.	Shooting
"The Nit-Wits"	Story, Stuart Palmer. Screen play, Al Boasberg, Fred Guiol. Director: Geo. Stevens.	Bert Wheeler, Robert Woolsey, Fred Keating, Betty Grable, Erik Rhodes, Evelyn Brent, Sleep 'N Eat, Hale Hamilton, William Wells.	Shooting
"Hooray for Love"	Screen play, Lawrence Hazard, Ray Harris. Director: Walter Lang.	Gene Raymond, Pert Kelton, Arthur Byron, Bill Robinson, Jennie LeGon, Lionel Stander.	Shooting
"She"	Novel, Sir Rider Haggard. Screen play, Ruth Rose. Director: Irving Pichel.	Randolph Scott, Helen Gahagan, Helen Mack, Nigel Bruce, Gustav Von Seyffertitz, Nobel Johnson.	Shooting
RELIANCE			
"Legion of Valor"	Story, Joseph Moncure March, Elmer Harris. Additional dialogue, Al Boasberg. Director: Sam Wood.	Richard Arlen, Virginia Bruce, Alice Brady, Bruce Cabot, Eric Linden, Joyce Compton, Harvey Stephens.	Shooting
UNIVERSAL			
"Mister Dynamite"	Story, Dashiell Hammett. Screen play, Harry Clork, Doris Malloy. Director: Alan Crosland.	Edmund Lowe, Jean Dixon, Esther Ralston, Victor Varconi, Verna Hillie, Jameson Thomas, Matt McHugh, Joyce Compton, Mary Wallace.	Shooting
"The Raven"	By Edgar Allen Poe. Screen play, Jim Tully. Continuity, David Boehm. Director: Louis Friedlander.	Karloff, Bela Lugosi, Irene Ware.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Oil for the Lamps of China"	From novel, Alice Tisdale Hobart. Screen play, Laird Doyle. Director: Mervyn LeRoy.	Pat O'Brien, Josephine Hutchinson, John Eldredge, Jean Muir, Lyle Talbot, Ronnie Cosbey, Donald Crisp.	Shooting
"The G Men"	Story, screen play, Seton I. Miller. Director: Wm. Keighley.	James Cagney, Ann Dvorak, Robert Armstrong, Lloyd Nolan, Margaret Lindsay, Edward Pawley, Russell Hopton, Barton MacLane, Wm. Harrigan.	Shooting
"Alibi Ike"	Original story, Ring Lardner. Screen play, Bert Kalmar, Harry Ruby. Director: Ray Enright.	Joe E. Brown, Olivia de Haviland, Wm. Gargan, Ruth Donnelly, Roscoe Karns, Henry O'Neill, Wm. Frawley.	Shooting
"Broadway Gondolier"	Director: Lloyd Bacon.	Dick Powell, Joan Blondell, Louise Fazenda, Wm. Gargan, Adolphe Menjou.	Shooting
"Crashing Society"	Original, Ralph Spence. Screen play, Edward Kaufman, Sy Bartlett. Added dialogue, Ben Markson. Director: Robert Florey.	Guy Kibbee, June Martel, Phil Regan, Edward Everett Horton, Nella Walker, Gordon Westcott, Judy Canova, Zasu Pitts.	Shooting
"Stranded"	Based on story, Frank Wead, Ferdinand Reyher. Screen play, Delmar Daves. Director: Frank Borzage.	Kay Francis, George Brent, Patricia Ellis, Barton MacLane, Donald Woods, Mae Busch.	Shooting
"Men on Her Mind"	Adaptation, screen play, Charles Kenyon. Director: Alfred E. Green.	Bette Davis, Ian Hunter, John Eldredge, Phillip Reed, Claire Dodd, Colin Clive, Ruth Donnelly.	Shooting



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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended March 16, 1935, from 107 theatres in 18 major cities of the country, reached $1,070,924, an increase of $46,774 over the total of the preceding calendar week ended March 9, when 109 theatres in 18 major cities aggregated $1,024,150.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)
Boston							
Boston	3,246	25c-50c	“Great Hotel Murder” (Fox)	9,000	“Mystery Women” (Fox)	12,000	High 12-29 “West of Pecos” 23,000 Low 2-2-35 “One Exciting Adventure” 8,500
Fenway	1,382	30c-50c	“Under Pressure” (Fox) and “While the Patient Slept” (W. B.)	3,500	“One More Spring” (Fox) and “Lottery Lover” (Fox)	2,500	High 1-6 “Lady Killer” and “Girl Without a Room” 12,000 Low 3-9-35 “One More Spring” and “Lottery Lover” 2,500
Keith Memorial	2,907	25c-65c	“The Little Colonel” (Fox) (2nd week)	12,000	“The Little Colonel” (Fox) (1st week)	24,000	High 2-16-35 “White Lies” 28,000 Low 1-19-35 “Evergreen” 7,000
Loew's State	3,537	25c-55c	“Folies Bergere” (U.A.) and “Death Flies East” (Col.)	14,000	“Whole Town's Talking” (Col.) and “Society Doctor” (MGM)	9,000	High 4-7 “Riptide” 22,000 Low 3-9-35 “Whole Town's Talking” and “Society Doctor” 9,000
Metropolitan	4,332	35c-65c	“Ruggles of Red Gap” (Para.)	29,000	“Living on Velvet” (F. N.)	25,000	High 1-27 “All of Me” 39,000 Low 1-19-35 “The County Chairman” 21,000
Paramount	1,793	25c-50c	“Under Pressure” (Fox) and “While the Patient Slept” (W.B.)	4,500	“One More Spring” (Fox) and “Lottery Lover” (Fox)	5,000	High 1-6 “Lady Killer” and “Girl Without a Room” 12,000 Low 2-2-35 “Maybe It's Love” and “Murder in the Clouds” 4,200
Buffalo							
Buffalo	**3,500**	**30c-55c**	“Ruggles of Red Gap” (Para.)	14,800	“Living on Velvet” (F. N.)	13,500	**High 1-6 “Design for Living” 26,000 Low 12-29 “Music in the Air” 5,000**
Century	**3,000**	**25c**	“David Copperfield” (MGM)	7,500	“Murder in the Clouds” (F. N.) and “Lottery Lover” (Fox)	5,000	**High 4-21 “The Lost Patrol” and “Three on a Honeymoon” 8,100 Low 12-29 “I Am a Thief” and “Side Streets” 4,000**
Great Lakes	**3,000**	**25c-40c**	“The Little Colonel” (Fox)	10,700	“The Scarlet Pimpernel” (U.A.)	7,400	**High 9-29 “Belle of the Nineties” 18,800 Low 12-22 “Gentlemen Are Born” and “Marie Galante” 3,800**
Hippodrome	**2,100**	**25c-40c**	“Folies Bergere” (U. A.)	8,300	“Woman in Red” (F. N.) and “Maybe It's Love” (F. N.)	6,100	**High 5-19 “The House of Rothschild” 18,000 Low 7-28 “Here Comes the Navy” 4,800**
Lafayette	**3,300**	**25c**	“The Mystery of Edwin Drood” (Univ.) and “Fugitive Lady” (Col.)	7,000	“The Iron Duke” (GB Pictures) and “Transient Lady” (Univ.)	8,000	**High 3-10 “It Happened One Night” and “Before Midnight” 16,700 Low 11-17 “Jane Eyre” and “Young and Beautiful” 4,200**
Chicago							
Apollo	**1,400**	**25c-50c**	“Society Doctor” (MGM)	7,000	“One More Spring” (Fox)	8,000	**High 9-8 “The Cat's Paw” 16,000 Low 11-24 “The Captain Hates the Sea” 5,000**
Chicago	**4,000**	**25c-68c**	“The Little Colonel” (Fox)	37,000	“Rumba” (Para.)	44,000	**High 8-11 “She Loves Me Not” 66,000 Low 5-26 “Thirty Day Princess” 19,000**
Garrick	**900**	**25c-40c**	“The Right to Live” (W. B.)	4,000	“After Office Hours” (MGM)	6,000	**High 2-23-35 “Baboona” 8,500** Low 3-16-35 “The Right to Live” 4,000
Oriental	3,940	25c-40c	“Under Pressure” (Fox)	17,000	“Bordertown” (W. B.)	15,000	**High 1-5-35 “Big Hearted Herbert” 25,000 Low 6-16 “Registered Nurse” 12,000**
Palace	**2,509**	**25c-50c**	“Gigolette” (Radio)	24,000	“Murder on A Honeymoon” (Radio)	30,000	High 3-9-35 “Murder on a Honeymoon” 30,000 **Low 12-1 “Kentucky Kernels” 8,000**
Roosevelt	**1,591**	**25c-50c**	“Ruggles of Red Gap” (Para.) (2nd week)	15,000	“Ruggles of Red Gap” (Para.) (1st week)	23,000	**High 1-5-35 “Forsaking All Others” 27,000 Low 8-18 “Paris Interlude” 6,000**
State-Lake	**2,776**	**20c-35c**	“The Best Man Wins” (Col.)	14,000	“The Silver Streak” (Radio)	13,000	**High 9-8 “The Most Precious Thing in Life” 19,000 Low 5-2-35 “Helldorado” 11,000**
United Artists	**1,700**	**30c-60c**	“David Copperfield” (MGM) (9 days-5th week)	9,000	“David Copperfield” (MGM) (4th week)	12,000	**High 5-5 “House of Rothschild” 30,000 Low 4-28 “Looking for Trouble” 10,000**
Cleveland							
Allen	**3,300**	**20c-40c**	“Night Life of the Gods” (Univ.) (5 days) (25c-35c)	1,600	“The Iron Duke” (GB Pictures) (9 days)	6,100	**High 10-27 “Six-Day Bike Rider” 7,000 Low 12-15 “Silver Streak” 1,400**
Circle	**1,875**	**20c-30c**	“Dangerous Corner” (Radio)	6,000	“Lightning Strikes Twice” (Radio)	5,000	
Hippodrome	**3,800**	**30c-42c**	“Roberta” (Radio)	23,000	“The Little Colonel” (Fox) (2nd week)	8,700	High 3-16-35 “Roberta” 23,000 **Low 3-17 “Journal of a Crime” 2,900**
RKO Palace	**3,100**	**30c-60c**	“Living on Velvet” (F. N.)	17,500	“While the Patient Slept” (F.N.)	12,500	**High 11-10 “Desirable” 28,000 Low 5-19 “Where Sinners Meet” 4,000**
State	**3,400**	**30c-42c**	“Folies Bergere” (U. A.)	6,000	“Biography of A Bachelor Girl” (MGM)	9,500	**High 1-12-35 “Forsaking All Others” 28,000 Low 12-29 “Private Life of Don Juan” 3,500**
Stillman	**1,900**	**20c-40c**	“Sequoia” (MGM) (25c-35c)	4,800	“Society Doctor” (MGM)	3,500	**High 9-15 “Chained” 10,000 Low 1-12-35 “Our Daily Bread” 2,000**
Denver							
Aladdin	**1,500**	**25c-50c**	“The Scarlet Pimpernel” (U.A.) (2nd week)	3,000	“The Scarlet Pimpernel” (U. A.) (1st week)	6,000	**High 5-5 “House of Rothschild” 9,000 Low 8-11 “I Give My Love” 1,200**
Denham	**1,500**	**25c-50c**	“Rumba” (Para.)	3,000	“Ruggles of Red Gap” (Para.) (2nd week)	4,000	**High 9-29 “Belle of the Nineties” 16,500 Low 4-7 “She Made Her Bed” 800**
Denver	**2,500**	**25c-50c**	“Folies Bergere” (U.A.)	6,000	“Sweet Music” (W. B.)	6,500	**High 1-13 “Roman Scandals” 17,500 Low 9-29 “British Agent” 4,000**
Orpheum	**2,600**	**25c-50c**	“Night Life of the Gods” (Univ.)	4,000	“Carnival” (Col.)	4,500	**High 2-17 “Hi Nellie” 19,500 Low 12-29 “Hat, Coat and Glove” 1,000**
Paramount	**2,000**	**25c-40c**	“The Whole Town's Talking” (Col.) (25c-50c)	5,000	“Society Doctor” (MGM) (3 days) “I've Been Around” (Univ.) and “Notorious Gentleman” (Univ.) (4 days)	600 900	**High 1-13 “Dinner at Eight” 5,500 Low 6-9 “Uncertain Lady” 400**
Tabor	2,000	20c-25c	“The Best Man Wins” (Col.)	3,500			
Hollywood							
Chinese	2,500	30c-55c	“Biography of a Bachelor Girl” (MGM) (6 days)	6,000	“One More Spring” (Fox) (6 days)	6,900	**High 4-14 “House of Rothschild” 25,171 Low 12-29 “Music in the Air” 4,292**
Pantages	**3,000**	**25c-40c**	“Transient Lady” (Univ.) and “The Nut Farm” (Mono.)	3,300	“Night Life of the Gods” (Univ.)	3,200	**High 12-8 “Imitation of Life” 12,200 Low 3-3 “Fugitive Lovers” and “The Poor Rich” 1,500**
W. B. Hollywood	**3,000**	**25c-65c**	“Roberta” (Radio) (6 days)	14,300	“Living On Velvet” (F. N.) (6 days)	9,000	**High 9-8 “Dames” 25,000 Low 12-29 “Sweet Adeline” 6.300**

A CRITIC WRITES AN AD!

By E. de S. Melcher in The Washington Star

"SO, M-G-M isn't able to make a musical film! It isn't, isn't it! Well, then, what will you say when you hear that 'Naughty Marietta' is one of the best musical pictures that has ever been made; that the director of 'The Thin Man' and 'Forsaking All Others' made it; that it comes straight from M-G-M, and that Victor Herbert's music rings out from the screen with that same clarity, that same warmth and vitality and that same sweep and breadth that made Grace Moore's 'One Night of Love' a landmark in the motion picture industry.

"All of this is fact. 'Naughty Marietta' is a credit to M-G-M and a credit to everyone concerned. It proves that W. S. Van Dyke is one of Hollywood's wonder men—that he can yank just as many rabbits out of Victor Herbert's hat as he can out of The Thin Man's or Joan Crawford's. His uncanny knack, particularly at the outset, of swelling every inch of this picture with rich orchestrations and of disguising the plot with such music as will make you jump out of your seat is a wonder and a delight. From now on, Jeanette MacDonald and Nelson Eddy will be referred to as 'tops.' 'Naughty Marietta' is something of which M-G-M, Director Van Dyke and Victor Herbert should be proud."

AND BY THE WAY—*just who can match these M-G-M musicals of the past:*

Broadway Melody
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Marianne
New Moon
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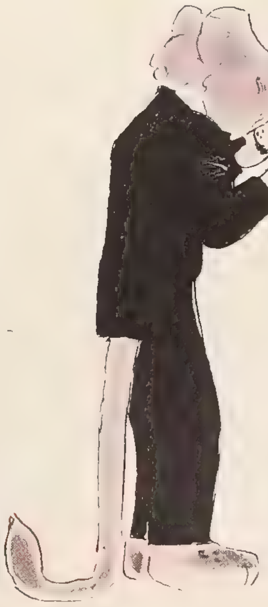


"Pardon my blushes . . . and wait till you see 'RECKLESS'!"

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Indianapolis								
Apollo	1,100	25c-40c	"Little Colonel" (Fox)	7,000	"Sweet Music" (W. B.)	4,500	High 2-23-35 "One More Spring" Low 2-9-35 "Baboona"	7,500 2,000
Circle	2,800	25c-40c	"Transient Lady" (Univ)	2,000	"Carnival" (Col.) (3 days) "The Scarlet Pimpernel" (U.A.) (4 days-Return Engagement)	1,200 1,500	High 12-15 "Lady By Choice" Low 1-19-35 "The President Vanishes" and "Enter Madame"	8,500 2,000
Indiana	3,133	25c-40c	"Ruggles of Red Gap" (Para.)	6,500	"Living on Velvet" (F. N.)	4,500	High 3-2-35 "Woman in Red" Low 1-12-35 "Little Women"	12,000 1,500
Lyric	2,000	25c-40c	"Night Life of the Gods" (Univ.)	5,500	"While the Patient Slept" (F. N.)	6,000	High 12-22 "Murder in the Clouds" Low 7-28 "Half a Sinner" and "Embarrassing Moments"	11,000 2,000
Palace	3,000	25c-40c	"Folies Bergere" (U.A.)	5,000	Vanessa: Her Love Story" (MGM)	5,000	High 2-3 "Sons of the Desert" Low 12-12 "The Gay Bride"	12,500 2,750
Kansas City								
Mainstreet	3,049	15c-40c	"Roberta" (Radio) (2nd week)	7,000	"Roberta" (Radio) (1st week)	16,000	High 6-23 "Glamour" Low 1-12-35 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"Folies Bergere" (U. A.)	7,800	"Vanessa: Her Love Story" (MGM)	8,100	High 4-7 "Riptide" Low 12-22 "Private Life of Don Juan"	21,400 4,000
Newman	1,800	25c-40c	"Ruggles of Red Gap" (Para.) (3 days-2nd week)	3,000	"Ruggles of Red Gap" (Para.) (1st week)	8,500	High 9-29 "Belle of the Nineties" Low 8-25 "Ladies Should Listen" and "Call It Luck"	14,000 3,600
Tower	2,200	25c	"The Whole Town's Talking" (Col.)	9,000	"The Secret Bride" (W. B.)	7,500	High 1-12-35 "Broadway Bill" Low 5-5 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"The Little Colonel" (Fox) (25c)	6,400	"One More Spring" (Fox)	3,700	High 10-27 "Judge Priest" Low 1-27 "Good Bye Again"	9,200 1,700
Los Angeles								
Filmarte	800	40c-55c	"Unfinished Symphony" (GB Pictures) (3rd week)	2,000	"Unfinished Symphony" (GB Pictures) (2nd week)	2,200	High 4-14 "Moon Over Morocco" Low 6-30 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"Sequoia" (MGM) (2nd week-6 days)	5,000	"Sequoia" (MGM)	7,000	High 3-3 "Devil Tiger" Low 12-15 "Have a Heart"	7,800 2,500
Loew's State	2,416	30c-55c	"Biography of a Bachelor Girl" (MGM) (6 days)	7,400	"One More Spring" (Fox) (6 days)	8,000	High 4-7 "Riptide" Low 12-29 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"All the King's Horses" (Para.)	13,500	"Rumba" (Para.)	19,500	High 9-1 "Now and Forever" Low 12-22 "One Hour Late"	29,998 12,500
RKO	2,700	25c-65c	"Roberta" (Radio) (6 days)	16,000	"Living on Velvet" (F.N.) (6 days)	7,700	High 3-16-35 "Roberta" Low 1-27 "Let's Fall in Love"	16,000 1,800
United Artists	2,100	25c-55c	"Shadow of Doubt" and "Cimarron" (Radio)	2,634	"Society Doctor" (MGM) and "Evensong" (GB Pictures)	3,600	High 1-20 "I'm No Angel" Low 5-12 "Sorrell and Son"	13,000 2,500
W. B. Downtown	3,400	25c-40c	"While the Patient Slept" (F.N.) and "Captain Hurricane" (Radio)	6,700	"Red Hot Tires" (F. N.) and "Murder on a Honeymoon" (Radio)	9,200	High 9-8 "Dames" Low 12-29 "White Lies" and "The Last Wilderness"	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	"Rumba" (Para.)	4,000	"One More Spring" (Fox)	4,700	High 10-20 "Barretts of Wimpole Street" Low 9-29 "The Cat's Paw"	6,500 2,500
Lyric	1,238	20c-25c	"Baboona" (Fox)	2,000	"Rocky Mountain Mystery" (Para.)	1,500	High 3-16-35 "Baboona" Low 1-27 "Jimmy and Sally"	2,000 500
Palace	900	15c-25c	"White Lies" (Col.)	2,500	"Secret of the Chateau" (Univ.)	2,000	High 1-5-35 "Romance in the Rain" Low 3-9-35 "Secret of the Chateau"	3,000 2,000
RKO Orpheum	2,900	25c-40c	"Transient Lady" (Univ.)	6,000	"Living on Velvet" (F. N.)	6,000	High 12-1 "One Night of Love" Low 8-25 "The Lady is Willing"	6,800 2,700
State	2,300	25c-40c	"The Little Colonel" (Fox)	6,000	"Sweet Music" (W. B.) (5 days) "The Little Colonel" (Fox) (2 days)	3,500 2,000	High 8-18 "She Loves Me Not" Low 7-28 "Here Comes the Navy"	7,000 5,000
World	400	25c-75c	"The Iron Duke" (GB Pictures) (3rd week) (25c-35c)	3,000	"The Iron Duke" (GB Pictures) (2nd week)	3,500	High 4-14 "Private Life of Henry VIII" Low 7-7 "Sweden, Land of the Vikings"	4,000 2,000
Montreal								
Capitol	2,547	25c-60c	"David Copperfield" (MGM) (2nd week)	9,000	"David Copperfield" (MGM) (1st week)	12,000	High 2-24 "Queen Christina" Low 12-22 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Imperial	1,914	25c-40c	"Under Pressure" (Fox)	3,000	"Mystery Woman" (Fox)	3,500	High 6-23 "Wine, Women and Song" and "Pride of the Legion" Low 3-3 "Fanny"	6,500 1,500
Loew's	3,115	30c-60c	"Gilded Lily" (Para.) and "The Silver Streak" (Radio)	10,000	"The Night Is Young" (MGM) and "The Winning Ticket" (MGM)	9,500	High 12-8 "Six Day Bike Rider" Low 7-21 "Fog Over Frisco" and "Affairs of a Gentleman"	14,500 4,500
Princess	2,272	30c-65c	"Clive of India" (U. A.) and "Carnival" (Col.) (2nd week)	7,000	"Clive of India" (U.A.) and "Carnival" (Col.) (1st week)	10,500	High 1-5-35 "Kid Millions" and "Fugitive Lady" Low 8-4 "House of Rothschild" and "Most Precious Thing in Life"	10,500 4,500
New York								
Astor	1,012	25c-75c	"Transient Lady" (Univ.)	4,000	"Great Hotel Murder" (Fox)	8,000	High 3-31 "House of Rothschild" Low 2-23-35 "Little Men"	23,600 6,000
Capitol	4,700	35c-$1.65	"After Office Hours" (MGM)	40,000	"Biography of a Bachelor Girl" (MGM)	27,000	High 10-6 "Barretts of Wimpole Street" Low 12-29 "The Band Plays On"	65,860 4,500
Mayfair	2,300	35c-65c	"Shadow of Doubt" (MGM)	7,500	"Red Hot Tires" (F. N.)	5,900	High 1-27 "Sixteen Fathoms Deep" Low 6-2 "Unknown Soldier Speaks"	15,300 1,250
Palace	2,500	25c-75c	"One More Spring" (Fox)	8,000	"The Scarlet Pimpernel" (U.A.)	11,000	High 7-21 "Of Human Bondage" Low 12-22 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"Ruggles of Red Gap" (Para.)	50,000	"Rumba" (Para.) (6 days-2nd week)	18,000	High 8-25 "Cleopatra" Low 8-11 "Elmer and Elsie"	72,000 10,500
Rialto	2,200	25c-65c	"McFadden's Flats" (Para.)	8,000	"While the Patient Slept" (F.N.)	7,900	High 4-7 "The Lost Patrol" Low 5-12 "Success at Any Price"	32,800 7,700
Rivoli	2,200	40c-99c	"Folies Bergere" (U. A.) (3rd week)	12,000	"Folies Bergere" (U. A.) (2nd week)	25,000	High 11-17 "Kid Millions" Low 2-23-35 "The Right to Live"	51,000 15,000
RKO Music Hall	5,945	35c-$1.65	"Roberta" (Radio)	98,000	"Whole Town's Talking" (Col.)	72,500	High 1-5-35 "The Little Minister" Low 1-19-35 "Evergreen"	110,000 52,000
Roxy	6,200	25c-55c	"Enchanted April" (Radio)	28,000	"Murder on a Honeymoon" (Radio)	27,000	High 12-1 "Imitation of Life" Low 6-30 "Affairs of a Gentleman"	44,000 13,700
Strand	3,000	25c-55c	"Living on Velvet" (F. N.)	11,000	"Sweet Music" (W. B.) (2nd week)	21,000	High 3-10 "Wonder Bar" Low 1-20 "Easy to Love"	43,863 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Oklahoma City								
Capitol	**1,200**	**10c-41c**	“When a Man’s a Man” (Fox)	1,800	“Wings in the Dark” (Para.)	3,700	High 1-6 “Going Hollywood” Low 9-8 “You Belong to Me”	4,100 800
Criterion	1,700	10c-55c	“After Office Hours” (MGM)	8,000			High 1-27 “Dinner at Eight” Low 10-13 “Madame Du Barry”	9,000 3,000
Liberty	**1,500**	**10c-36c**	“A Notorious Gentleman” (Univ.) (4 days) “White Cockatoo” (Warners) (3 days)	1,800 500	“Home on the Range” (Para.) (4 days) “The President Vanishes” (Para.) (3 days)	2,600 400	High 8-11 “Great Flirtation” and “I Give My Love” Low 10-27 “Crime Without Passion”	3,700 400
Midwest	**1,500**	**10c-56c**	“One Night of Love” (Col.)	5,500	“One More Spring” (Fox)	3,400	High 12-29 “Bright Eyes” Low 5-26 “Merry Wives of Reno”	9,540 2,000
Omaha								
Brandeis	**1,200**	**25c-40c**	“Roberta” (Radio) (2nd week-6 days)	5,100	“Roberta” (Radio) (1st week)	8,200	High 1-12-35 “The Little Minister” Low 2-16-35 “Babbitt” and “Murder in the Clouds”	9,100 3,000
Omaha	2,200	25c-40c	“One More Spring” (Fox)	6,000	“After Office Hours” (MGM)	5,500		
Orpheum	**3,000**	**25c-40c**	“Sweet Music” (W. B.) and “The Winning Ticket” (MGM)	6,000	“The Little Colonel” (Fox) and “Rocky Mountain Mystery” (Para.)	10,200	High 3-10 “Easy to Love” Low 12-29 “Babes in Toyland” and “Home on the Range	17,250 5,000
Paramount	2,800	35c-55c	“The President Vanishes” (Para.) (3 days) “The White Cockatoo” (W. B.) and “Sorrell and Son” (U.A.) (4 days) (25c-35c)	7,100 2,100	“The Right to Live” (W.B.) (3 days) “Under Pressure” (Fox) and “Enter Madame” (Para.) (4 days) (25c-35c)	5,500 1,800	High 2-16-35 “The Secret Bride” Low 3-16-35 “The White Cockatoo” and “Sorrell and Son”	13,200 2,100
Philadelphia								
Aldine	**1,200**	**35c-55c**	“Folies Bergere” (U.A.) (6 days-2nd week)	6,500	“Folies Bergere” (U. A.) (6 days-1st week)	13,500	High 5-5 “House of Rothschild” Low 6-9 “Sorrell and Son”	23,000 4,000
Arcadia	600	25c-50c	“Rumba” (Para.) (6 days)	2,200	“Wings in the Dark” (Para.) (6 days)	2,300	High 1-6 “Duck Soup” Low 1-27 “Women in His Life”	6,500 400
Boyd	**2,400**	**35c-55c**	“Roberta” (Radio) (6 days)	24,000	“Vanessa: Her Love Story” (MGM) (6 days)	8,000	High 1-6 “Little Women” Low 2-23-35 “The Night Is Young” (5 days)	30,000 6,500
Earle	**2,000**	**25c-55c**	“Night Life of the Gods” (Univ.) (6 days)	13,500	“The Best Man Wins” (Col.) (25c-50c) (6 days)	14,000	High 4-7 “Harold Teen” Low 7-21 “Cockeyed Cavaliers”	40,000 11,000
Fox	**3,000**	**40c-65c**	“The Little Colonel” (Fox) (6 days-3rd week)	18,500	“The Little Colonel” (Fox) (6 days-2nd week)	21,000	High 12-29 “Bright Eyes” Low 7-28 “She Was a Lady”	28,500 7,000
Karlton	**1,000**	**25c-40c**	“Shadow of Doubt” (MGM) (6 days)	2,800	“The Good Fairy” (Univ.) (6 days)	2,900	High 11-3 “One Night of Love” Low 11-24 “Wednesday’s Child”	8,500 2,200
Keith’s	**2,000**	**30c-50c**	“After Office Hours” (MGM) (6 days)	3,600	“Devil Dogs of the Air” (W.B.) (6 days)	3,500	High 3-3 “Carolina” Low 1-5-35 “Sweet Adeline”	8,000 1,500
Stanley	**3,700**	**35c-55c**	“Ruggles of Red Gap” (Para.) (6 days)	12,000	“Whole Town’s Talking” (Col.) (6 days)	11,000	High 1-5-35 “Broadway Bill” Low 12-29 “Behold My Wife”	22,000 7,500
Stanton	**1,700**	**30c-50c**	“All the King’s Horses” (Para.) (6 days)	4,500	“Mystery of Edwin Drood” (Univ.) (6 days)	5,600	High 3-31 “The Lost Patrol” Low 1-5-35 “Man Who Reclaimed His Head”	9,000 2,000
Portland, Ore.								
Broadway	**1,912**	**25c-40c**	“Gold Diggers of 1935” (F. N.) (2nd week)	5,000	“Gold Diggers of 1935” (F.N.) (1st week)	8,000	High 4-7 “Wonder Bar” Low 7-14 “The Circus Clown” and “I Give My Love”	13,000 3,900
Mayfair	**1,700**	**25c-40c**	“The President Vanishes” (Para.)	2,500	“Under Pressure” (Fox) and “White Lies” (Col.)	2,500	High 3-2-35 “The Little Colonel” Low 1-19-35 “Behold My Wife” and “Defense Rests”	4,000 1,600
Oriental	2,040	25c-40c	“Enchanted April” (Radio)	1,800	“The Mighty Barnum” (U.A.)	2,000	High 5-26 “Merry Wives of Reno” Low 10-6 “The Human Side” and “Hat, Coat and Glove”	4,800 1,500
Orpheum	**1,700**	**25c-40c**	“Roberta” (Radio)	8,000	“Murder on A Honeymoon” (Radio)	5,000	High 12-1 “Kentucky Kernels” Low 11-10 “Wednesday’s Child”	8,000 3,500
Paramount	**3,008**	**25c-40c**	“Life Begins at 40” (Fox)	10,000	“Ruggles of Red Gap” (Para.)	8,500	High 3-24 “David Harum” and “Once to Every Woman Low 6-30 “Now I’ll Tell” and “Springtime for Henry”	12,000 4,000
United Artists	**945**	**25c-40c**	“The Wedding Night” (U. A.)	4,000	“Vanessa: Her Love Story” (MGM)	4,500	High 4-28 “House of Rothschild” Low 8-4 “Paris Interlude”	9,800 3,700
San Francisco								
Fox	**4,600**	**15c-40c**	“Shadow of Doubt” (MGM) and “Two Heads on a Pillow” (Liberty)	8,500	“Beyond Bengal” (Showmen’s) and “While the Patient Slept” (W.B.)	8,750	High 3-3 “Son of Kong” Low 8-18 “Sin of Nora Moran” and “Along Came Sally”	14,000 4,500
Golden Gate	**2,800**	**25c-40c**	“Roberta” (Radio)	23,000	“Notorious Gentleman” (Univ.) (2nd week)	12,500	High 3-16-35 “Roberta” Low 7-7 “Cockeyed Cavaliers”	23,000 10,200
Orpheum	**3,000**	**15c-40c**	“Whole Town’s Talking” (Col.) and (2nd week) “The Last Wilderness” (Ind.)	6,500	“Whole Town’s Talking” (Col.) (1st week)	8,000	High 6-9 “Sing and Like It” Low 6-30 “Affairs of a Gentleman” and “Orders is Orders”	19,500 5,000
Paramount	**2,670**	**25c-40c**	“Great Hotel Murder” (Fox) and “Love in Bloom” (Para.)	11,000	“Vanessa: Her Love Story” (MGM) and “Car 99” (Para.)	10,000	High 9-29 “Belle of the Nineties” Low 1-20 “Four Girls in a Boat” and “Fugitive Lovers”	19,000 8,000
St. Francis	**1,400**	**15c-55c**	“Sequoia” (MGM)	8,500	“The Little Colonel” (Fox)	7,000	High 1-19-35 “The County Chairman” Low 4-14 “Registered Nurse” and “Murder in Trinidad”	11,000 3,500
United Artists	**1,200**	**15c-55c**	“Folies Bergere” (U. A.)	13,500	“The Private Life of Don Juan” (U. A.)	4,000	High 1-6 “Roman Scandals” Low 3-9 “Private Life of Don Juan”	15,000 4,000
Warfield	**2,700**	**25c-65c**	“After Office Hours” (MGM)	21,000	“Sweet Music” (W. B.)	24,500	High 12-29 “Bright Eyes” Low 3-31 “Gambling Lady”	29,000 15,500
Seattle								
Blue Mouse	**950**	25c-55c	“The Scarlet Pimpernel” (U. A.)	3,100	“Sweet Music” (W. B.)	3,100	High 2-17 “Roman Scandals” Low 7-7 “Tomorrow’s Children”	7,500 2,550
Fifth Avenue	**2,500**	**25c-55c**	“After Office Hours” (MGM)	6,300	“The Gilded Lily” (Para.) (2nd week)	6,900	High 4-14 “Riptide” Low 3-24 “Fashions of 1934”	12,750 3,500
Liberty	**1,800**	**15c-50c**	“Broadway Bill” (Col.) (6th week)	4,100	“Broadway Bill” (Col.) (5th week)	5,500	High 2-16-35 “Broadway Bill” (2d week) Low 10-6 “Jane Eyre” and “King Kelly of U. S. A.”	7,100 3,100
Music Box	**950**	**25c-55c**	“Roberta” (Radio) (25c-50c)	6,100	“The Good Fairy” (Univ.) (2nd week)	3,200	High 4-14 “Spitfire” Low 1-26-35 “Man Who Reclaimed His Head”	6,500 2,850
Orpheum	2,450	25c-50c	“While the Patient Slept” (F.N.)	5,300	“Living on Velvet” (F. N.)	5,400	High 12-1 “Kentucky Kernels” Low 4-21 “Two Alone” and “I Believed in You”	8,400 3,750
Paramount	**3,050**	**25c-35c**	“One More Spring” (Fox) “The Winning Ticket” (MGM)	5,400	“Society Doctor” (MGM) and “Under Pressure” (Fox)	5,200	High 1-27 “Fugitive Lovers” Low 12-8 “Peck’s Bad Boy” and “Menace”	8,500 3,300

J. C. JENKINS--HIS COLYUM

El Grotto, Texas

Dear Herald:

Jeffer hear of El Grotto? This is a town of about 100 people and it is located about a mile and half west and three miles south of Donna. We are not writing this from El Grotto, partly because we couldn't find any table down there that we could park this typewriter on, but mostly because we didn't want to write from down there.

The buildings are made mostly out of boxes and the roofs are covered with grass and we saw one door that had an oil barrel in it to keep the centipedes out and the kids in. They tell us that the inhabitants are part Mexican and part Indian, and we saw them from those that were just big enough to crawl, on up to old men with gray whiskers. There are no streetcars in the city and we doubt if any of them ever saw a streetcar. We are also in doubt if they have a postoffice because we didn't see the need of any, unless they could find someone to read the mail if they got any.

A Job Right at Home

We send missionaries to foreign countries but we neglect to look after these people right here at home, and if there is anyone on earth who needs our help it is certainly these people in El Grotto. Living as these people do it is a wonder that they can live at all, and if they should experience a Nebraska winter for one hour they would all perish from the cold. It makes one sick to see such living conditions right here in Texas. We have laws to protect various wild animals and yet it seems that predatory animals receive more consideration than do these people. Mexico and the United States, and especially Texas, ought to be ashamed of themselves for their inhumane neglect of these people.

▽

We notice that a number of the independent exhibitor boys who are higher up in the industry are not entirely sold on the workings of the Code as applied to the picture industry, which causes us to wonder if they ever were. George Schutz quoted Jack Miller, president of the Chicago Exhibitors Association, as saying that the Code ought to be given back to the Indians in Washington where it came from. Why, shame on you Jack, for wanting to penalize those poor Indians down in Washington, why not send it to the Flathead tribe in Idaho? We know George Schutz pretty well and we are of the opinion that he would not prevaricate on any subject except, possibly his golf score, for when it comes to golf you've got to hand it to George.

▽

We read in the HERALD, with much regret, of the passing of Leo, the MGM lion, but whyinhel don't somebody say something about the passing of the Blue Buzzard?

▽

J. C. Fanning, Attention!

We note that one Jno. C. Fanning, who operates the Capitol theatre in Brownsville, Texas, takes his pen in hand and gives us a good rimming for not calling on him when we were in Brownsville recently. Thanks, J. C., we had it coming to us. But the fact is we had a party with us who had been over to Matamoros and were anxious to get back home and they wouldn't wait for us to call on anybody. Somehow we are always pulling a bonehead just like that. J. C. advises us that he has a theatre over in Matamoros that is 80 years old and was built by one "Carlotta, the mad Empress", as a cost of $100,000. And he further says that as one time there were 80,000 people in the town, and we are not going to dispute it. We were not there when they had that 80,000, but right now we would judge about 65,000 of them had come across the river to Brownsville, and other grape fruit sections.

We will admit that we didn't see their Matamoros theatre but we did see their cemetery and the bull pen where they burn the bodies they take up from the graves when their friends don't pay the rent on the grave. And we saw one grave where someone was buried standing up on top of the ground and a brick pyramid built around him. (Betcha that guy's knees will wabble before Gabriel blows his horn). And we did run onto a guide who showed us around for a couple of hours and then wanted to soak us for seven American bucks, which would equal about 25 Mexican dollars, or "Cinco Pesos" or something which we were told at Brownsville was more dough than that Mex had earned in two months.

We are going to go back to Brownsville for the express purpose of meeting Mr. Fanning, for we are of the opinion that he is a regular 100% guy, and we are offering to bet right now that the Rio Grande valley can't scrape up any better than he.

▽

The teacher was giving the class instructions in the use of the senses, and she said "Now children, you smell with your nose and run with your feet". Little Johnnie spoke up and said "Say teacher, guess I must have been made backwards because my nose runs and my feet smells." Doggone these kids, anyhow, they are always saying something.

▽

Twin Brother?

We noted in the HERALD a picture of Felix F. Feist, general sales manager of MGM, and if he isn't a twin brother of William Randolph Hearst then "there haint no such animule" as a twin brother.

▽

The Government paid the farmers to leave part of their land idle and not raise corn in order to put the price of corn up. It did, and last week there were twenty-five million bushels of corn shipped into the country from Argentina but the American farmer didn't get any of the money, which inclines us to wonder if we are living in the United States or Africa.

▽

We have just received a bunch of passes from Shine Mason to come to McAllen and see "David Copperfield" with Lionel Barrymore, Roland Young, Madge Evans, (we used to have a girl by the name of Madge), Maureen O'Sullivan, W. C. Fields and Edna Mae Oliver in the cast. Betcha that's a dandy show. We are going to go, too, if we get back from Brownsville in time. Shine is just full of those kind of tricks. Thanks, you Texas Longhorn.

▽

A couple of fellows stopped us on the street yesterday and panhandled us for two bits. Each of them had a shovel on his shoulder and they asked us which way it was to North Dakota, and after we told them they said they had a job up there with the Government planting trees in that "shelterbelt". One fellow had whiskers and the other one had some too.

▽

So That's Finished

We have just been advised by wire that company H of the 16th division of the Government's army of occupation that has been poisoning prairie dogs up at Chadron, Nebraska, the past summer, has completed its job and that the casualty list amounted to 61 dead prairie dogs and 7 gophers, and, if that wasn't "hel-on-the-dogs", as Bert Creel of Omaha would say, then you tell 'em, Elmer.

▽

Last night we heard a crooner on the radio weeping, "Oh Love, sweet Love, I'm longing for you", and a young lady swooned in her mother's arms, and then her Dad and I went out and sat in the henhouse with 13 hens and two roosters.

COLONEL J. C. JENKINS,
The HERALD'S Vagabond Colyumnist

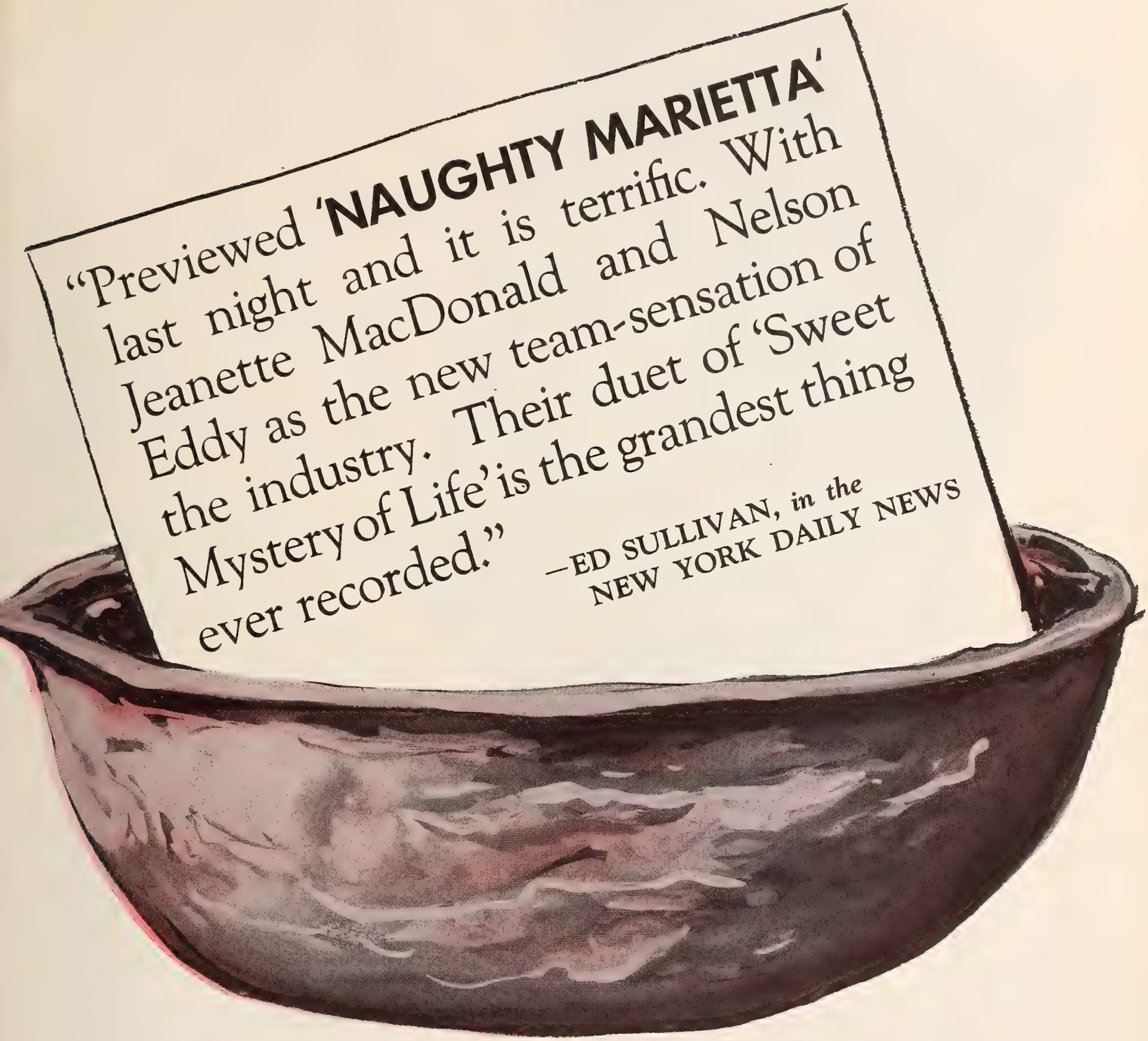
Bert Silver to Build New Theatre in Greenville

The Silver Family Theatre Corporation, headed by Bert C. E. Silver, veteran showman of Greenville, Mich., and long a regular contributor to the "What the Picture Did for Me" department of MOTION PICTURE HERALD, plans a new theatre on the site of the present house on Cass street, and a business block on his property on Lafayette street. The building of the business block will be started as soon as the theatre is completed, the entire project expected to be completed late in the summer.

Entirely modern in construction, the theatre will have acoustically treated walls, and will seat 600. Indirect lighting of new design will be employed. There will be stage room for vaudeville units and other stage entertainment. Projection equipment, featuring new wide range sound, installed last year, will be retained. Tent shows, on adjoining property, will be maintained until the new house is ready. Eugene D. Straight, of Bennett & Straight, of Dearborn, is the architect. Mr. Silver and Mr. and Mrs. H. R. Martin own the theatre.

Hampton Resigns as Mascot Ad Director

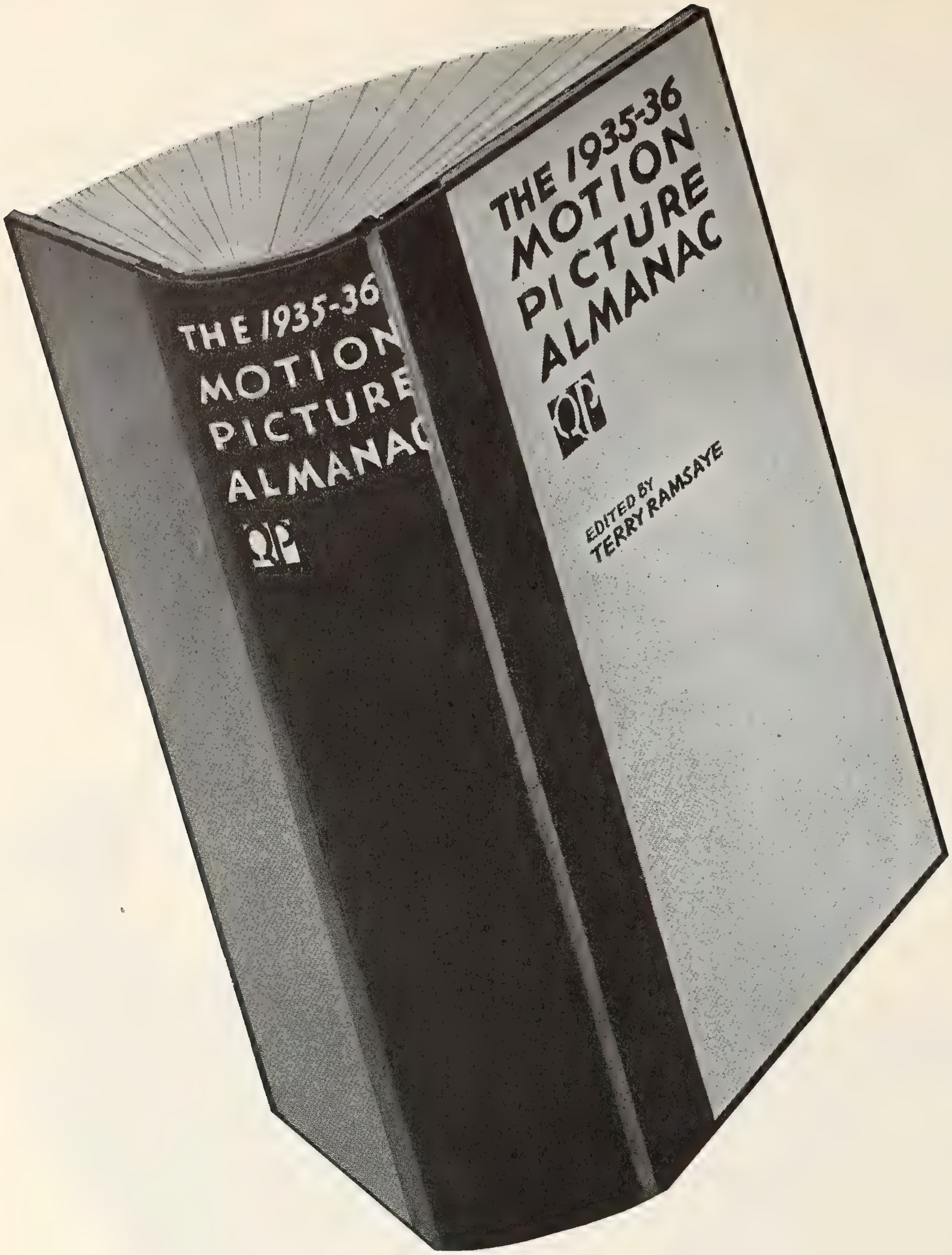
Earle Hampton has resigned as advertising and publicity director for Mascot at the Coast studio. He is succeeded by Dave Flournoy, formerly his assistant. Mr. Hampton has not disclosed his plans for the future.



"Previewed **'NAUGHTY MARIETTA'** last night and it is terrific. With Jeanette MacDonald and Nelson Eddy as the new team-sensation of the industry. Their duet of 'Sweet Mystery of Life' is the grandest thing ever recorded."

—ED SULLIVAN, *in the*
NEW YORK DAILY NEWS

IN A NUTSHELL!


THE 1935-36 MOTION PICTURE ALMANAC
QP
THE 1935-36 MOTION PICTURE ALMANAC
QP
EDITED BY TERRY RAMSAYE

MOTION PICTURE ALMANAC appearing in mid-year, presents on day of publication the complete documentary record of a full show year of industry activity. Its exhaustive aggregation of facts plus its periodic timeliness gives it the highest motion picture reference values.

QP

MOTION PICTURE ALMANAC

1935-36 Edition Now in Preparation

WHAT THE PICTURE DID FOR ME

Columbia

AGAINST THE LAW: John Mack Brown, Sally Blane—The story of an ambulance driver who outwits a bunch of gangsters. We played it for a midnight show. Everyone likes to hear John Mack Brown talk; he has a peculiar drawl. We don't have to apologize for this show.—R. B. Garvin, People's Theatre, Fredonia, Kansas. Small town patronage.

CAPTAIN HATES THE SEA, THE: Walter Connolly, Victor McLaglen, John Gilbert, Fred Keating—Ran this picture in the middle of the week and it was a complete flop. Too many ordinary stars with no one outstanding. I would say we hate to see the "Captain Hates the Sea." Running time, 103 minutes.—R. B. Garvin, People's Theatre, Fredonia, Kansas. Small town patronage.

LADY BY CHOICE: Carole Lombard, May Robson –This is undoubtedly a good film but we played it too early. It should click with the right kind of billing. Running time, 85 minutes.—R. B. Garvin, People's Theatre, Fredonia, Kansas. Small town patronage.

First National

BABBITT: Aline MacMahon, Guy Kibbee—A natural Kibbee picture. Good for any size town. Nice business. Running time, 75 minutes. Played February 14-15.—Earl H. Barrett, Atoka Theatre, Atoka, Okla. Town and country patronage.

BABBITT: Aline MacMahon, Guy Kibbee—Good; not as good at box office as "Big Hearted Herbert."—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. General patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson, Allen Jenkins—Some like her better than Keeler, others not as well. Very entertaining picture; especially liked by the young couples.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Wis. General patronage.

RED HOT TIRES: Lyle Talbot, Mary Astor—A good action picture that will go well in last half of any week.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

Fox

BABOONA: Mr. & Mrs. Martin Johnson—Had it not been for the very special animals shots, the picture would not have been liked at all. Played February 21-22.—Earl H. Barrett, Atoka Theatre, Atoka, Okla. Town and country patronage.

BABOONA: Mr. & Mrs. Martin Johnson—This is undoubtedly one of the best the Johnsons have produced. Some excellent aeroplane shots and everyone liked it. One of the few of this type that makes the old box office swell. Played February 17-18.—R. B. Garvin, People's Theatre, Fredonia, Kansas. Small town patronage.

BRIGHT EYES: Shirley Temple—Positively a fine box office and one that surprises them all. If Fox continues to improve story and support in her later pictures, they will hold up the present drawing power of this star.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

BRIGHT EYES: Shirley Temple, James Dunn—This little star sure draws them in. Twenty minutes after the box office opened I had to put up the old S. R. O. sign and almost as bad the second night. This show will appeal to all classes and they will tell you about it for days to come. Don't pass this one up. Running time, 83 minutes.—R. B. Garvin, People's Theatre, Fredonia, Kansas. Small town patronage.

COUNTY CHAIRMAN, THE: Will Rogers—A good average Rogers picture. Business right up top.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

COUNTY CHAIRMAN, THE: Will Rogers—Played in 14-below weather. Comments are not as good as 'Judge Priest." I don't think so either.—Ted Siler, Dickinson Theatre, Hiawatha, Kan. Rural patronage.

DUDE RANGER: George O'Brien—Rather above the average Western. Plenty of action, good story and pleased our patrons. Played February 23.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

GAMBLING: George M. Cohan, Wynne Gibson, Dorothy Burgess—Not much. Too draggy, Poor title. The trailer on it would keep away what few people that might like to come to see it.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

GAMBLING: George M. Cohan—Acting very good; no drawing power.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. General patronage.

HELLDORADO: Richard Arlen, Madge Evans—A good action picture.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. General patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore, Evelyn Venable—Played on weekend. Broke all house records for weekend pictures. This is not just Shirley's type of picture, but will get plenty box office anywhere. Last reel in color really brings out Shirley's true personality. Played Febrary 28-March 1-2.—Ted Siler, Dickinson Theatre, Hiawatha, Kan. Rural Patronage.

LOTTERY LOVER: "Pat" Paterson, Lew Ayres—Very good for the young folks. Running time, 83 minutes. Played February 26-27.—Earl H. Barrett, Atoka Theatre, Atoka, Okla. Town and country patronage.

MARIE GALANTE: Spencer Tracy, Ketti Gallian—The new star, Ketti Gallian, does some clever work and she is beautiful. Story interesting and consistent, but who in the world would know it from the title and from the paper put out by the publicity department. From the ones, threes, window cards and slide, action might have been anywhere. We stressed locale in advertising and tacked cards to our stands, but took a licking on picture anyway. Running time, 88 minutes. Played March 8-9.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—Janet Gaynor and Warner Baxter are not what they used to be. Picture pleased about 75 per cent. Played it three days. Wish now I had played it only two. May go over in a big city, but not for me.—Ted Siler, Dickinson Theatre, Hiawatha, Kan. Rural patronage.

PECK'S BAD BOY: Jackie Cooper, Thomas Meighan, Dorothy Peterson, Jackie Searl—Majority of people liked it. Personally, I missed the old grocery store scene.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

365 NIGHTS IN HOLLYWOOD: Alice Faye, James Dunn—This is too hard to follow to give entire satisfaction, but the song and dance numbers are extremely good.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

UNDER PRESSURE: Edmund Lowe, Victor McLaglen—Fair. Good mining town picture. No good for country towns. Running time, 75 minutes. Played February 19-20.—Earl H. Barrett, Atoka Theatre, Atoka, Okla. Town and country patronage.

WHEN A MAN'S A MAN: George O'Brien—George O'Brien is our most popular western star and I wish he would make about six pictures each year instead of four. This one is one of his very best. People who as a rule do not care for westerns came to see this. It will easily stand extra advertising. Played March 8-9.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WHITE PARADE, THE: John Boles, Loretta Young—This picture went over with a bang. Everyone satisfied with it. Many favorable remarks on it. —Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

WHITE PARADE, THE: Loretta Young, John Boles—An excellent picture. Will suit any kind of audience, city or country. Better than many a special. I can't say too much good about it, as it is excellent for any city or town, large or small. Played March 2.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

MGM

BARRETTS OF WIMPOLE STREET: Norma Shearer, Charles Laughton, Fredric March—I took so many bows for bringing this picture to town that I almost got a "crick" in my neck. No, we didn't hang out the S. R. O. sign, but we did a nice business; drew many people who are in the habit of attending pictures, and pleased everybody who saw it very, very much.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DAVID COPPERFIED: Freddie Bartholomew, W. C. Fields, Frank Lawton, Edna May Oliver, Lionel Barrymore—Has everything to make a great picture. Business below average, but that can be expected with a classic.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

FORSAKING ALL OTHERS: Joan Crawford, Robert Montgomery, Clark Gable, Billie Burke, Charles Butterworth, Frances Drake—This will get business and please. Played during the blizzard to good business. Would have done double the business under perfect weather conditions.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

FORSAKING ALL OTHERS: Joan Crawford, Clark Gable, Robert Montgomery, Charles Butterworth—Gay, charming and altogether delightful, this picture would have topped "Chained" if we had not run into very cold weather the last two days. Played February 24-26.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

GAY BRIDE, THE: Carole Lombard, Chester Morris—A good average picture.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

HAVE A HEART: Jean Parker, James Dunn, Stuart Erwin, Una Merkel—A splendid little program picture that was thoroughly enjoyed, but failed to make expenses. Jimmy Dunn has never been popular here and we have not had enough pictures of Jean Parker yet for her to become a drawing card. Played March 6-7.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan—In spite of this being nearly a year old, it drew the best Friday-Saturday business for us that we've had this winter.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Monogram

GIRL O' MY DREAMS: Mary Carlisle, Eddie Nugent, Arthur Lake—Mary Carlisle cute. Not much drawing power, but an average college type.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. General patronage.

GIRL OF THE LIMBERLOST: Marian Marsh, Ralph Morgan—Drawing power very good and people all well pleased.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. General patronage.

REDHEAD: Grace Bradley, Bruce Cabot—Good story. Recording of Cabot's voice not good, others fine.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. General patronage.

TRAIL BEYOND, THE: John Wayne, Noah Beery, Noah Beery, Jr., Verna Hillie—Good action. Will please western fans. Curwood story helps draw. Beautiful scenery.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. General patronage.

Paramount

BEHOLD MY WIFE: Sylvia Sidney, Gene Raymond—Personally, I liked this picture, although I though it was cruel in spots and some of the situations weren't so good. Played February 14-16.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

COLLEGE RHYTHM: Joe Penner, Jack Oakie, Lanny Ross, Lyda Roberti, Helen Mack, Mary Brian —This picture drew better than average at the B. O. Penner, I think, is silly, but Ross is good. Played January 31-February 1-2.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

FATHER BROWN, DETECTIVE: Walter Connolly, Paul Lukas, Gertrude Michael—A little bit far fetched. Too much English dialect to be understood. Could

(*Continued on following page, column 2*)

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• *practical*

• *time-saving*

• *accurate*

• *simple*

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not get a word of the housekeeper. She would have been funny if she hadn't opened her mouth at all. Connolly's portrayal of a priest very good.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Samll town patronage.

GILDED LILY, THE: Claudette Colbert—A very good picture. Did a very nice business. Everybody liked it. Running time, 84 minutes. Played March 9-12.—Earl H. Barrett, Atoka Theatre, Atoka, Okla. Town and country patronage.

HERE IS MY HEART: Bing Crosby, Kitty Carlisle—Will pass but not as good as previous Crosbys.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

HOME ON THE RANGE: Jackie Coogan, Randolph Scott—Paramount's westerns all draw extra business—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

IT'S A GIFT: W. C. Field, Baby LeRoy—Fields is fairly well liked in my town. Played February 7-9.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone—Played this picture in the middle of the week and while it did not make any money I believe it is a swell show and most everyone liked it. Some of the settings are very elaborate and appeal to most anyone. Running time, 89 minutes.—R. B. Garvin, People's Theatre, Fredonia, Kansas. Small town patronage.

WAGON WHEELS: Randolph Scott, Gail Patrick, Raymond Hatton—When Paramount makes a western, they do a good job. This is extra good, with some good music.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, W. C. Fields, Zazu Pitts, Kent Taylor, Evelyn Venable—I can only add my bit to the chorus of praise about this picture. With the single exception of having the Wiggs family leave the theatre before the show was over, it was perfect entertainment. Give us another one like it, Paramount. How about "Lovey Mary" by the same author?—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

YOU BELONG TO ME: Lee Tracy, Helen Mack, Helen Morgan, David Holt—This failed to draw or please for us.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RKO Radio

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—Very good. Tied up with the schools and did a nice business. Everybody liked the picture. Running time, 78 minutes. Played February 23-25.—Earl H. Barrett, Atoka Theatre, Atoka, Okla. Town and country patronage.

GRAND OLD GIRL: May Robson, Mary Carlisle, Fred MacMurray—Good program story of the old school teacher's battle to clean up the town's "backroom." May Robson does some fine acting. Running time, 72 minutes. Played March 6-7.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

GRAND OLD GIRL: May Robson, Hale Hamilton—Used this as a school benefit and pleased everyone. Another good characterization by Miss Robson, and Mary Carlisle and Fred MacMurray take care of the love interest very nicely. Played February 27-28.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

KENTUCKY KERNELS; Bert Wheeler, Robert Woolsey, Mary Carlisle, "Spanky" McFarlane, Noah Beery—With "Spanky" stealing the picture. Better than former Wheeler and Woolseys.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. General patpatronage.

ROMANCE IN MANHATTAN: Ginger Rogers, Francis Lederer—Lederer as the immigrant, who escapes after being ordered deported, account not having required funds, does good work. Ginger Rogers always clever, although our patrons disappointed account no singing or dancing. Would class as better than average program. Played March 10-11.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SILVER STREAK, THE: Sally Blane, Charles Starrett—Perfect Saturday night entertainment that pleases all types of audience. Action for the action fans, plenty of comedy, thrills, romance, and a logical story for everybody else.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SUCCESS AT ANY PRICE: Douglas Fairbanks, Jr.—An excellent production; plenty of action, good acting and entertainment. I consider it an extremely well balanced and well acted production. Should satisfy anyone, any time, anywhere. Played February 16.—George Lodge, Green Lantern Theatre, Glaymont, Del. Small town patronage.

WEST OF THE PECOS: Richard Dix—Richard Dix at his best with Martha Sleeper. Played this picture on Sunday-Monday and was well satisfied with the results. It is not an ordinary western, but one of the best from the pen of Zane Grey.—R. B. Garvin, People's Theatre, Fredonia, Kansas. Small town patronage.

United Artists

LAST GENTLEMAN, THE: George Arliss—This will probably be the last Arliss picture I shall ever play. I can't get enough people out on his pictures to make them pay. This is one of his best. Played March 3-4.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Universal

WAKE UP AND DREAM: Russ Colombo, June Knight—This picture did not please my patrons. Personally, I consider it rather below the average. Action was slow and at times the picture dragged and failed to hold interest. Played February 9.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

Warner

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien, Margaret Lindsay—Boy! How they like this kind of a picture. They just ate it up. Lots of action and laughs. Wonderful shots.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien, Margaret Lindsay—A typical Cagney and O'Brien fuss carried from "Here Comes The Navy" on into the "Air." Some exceptional fine shots of the U. S. Marines and equipment stationed at San Diego. Picture did a little better than average business. Played March 3-4-5.—Ted Siler, Dickinson Theatre, Hiawatha, Kan. Rural patronage.

MERRY WIVES OF RENO: Margaret Lindsay, Donald Woods, Guy Kibbee, Glenda Farrell—A good picture for the young and old. My patrons liked the picture very well. Played February 3-4.—Earl H. Barrett, Atoka Theatre, Atoka, Okla. Town and country patronage.

SECRET BRIDE, THE: Barbara Stanwyck, Warren William—Very good, but not small town picture. Running time, 75 minutes. Played March 6-7.—Earl H. Barrett, Atoka Theatre, Atoka, Okla. Town and country patronage.

WHITE COCKATOO; Jean Muir, Ricardo Cortez—Good mystery drama; fast moving and entertaining.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

Short Features

Educational

BOOSTING DAD: Junior Coghlan—Just so-so, Junior gets his Dad elected to the school board after a lot of hard work. The little girl who took Shirley Temple's place in this series was not very well liked, however. It seems that out of all the child talent in Hollywood, they could have found some little girl with greater appeal. This child is just too "prissy" for this part. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BOUNDING MAIN, THE: Song Hit Stories Series—Sea songs and some mighty fine shots of sailing vessels make this one-reel full of entertainment. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HELLO, SAILORS: Coronet Comedy—One of the best. Be sure and play it.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

HOLLYWOOD GAD-ABOUT: Treasure Chest Series—not much to it. Running time, nine minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MICE IN COUNCIL: Terry-Toon—Good cartoon.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MICE IN COUNCIL: Terry-Toons—Very good. Running time, 7 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MICE IN COUNCIL: Terry-Toons—Good cartoon.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

NIFTY NURSES: Musical Comedy—Good musical comedy.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

SHE'S MY LILLY: Musical Comedy—Here is a comedy that is sure to please. Running time, 2 reels.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

SHE'S MY LILLY: Will Mahoney—This one is a dandy. If you have anyone at all likes to see some real footwork, let them know about this one. Why don't they get this star to do a bit in some of the feature musicals. Running time, 18 minutes.—Fred E. Pennell, "The Cozy" Theatre, Decatur, Mich. General patronage.

SOUTH POLE OR BUST: Terry-Toons Series—Here is an exceptionally good cartoon. Running time,

FIVE MORE SHOWMEN JOIN CONTRIBUTORS

Five new contributors to "What the Picture Did for Me" in the past week are:

R. B. Garvin, People's Theatre, Fredonia, Kansas.

Earl H. Barrett, Atoka Theatre, Atoka, Oklahoma.

Ted Siler, Dickinson Theatre, Hiawatha, Kansas.

O. A. Jensen, Silver Hill Theatre, Oshkosh, Nebraska.

James T. Justice, Jr., Pickfair Theatre, Kernersville, North Carolina.

Read the reports on product written by these showmen.

6 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SUPER-STUPID: Coronet Comedies—Just a few laughs in this comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SUPER-STUPID: Vince Barnett—This seemed to get the laughs all right, and is good for Friday-Saturday. Running time, 19 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

THEN CAME THE YAWN: Treasure Chest—No entertainment, whatever.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TWO LAME DUCKS: Coronet Comedy—A very fair comedy. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WHAT A NIGHT: Terry-Toons Series—A nightmare of a cartoon. Not good for children. Running time, 6 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Fox

CROSSROADS OF THE WORLD: Magic Carpet Series—Just a "filler" is all this is. I cut it out on my second show on Sunday night.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MGM

BALLAD OF PADUCAH JAIL: Irvin S. Cobb—As one Kentuckian to another, Mr. Cobb, won't you stick to your writing and let acting alone. Your stories are swell. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DARTMOUTH DAYS: Oddities Series—Dartmouth College entertainingly presented, showing its winter 'sports particularly. Running time, 11 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HEY, HEY, FEVER: Happy Harmonies Series—A splendid color cartoon. Running time, 9 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

IRELAND, THE EMERALD ISLE: FitzPatrick Travel Talk—A beautiful Travel Talk.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

METROTONE NEWS: Edwin C. Hill—The finest newsreel on the market. Not a dull shot in a thousand feet and believe me Mr. Hill's comments are timely.—B. A. McConnell, Emerson Theatre, Hartford-Ark. Small town patronage.

OPENED BY MISTAKE: Todd-Kelly—A hysterical two-reeler that will get the laughts in any audience. —B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

PRO FOOTBALL: Oddities—A wonderful showing of professional football. Our football fans stayed to see it the second time and talked it up. Thanks to MGM for this type of short. Running time, one reel. —B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

TIT FOR TAT: Laurel and Hardy—A fair Laurel and Hardy. Not good enough for preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

THREE CHUMPS AHEAD: Todd-Kelly—A little better than their average.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

TOYLAND BROADCAST: Happy Harmonies—One of the best colored cartoons of all time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

TREASURE BLUES: Todd-Kelly—Average Todd-Kelly. They have made better.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

YOU SAID A HATFUL: Charley Chase—A good comedy that a got a number of laughs. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

ZION, CANYON OF COLOR: FitzPatrick Travel Talk—We liked this beautiful color and good photography combined with interesting remarks, and the singing of "Home on the Range" and "When It's Springtime in the Rockies" made it an outstanding reel. We are looking forward to our next in this series. Running time, 8 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

ZION, CANYON OF COLOR: FitzPatrick Traveltalks—Another of the above and a knockout. Entertaining, educational and audience pleasing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

Paramount

AXE ME ANOTHER: Popeye The Sailor—A splendid Popeye.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LADIES THAT PLAY: Phil Spitalny and His Musical Ladies—An orchestra composed of women; exceptionally well liked.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MILES PER HOUR: Grantland Rice Sportlights (New Series)—A good Sportlight showing speed from turtles to fast planes.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MILLION DOLLAR NOTES: Red Nicholas and his World Famous Pennies—Here is an outstanding one-reel subject.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

NEW DEAL RHYTHM: "Buddy" Rogers—Fair one-reeler. Nothing extra.—Running time, 1 reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

OLD KENTUCKY HOUNDS: Paramount Varieties Series—Somehow I got the idea this was about huntings dogs and was surprised when it turned out to be dogs dressed up in clothes and made to go through antics with voice dubbed in. We like dogs as dogs.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

POPEYE THE SAILOR: Popeye—These are all funny. Art is all right, but I'll take the cartoons that furnish laughts and "Popeye" never fails. Running time, one reel.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

SADDLE CHAMPS: Grantland Rice Sportlights (New Series)—All Grantland Rice Sportlights are good.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

SPRINGBOARD CHAMPIONS: Grantland Rice Sportlights (New Series)—Another good subject from Paramount.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

TAKING THE BLAME: Betty Boop Cartoons—An average Betty Boop.—C. L. Niles, Nile Theatre, Anamosa, Iowa. Small town patronage.

WATER RODEO: Grantland Rice Sportlights—One of the most interesting and fastest moving shorts I have ever seen. Went over big. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RKO Radio

BANDITS AND BALLADS: Ruth Etting—Fairly good; not up to previous standard. "Auld Lang Syne" and "In The Shade of the Old Apple Tree" are the two songs most enjoyed. Running time, 19 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

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CUBBY'S PICNIC: Cubby the Bear Cartoons—A lively cartoon with good music. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

DERBY DECADE: Ruth Etting—Fine two-reeler. Running time, 2 reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

DIONNE QUINTUPLETS: The ladies especially will "oh" and "ah" when they see these "quins." Very interesting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DIONNE QUINTUPLETS: Dionne 5—A very fine reel. Has quite a little extra drawing power—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

IF THIS ISN'T LOVE: Musical—A very fine musical comedy reeler. Lots of good comments and it will help out any weak feature. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

OCEAN SWELLS: Blonde and Red Head Series—Just a slapstick comedy.—C. N. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

PATHE TOPICS: No. 1—Fair. Poor recording.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SONGS OF THE COLLEGES: Headliner Series—Very good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SUNSHINE MAKERS, THE: Rainbow Parade Cartoons—Good cartoon in color.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SUNSHINE MAKERS, THE: Rainbow Parade Cartoons—An excellent colored cartoon. Very novel idea and good for Sunday.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

THIS BAND AGE: Headliner Series (1934-35)—A good musical comedy. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Universal

NIGHT IN A NIGHT CLUB, A: Menton No. 1—Another good vaudeville type presentation that pleased. Running time, 20 minutes.—M. R. Harrington, Avalon, Theatre, Clatskanie, Ore. Small town and rural patronage.

REVUE A LA CARTE: Tom Patricola—Vaudeville type of comedy presented in a night club setting and splendid entertainment. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SKY LARKS: Oswald Cartoon—Not so hot. Skip it. Running time, 8 minutes.—Fred E. Pennell, "The Cozy" Theatre, Decatur, Mich. General patronage.

STRANGER THAN FICTION: No. 5—Up to standard and the standard is high. Running time, 9 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Vitaphone

OH SAILOR BEHAVE: El Brendel—Plenty of good fun in this. Will go anywhere.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

SOFT DRINKS AND SWEET MUSIC: George Price, Sylvia Froos—Just an average two-reel musical. Not poor particularly, but nothing to brag about. A. E. Christian Wayne Theatre, Monticello, Ky. Small town patronage.

SO YOU WON'T T-T-T-TALK: Roscoe Ates—This two-reeler pleased our weekend patrons.—A. E. Chistian, Wayne Theatre, Monticello, Ky. Small town patronage.

SYNCOPATED CITY: Hal LeRoy, Dorothy Dare—Fair musical comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WHAT, NO MEN?: El Brendal, Phil Regan—Color Comedy that pleased. Running time, 21 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Mascot Serials

LAW OF THE WILD: Rex, Rin Tin Tin, Jr., Ben Turpin, Bob Custer—Sixth chapter played and interest at boiling point. A good serial with everything, thrills, suspense and fun.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

WOLF DOG, THE: Rin Tin Tin, Jr., Frankie Darro, Boots Mallory—A good serial. Too much repetition.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

Chicago Theatre Is Equipped for Hard of Hearing

Opening this Friday in Chicago is the country's first theatre equipped entirely with devices to aid the hard of hearing. In cooperation with Dr. Hugo Lieber, president of Sonotone Corporation, manufacturer of hearing aids, the theatre operators, E.S.A., Inc., headed by David Ettleson and E. J. Stutz, have equipped the theatre, which is known as the Sonotone.

The house seats 350, and more than $20,000 has been spent on the equipment. It is estimated that there are 20,000,000 persons in the country suffering from varying degrees of deafness, a large potential talking picture audience. Two types of hearing aids have been installed in the Sonotone. One is Dr. Lieber's bone conduction method, by which the person "hears" by means of oscillation through a small frame held to the head. This method is for persons totally deaf. The other type is the air conduction, for persons afflicted with only partial deafness.

Two large RCA Photophone high fidelity speakers are part of the theatre's equipment, permitting a volume suitable for a house seating 4,000. Each individual patron, however, may adjust the volume according to his needs. A survey indicated, according to Sonotone, that there are 300,000 persons with impaired hearing in the Chicago metropolitan area. An advertising campaign, through regular channels, will be used to reach the deaf, while the theatre's advertising will carry the line: "every seat equipped for the hard of hearing."

With surveys under way in other cities, the theatre operators plan similar houses in other parts of the country. A dinner was to be held Thursday evening, before the opening, at the Congress Hotel, at which civic leaders and leading physicians were expected to be present, as well as officials of the Chicago League for the Hard of Hearing, newspaper representatives and social workers.

Fox Signs Sparks

Robert Sparks, former Paramount associate producer, has signed a long term contract as a Fox director.

New Exchange Formed

Melvin Hirsch is president of Melbert Pictures, Inc., new independent exchange in New York.

Boston Firm Moves

Paramount Manufacturing Company, headed by M. M. Green, has moved its office in Boston to the Thorndike Building.

W. G. Strange Dies

W. G. Strange, president of Southern Amusement Company, died at Lake Charles, La., last week at the age of 74.

Radio Signs Reid

Radio has signed Clifford Reid to a new two-year contract as an associated producer.

Soviet May Buy Films Shown at Moscow Festival

According to advices from Russia to Amkino, American distribution arm of the Soviet film industry, the Soviet government is considering purchase of the American films shown at the recent celebration in Moscow of the 15th anniversary of the Soviet film industry. The films are "The Invisible Man," "Our Daily Bread," "Viva Villa," "Gentlemen Are Born," "Little Women," "La Cucaracha" and Disney cartoons.

Worldkino Corporation has purchased from Amkino the distribution rights for the United States and Canada for "The Matchmaker," based on the novel, "Menachem Mendel," by Sholom Aleichem.

Randel Heads Film Board Group

Henry Randel, Brooklyn Paramount branch manager, has been named chairman of the executive committee of the New York Film Board of Trade. Members are Leo Abrams, Universal; Jack Bellman, Hollywood; Jack Bowen, MGM; Morris Epstein, First Division; Harry Hummel, Warner; Joseph J. Lee, Fox; Edward Schnitzer, Columbia; Moe Streimer, United Artists; Robert Wolff, RKO.

Write Newspaper Story

Hy Daab, formerly a motion picture executive and newspaper man, and Major Ross Duff Whytock, also a newspaper man, have completed "Park Row," a story of New York journalism, covering a period of 20 years.

MGM Signs Marion Talley

Marion Talley, former Metropolitan Opera star, has signed a long term MGM contract to appear on the screen.

SHORT PRODUCT PLAYING BROADWAY

Week of March 16

ASTOR	Dixieland	Vitaphone
	Gumshoes	Columbia
MAYFAIR	Raised and Called	RKO Radio
	Doin' the Town	Universal
MUSIC HALL	Tracking the Explorers	Fox
	Japanese Lantern	RKO Radio
PARAMOUNT	Hark Ye, Hark	Paramount
	Song of the Birds	Paramount
	Nerve Control	Paramount
RIALTO	One-Run Elmer	Educational
	Bull Fight, The	Educational
RIVOLI	Mediterranean Songs	First Division
	Mickey's Service Station	United Artists
ROXY	Shoemaker and the Elves	Columbia
	Pop Goes the Easel	Columbia
	On Foreign Service	Fox
STRAND	Remember the Alamo	Vitaphone
	Buddy's Theatre	Vitaphone

TRAVELERS

John A. Curtis and William M. L. Fiske, III, vice-presidents of First Division Productions, were scheduled to arrive in New York from Hollywood this week.

Arthur A. Lee, vice-president of GB Productions, returned to his New York headquarters after a trip to Hollywood with Michael Balcon, GB production head.

Nate Blumberg, RKO Theatres executive, left New York for Denver.

Claude Rains arrived in New York from England where he made a film for GB Productions.

Robert Gillham, Paramount advertising executive, and Hal Horne, United Artists advertising head, left for the Coast.

Sidney R. Kent, Fox Film president, is back in New York from Florida.

W. Ray Johnston and Jack Jossey were guests of Herman Rifkin in Boston over the weekend.

Laura La Plante and her husband, Irving Asher, who is head of Warner's London production department, arrived in New York from England.

Mary Ellis, having completed her second film for Paramount passed through New York en route to London where she will appear in a play.

Travis Banton, Paramount fashion designer, sailed for France.

Merle Oberon did not sail for England last week as scheduled.

John D. Clark, Fox sales manager, returned to New York from a short trip to Boston.

Phil Reisman, RKO foreign executive, sailed for France.

Albert Deane of Paramount International, arrived in Hollywood.

Edward Alperson and William T. Powers, of Skouras Theatres, returned to New York from Hollywood.

Louis Calhern has gone back to Hollywood from New York.

Maurice Chevalier arrived in New York en route to France for the summer

William Kupper and Herman Wobber of Fox are making a tour of Fox exchanges.

Herman Robbins and Sam Dembow, Jr., of National Screen, returned to New York from Florida.

Adolph Zukor, who has been in Hollywood discussing Paramount product, returned to New York.

Samuel Goldwyn sailed for Europe.

A. W. Smith, Warner sales executive, is having a Miami holiday.

Harry M. Warner returned to New York from the Coast.

George Arliss sailed for England.

Harry Cohn was due in New York from Hollywood this week.

Kay Kamen, Walt Disney representative, returned to Hollywood from New York.

Harry E. Nichols, *Quigley Publications* field representative, is in Atlanta this week.

Liberty Has Full Distribution

Liberty Pictures announces 100 per cent national distribution with the closing of a franchise deal for the Oklahoma City territory with the Sack Amusement Enterprises. Foreign distribution has been arranged with J. C. Barnstyn.

SMPE Meeting May 20

The Society of Motion Picture Engineers will hold its annual Spring convention at the Hotel Roosevelt, Hollywood, May 20-24. The convention will feature studio and equipment exhibits.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"SHOW OF SHOWMANSHIP"

Every branch of the industry will receive with great interest the announcement of the first exposition of motion picture and theatre advertising to be held during the first week in April. Sponsored by Motion Picture Herald through the Managers' Round Table Club, in cooperation with the New York Motion Picture Club, this exhibition—"The Show of Showmanship"—marks another milepost in the progress of the talented showman toward his goal of recognition.

Showmanship—that "priceless ingredient" in the compounding of box office tonic—stands too little used in the medicine chests of many ailing motion picture households. It is to be hoped that the first "Show of Showmanship" will convince skeptical picturemen of the necessity of frequent and generous doses.

▽ ▽ ▽

TO BE ENCOURAGED

In the formation of an independent theatre managers' organization Philadelphia district showmen have inaugurated a movement we should like to see encouraged. According to information forwarded by Larry Ruch, publicity director, many plans are already in work for the general betterment of the membership, now over 30, and the theatres it represents. There is much enthusiasm.

Independent managers are of necessity "lone wolves" and have little opportunity to avail themselves of any central source of information or social contacts such as are made possible for circuit theatremen through home office departments and circuit clubs.

The Philadelphians show the way. Others should follow.

▽ ▽ ▽

AH THERE, BENNO

The boys are also interested in advancing architectural design, according to the nifty snuck across by Ben Cohen, of the College, in New Haven, who worked it with his assistant, Sam Goodman, on a tip from Oscar Doob. Ben made quite a splash to announce the reopening of a closed entrance to his house, right across the street from the college grounds. And to put it on pretty, the smart lad sold the University department of architecture on designating the remodeling of the new entrance as an actual assignment for class work. College paper, local dailies and wires carried the story.

Now if Ben can only sell the Yales on a course to remove gum from theatre seats and carpets——

NOW IT'S DAWGS AND HOSSES

'Jever see that novelty calendar for exhibitors on which are listed by months and seasons, the various alibis for poor business, past, present and future? If the gag is still making the rounds, we suggest the next printing include dog and horse racing as another useful explanation of fallen grosses. For that's the new opposition and reported is much legislative activity in favor of pari-mutuel dog and horse meets in currently raceless commonwealths.

But any agitation of theatremen over this threat of further invasion into their domain by barking canines and trottin' hosses is not to be viewed entirely with alarm. 'Tis always thus—if not dawgs, then something else. What to do in case of fire is not a deep secret and Red Kann tells how in his "Insiders' Outlook" column, as follows:

"If part of our job were exhibition . . . we should figure every dollar spent by the public to sweeten the lighter side of its existence was a potential motion picture dollar. We, therefore, should fight to get it or part of it anyway and gird our loins against encroachment of new style competition. . . ."

The amusement dollar has no home. It gravitates generally to the box office of the attraction that is best sold. Dawgs, hosses, flea circuses, walkathons, drinkathons and what have you hold no lasting terrors for the exhibitor willing to fight for his share.

▽ ▽ ▽

SPRING IS HEAH

Though tiny pellets of snow lodge inside one's collar and a touch of sprightly pneumonia is still in the air, evidence accumulates that the vernal season stands poised in the wings for its 1935 debut. The weather man says "Snow tomorrow"? Pouf! Our authority is infallible—for already from the field come manuals on "Spring Festivals of Entertainment" and other seductive wordings to lure the householder from his hearthstone to the cashier's window.

Turn hastily the pages, messieurs et mesdames, and read how spring has come through the magic exploitations of Famous Players Canadian's J. J. Fitzgibbons and Gene Curtis. The very frigidity of winter is thus dispelled at a touch.

Let Bing Crosby croon of June in January. We much prefer Famous Players' box office Song of Spring.

A-Mike Vogel

The first of the Quigley Awards to be won by a British Columbia theatreman was presented recently to Manager C. Lloyd Dearth (left) of the Capitol Theatre, Vancouver, by Mayor G. G. McGeer, K.C., (center), Member of the Legislative Assembly of British Columbia. The ceremony took place in the offices of the Mayor, and present were Larry Bearg (right), Famous Players Canadian Western Division Manager, civic officials and representative leading citizens.

In making the presentation, Mayor McGeer congratulated Dearth for the excellence of his campaign, and stated that he was not surprised to learn the theatreman had received such recognition for his efforts. Mr. Bearg paid tribute to the work Motion Picture Herald *is doing, and conveyed the official congratulations of the Famous Players organization to Dearth, who won the Quigley January Bronze on "Kid Millions".*

Patrons Given Opportunity To Win Joan's Portrait

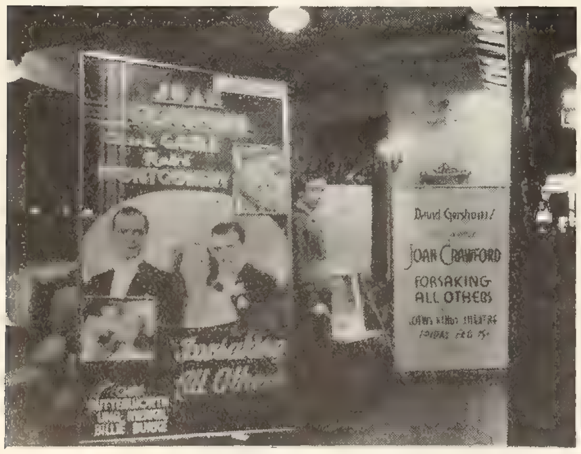
For a neighborhood, subsequent-run, Manager Ed Douglas, Loew's Kings, Brooklyn, N. Y., covered plenty of territory in putting over "Forsaking All Others," which won him the Quigley February Bronze. Numerous were his stunts featuring such as well known local artist working in window of prominent furniture store (see photo) on portrait of Joan Crawford. Slant was tied into lucky contest, finished painting given to customer with winning number.

Classified ad asking for Crawford, Gable and Montgomery impersonators obtained attention and many applicants. Three selected were dressed up and made the busy streets in that section carrying star names on back. Stilt walker helped, as did candle-burning contest in prominent window. Street auto float attracted, and fleet of cabs displayed tire covers.

Gardenias were promoted from neighborhood florist and distributed to first 75 women at first four matinees. Junior Naval Reservists headed street parade to theatre, bearing banners.

Much newspaper publicity was obtained from neighborhood papers and downtown sheets such as full page co-op ads and lesser sizes on tieups made with merchants, including tieup with 30 stores on picture hunt contest. Feature stories and fashion layouts were also promoted.

Laundry stuffers, imprinted napkins and imprinted heart stickers (Valentine's Day just previous to opening) were distributed widely, many windows planted and other sound stuff put over to make up Douglas' well rounded campaign.



Douglas' Artist at Work in Window

Make 1935 Your Award Year

Harris' "Folies" Ball

Milt Harris, publicist Loew's State, Cleveland, Ohio, put on a French costume ball for the midnight opening of "Folies Bergere," patrons in costume admitted free and prizes offered for most correct French outfit. Dancing in foyer followed performance and French sidewalk was erected in lobby to add atmosphere. Papers made much ado about the party.

Make 1935 Your Award Year

Gettier Entertains Kids at First Movie

Nice editorial mention and plenty of reported good-will was garnered by Vogel Gettier, Fox Theatre, Springfield, Mo. in playing host to eleven children from country school who had never witnessed a movie. Story broke dailies with cut of teacher and children attending show.

On "Roberta" Vogel distributed ladies' visiting cards on which were written "Sorry that we missed you when we called. Will be seeing you next week." Cards were signed "Roberta."

Parachute Gag Lands Page One for Knight

What he reports as the most sensational stunt in his prize campaign on "Devil Dogs," at the Fairmont, Fairmont, West Va., and milked for every possible bit of publicity, according to the evidence, was Manager "Fuzzy" Knight's quest for a "girl with iron nerve to make parachute jump."

These were the words that led off the copy in the newspaper display ads, rest of ad detailing the stunt was to be put on as exploitation on picture, all theatre credits included—inquiries directed to Knight. Over 50 women of varying ages made application, one of whom was a grandmother.

Of course the gag was planted with the papers and sheriff's office for the blowoff. Therefore the dailies went to town and boomed the story not only on page one, but even in an indignant(?) editorial of protest. The stunt was featured for a week in advance and everything arranged even to the selection of the jumper. Then day ahead of the opening, with thousands assembled to view it, sheriff refused to allow the jump—and that was that.

Important also was this showman's shrewdness in selling the attraction to women patrons through a tieup with dramatic class of State normal school. Fourteen students made a house-to-house canvass selling the date as a "woman's picture" and data gathered by the canvassers secured credits for them in class. Thus extra woman patronage was promoted that otherwise might not have been forthcoming.

A Junior Aviators' Club was organized, prospective members being requested to answer questions regarding the picture and on general aviation. In conjunction, a model plane contest was put on, with over 100 entries shown in the theatre. Prizes of guest tickets and sweaters were given.

In all, Knight reported over 85 things done, which also included countrywide broadcast on eve of opening from station through p.a. system on marquee, and 15-minute dramatization whereby guest tickets were given to those correctly guessing names of station players taking the various roles of the stars.

Opening day and date with Pittsburgh, Knight put on a Hollywood opening with all the props. Ushers were in marine uniforms, national guardsmen paraded to theatre, gun-salute by marines, and wig-wagging by boy scouts. Airplane towed theatre banner over entire territory, as another of the raft of smart exploitations put over by fast-stepping "Fuzzy."

Knight's "Devil Dogs" Airplane Bally

Lobby Radio Stunt Aids "Gold Diggers"

Getting audience reaction while it is red hot is the latest motif in the Warner Theatres' exploitations, and obtained by the process of inviting patrons to air their views on "Gold Diggers of 1935" over a unique lobby broadcast arranged immediately after the first break on the picture's premiere at the New York Strand.

Hugh Herbert, featured in the picture, was on hand to act as the master of ceremonies and conducted variously selected of the audience to the mike, where they informed listeners-in how good the picture was. The stunt was rounded up by Charley Einfeld in cooperation with local station which used the gag to put on a reported hunt for suitable announcers. These obviously were to be selected from among those doing the act for the picture.

Advance campaign on "Diggers" was started four weeks ahead with giant banners and barricades in prominent spots. Colorful lobby arch also carried plug, as did blowups and special electrical sign. Current lobby is in line with usual Strand flashes, animated centerpiece over box office (see photo) catching many eyes.

Tieups were numerous on soap, wire services telegraph company, florists all contributing streamers, heralds, window cards, etc. Department stores also went for sizeable windows, and co-op ads were obtained from representative merchants.

Make 1935 Your Award Year

Harrison Offers Tickets To Bridge Prize Winners

A swell good-will builder is used by Eddie Harrison at the Capitol in Pittsfield, Mass., in the form of a telegram which is sent to the winner of the ladies first prize at all large bridge parties held in his town. Telegram reads: "It is our pleasure to give you, as an additional prize, two complimentary tickets to the Capitol. We sincerely hope you enjoy the entertainment as much as you did winning the prize. Please present this telegram at ticket window for admittance." Eddie says the wire is generally read at the parties and naturally the theatre and date gets a break, picture also being announced.

Another stunt he works is a lucky number herald tieup with chain grocer. Winning numbers are posted in lobby and full instructions plus theatre credits are carried in heralds distributed at all stores.

Make 1935 Your Award Year

GOLD DIGGERS

Strand Animated "Gold Diggers" Lobby

WIN FEBRUARY PLAQUES

EDWARD DOUGLAS

R. E. "FUZZY" KNIGHT

Above are photo'd the two gents who took down the Quigley February Awards. As announced last week, Manager R. E. ("Fuzzy") Knight, of Warner's Fairmont Theatre, Fairmont, W. Va., was voted the Silver on "Devil Dogs of the Air", and Manager Edward Douglas, of Loew's King's Theatre, Brooklyn, N. Y., the Bronze on "Forsaking All Others". Knight, winner in June,1934, is the first to repeat.

"Y" Ties in with Walsh On "Town's Talking"

R. D. Walsh up at the New Lafayette in Buffalo, N. Y. on "The Whole Town's Talking" placed cards in all Y. M. C. A. branches showing production still of Robinson shouting "I'm a Y. M. C. A. member", with playdates and theatre copy. Department store featured window of dresses with "the whole town's talking about our prices" card which also contained theatre mention.

Merchants came through with cooperative ad page, each advertiser carrying the "Whole World's Talking" slogan in their copy with theatre ad prominently displayed.

Make 1935 Your Award Year

Independent Managers Organize in Philly

With a membership announced as over 30, independent theatre managers in the Philadelphia territory have organized and are holding weekly meetings at their headquarters, 1313 Vine St.

Picture and advertising are discussed and methods of exploitation explained. Committees have been appointed to make contacts for advertising tieups in which all members are invited to participate. Prominent exhibitors and leading industry figures are invited to speak at the weekly meetings. Executives from other lines have also appeared.

The social side is not neglected, according to Manager Larry Ruch, Liberty-Camden, N. J., club publicity director, who states the first get-together dinner was recently held and that similar events are planned.

Officers are: Abe Resnick, president; Jack Litto, vice-president; John Erlich, secretary-treasurer, and Ruch. Managers in the Philadelphia area are invited to join.

Guthrie Ballys "Cimarron" With Model Oil Derrick

Located out in the Oklahoma oil country, Manager Lamar Guthrie, Rogue Theatre No. 3, in Tipton, on "Cimarron" built a model oil derrick for street bally (see photo) which was placed at the intersection of two main thoroughfares. Small motor pulled the pitman arm up and down and iron bar attached to arm caused bell to ring with each revolution.

Though oil derricks of course are no novelty out in Guthrie's country, the model managed to stir up a lot of interest, as did a bannered covered wagon with p. a. system planted on sidewalk in front of the theatre.

NO
CIMARRON

Guthrie's "Cimarron" Oil Derrick Stunt

Botwick Engineers Essay Contest on "Lancers"

Cash prizes were awarded by Harry Botwick, State, Portland, Maine, in connection with a "Bengal Lancer" essay contest put on in tieup with local paper, as follows:

Five subjects were selected for contestants to choose from and runners-up were given round trips to Boston. Schools cooperated by encouraging children and papers gave contest daily breaks.

On "Rumba" local ballroom tied in for a dancing contest, dance hall and Botwick donating Raft loving cups to winners (see photo). Wirephoto of Lombard appeared in papers and trailer was run showing how wirephoto is sent and received.

Make 1935 Your Award Year

High School Broadcasts "Gables" Playlet for Cooper

A. R. Cooper, Prince Edward Theatre, Charlottetown, P. E. I., Canada secured the cooperation of local high school drama class for broadcast of "Anne of Green Gables" playlet with pupils participating. Rehearsals were held in English classes and participants chosen for the broadcast in an elimination contest.

Special front was constructed with gabled roof placed over boxoffice. Roof was green with white clapboarding and title and author's name painted in alternating green and white letters.

Make 1935 Your Award Year

Goldenberg Ties In Kid Radio Broadcast to "Little Men"

Ten days ahead Martin Goldenberg, Karlton Theatre, Philadelphia, Pa., arranged with Uncle Wip of local radio fame to broadcast comments on "Little Men." Saturday morning showing was held for members of Uncle Wip's club with promoted "Little Men" books given to kids.

Marty put on street bally of uniformed boys' band parading to theatre and serenading kids before show opened. Ushers canvassed schools stressing special students' price. Leading department store used ad to plug "Little Men" suit and distributed special star pictures of Dickie Moore.

Make 1935 Your Award Year

Lee Runs Endorsement Ad

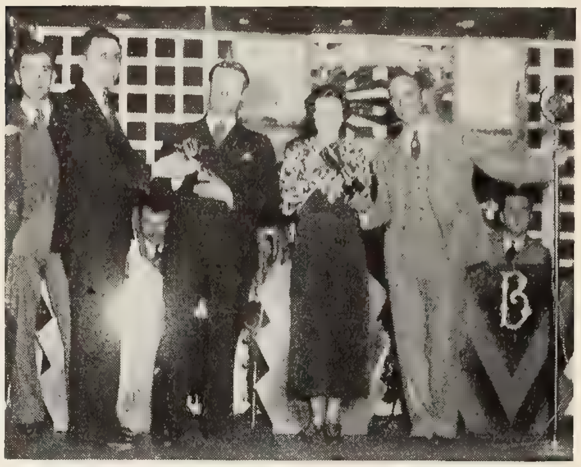
As a result of endorsement letters received from heads of various societies on the special screening of "Sequoia," held at the Babcock Theatre, Bath, N. Y., Harold Lee ran ad in local dailies quoting letters and recommending the picture. Special letters were mailed to Girl and Boy Scouts, Humane Societies, etc., and local libraries were supplied with imprinted rubber bands.

Make 1935 Your Award Year

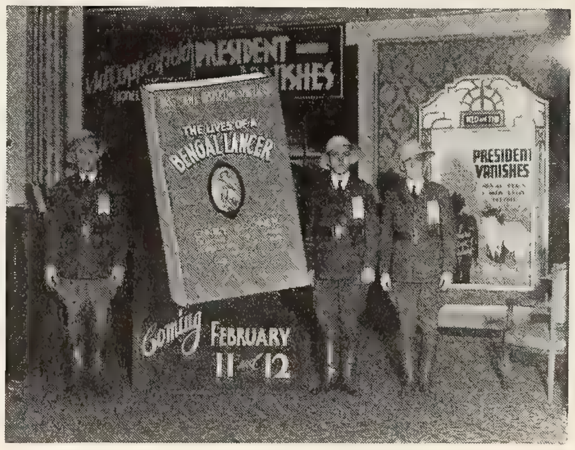
Zinn Engineers "Popeye Carnival" Matinee

Charlie Zinn at the Uptown in Minneapolis, Minn., put on a "Popeye Carnival" for his Saturday morning matinee, contacting all women who had theatre parties for kiddies and informing them of this new performance.

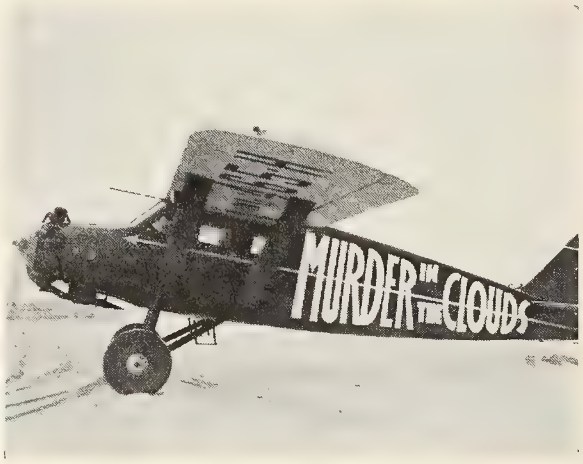
Boy Scout troop assisted in house-to-house canvass securing signatures of housewives who planned to send their children to the Carnival. Ten boys from junior dramatic club at high school came dressed as Popeye and were used in lobby and out front to greet youngsters. Boys from school acted as guards at intersections after school directing traffic, were invited as guests of the theatre and marched in body from school to Carnival.



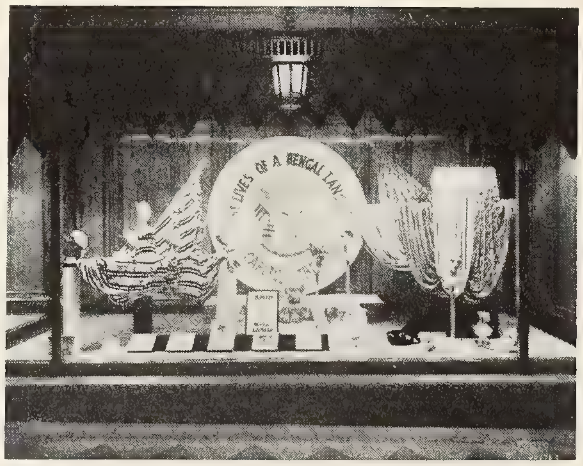
Botwick's "Rumba" Dance Winners



Shaffer's "Lancer" Lobby Display



Jess' "Murder" Air Bally



Black's "Lancer" Silk Window

Ushers Distribute "Lancer" Endorsement Cards for Shaffer

Frank Shaffer's ushers at the Virginia in Harrisonburg, Va. distributed "Lancer" cards with copy as follows: "I am not an eavesdropper, but I cannot help but overhear your comments on pictures, and I believe I know the kind of entertainment you like best." Brief plug on picture followed with message ending, "may I have the pleasure of seating you when you come to see this great production?"

Tire covers were used on taxis and laundry trucks week before and window cards were tacked on sides of barns, warehouses and factories.

Make 1935 Your Award Year

Hynes Co-op. Page Serves As "Flirtation" Contest

Manager Jack Hynes and assistant, Duke Prince, at Shea's and Grand Theatres, Bradford, Penna., promoted a cooperative page ad on "Flirtation Walk" in which each merchant's ad carried an extra word. Tickets were awarded to those correctly assembling scattered words to spell out title and picture plug.

Three days ahead daily carried cuts and instruction on "How to do the Flirtation Walk"; imprinted grocer bags and napkins were distributed and various windows spotted with cutouts of the stars.

Make 1935 Your Award Year

Myers Screens "Sequoia" For Humane Societies

Special screening of "Sequoia" was held by Taylor Myers, Loew's Broad, Columbus, Ohio, for Humane Society, State Game Conservation officials, et al, with story and cut planted in trappers' magazine. Through weekly bulletin Boy and Girl Scouts informed every member of the date. "Sequoia" contest booklets were distributed to all English teachers and announcements placed on bulletin boards.

Make 1935 Your Award Year

Jess Uses Plane to Bally "Murder in the Clouds"

Publicity director Lionel H. Wasson of the Central States Theatres, Des Moines, Ia. forwards picture on airplane bally (see photo) used by manager R. D. Jess at the Strand in Fort Dodge, for "Murder in the Clouds." Plane was flown several days ahead and on opening day with siren wide open to attract attention.

On "Silver Streak" Jess had his art department build replica of the Burlington train which was placed over automobile body and driven round town.

Make 1935 Your Award Year

Store Ties In with Black For "Lancer" Window

J. Harry Black at the Capitol in Calgary, Canada secured the cooperation of department store for silk window display (see photo). Black dressed his ushers in sashes and turbans of material on display in shop.

Imprinted satin badges were used by entire staff and messenger boys. Harry also secured services of Battallion Band who played military selections on stage. Entire new front was constructed with cutout of Cooper covering box office.

Brennan Promotes Prizes For Cooking Classes

A cooking school of no mean proportions is sponsored by E. R. Brennan, Fox Theatre, Marinette, Wis., with classes held every Wednesday afternoon for four weeks. Over 1,000 reported promoted prizes were awarded for best recipes and accompanying photo shows some of the prizes on display in lobby. Gifts and recipes were listed in weekly theatre programs.

As a "comer-oner," Brennan in order to be sure that the youngsters would return to the following week's Saturday matinee, announced that at break of show picture would be taken of exiting kids. Following week the photo with some of the faces circled would be on display in lobby, with those circled receiving tickets to see show.

Make 1935 Your Award Year

L'Esperance Permits School To Hold Exercises at Theatre

Extra good-will was secured by J. D. L'Esperance of the Fox Florence in Los Angeles when he permitted the local junior high school to hold graduating exercises at the theatre.

Recently L'Esperance staged an old tire and junk battery matinee, either one of these admitting a child. Reports have it that the "junk" was sold to a tire dealer and enough money collected to make showing profitable.

Make 1935 Your Award Year

Reilly's Floral Herald

Thomas R. Reilly, acting manager for Fred Reeths during his absence at the Sheboygan Theatre, in Sheboygan, Wis., promoted local florist for one-half the cost of "Gilded Lily" heralds distributed during run of that picture.

Make 1935 Your Award Year

Hodgon Builds Animated "Man of Aran" Display

The accompanying photo shows attractive shadow box lobby display on "Man of Aran" created by Raymond Hodgon, RKO Greenpoint Theatre, Brooklyn, N. Y. Back piece represents rocky cliffs of Aran Island with waves breaking against surface, zinc lined tank nine inches deep and four feet square. Boat was purchased in toy shop and figures made of beaverboard. Wooden shark was weighted down.

Weight on strings was raised and lowered by rotary motor behind set piece, which agitated and caused waves to rock boat. Title letters at top of display were black flitter and copy below in silver, with appropriate stills placed at either side.

Make 1935 Your Award Year

Ableson Mails "Gilded Lily" Fingerprint Letters

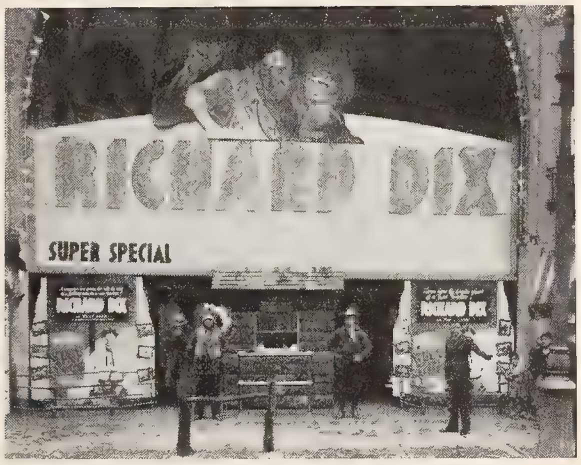
Art Ableson, Roxy Theatre, Glasgow, Mont., covered his mailing list with letters that carried a finger print at the top and copy "as analyzed by a recognized authority your finger print reveals you possess a keen sense and an appreciative disposition towards the art of motion picture production. You like good screen attractions, that's the reason we are taking this opportunity to tell you about Claudette Colbert in "The Gilded Lily," etc., etc.

ANNE OF GREEN GABLES
FOX WEST COAST THEATRES

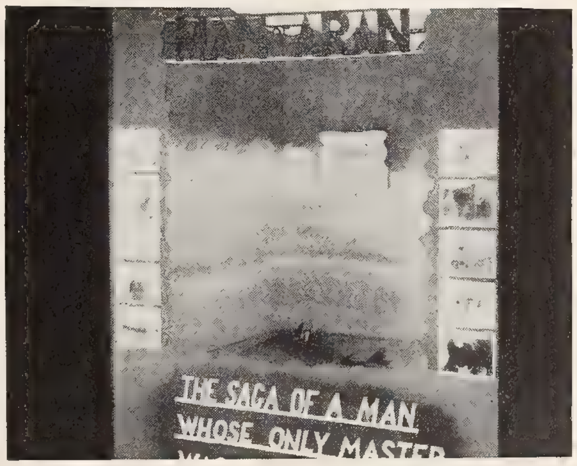
Sugarman's "Gables" Rose Tournament Float

1000 PRIZES GIVEN AWAY
WEDNESDAY FEB 27

Brennan's Cooking School Prizes



Charninsky's "Pecos" Atmospheric Front



Hodgon's "Aran" Animated Display

There is a daily mimeographed paper which is distributed to all homes in Glasgow and for a pass per show, Art is able to run theatre ad and what he calls the "Roxy Puzzle." To first person presenting the correct answer at box-office pair of tickets is given. Art must be digging down into some file, because he runs a new puzzle each day.

Sugarman Plants "Gables" Float in Rose Tournament

A reported first time that any theatre has ever promoted an entry in the yearly Pasadena Rose Parade in California was the stunt engineered by Harry Sugarman, Grauman's Egyptian Theatre in Hollywood, for "Anne of Green Gables." This elaborate, costless rose float (see photo) was designed by Harry, and after it had been displayed in the parade was used as a street bally.

Pictures of float with theatre copy was included in Rose Parade programs and planted in local dailies.

Make 1935 Your Award Year

McBride Puts On "Folies" Straw Hat Contest

Ed McBride, Loew's State, Syracuse, N. Y., tied in with leading men's hat stores for a "Folies Bergere" straw hat contest. Huge hat was displayed in window surrounded by stills with theatre copy and any person whose head size was nearest to Maurice Chevalier's received a new straw lid.

Baker produced large cake in form of straw hat which was displayed in window, persons guessing actual weight received tickets. After contest, cake was cut in small portions and distributed at theatre. Stunt was plugged in all store's ads.

Make 1935 Your Award Year

Keene Plans Special Race

As part of the advance on "Folies Bergere" at Loew's State, Houston, Tex., Colonel Lionel H. Keene, district manager, arranged tieup with local racetrack whereby featured race was a "Maurice Chevalier of Folies Bergere Handicap" with winner receiving trophy and floral horseshoe.

Make 1935 Your Award Year

Purves "Iron Duke" Front

Jack Purves at the Capitol Theatre, Sudbury, Canada, forwards spot of lobby display on "Iron Duke" turned out by his artist, Harry Young. The display, which contained large cutout head of Arliss, measured 11 feet by 10 feet and was carried out in red, white and blue.

Make 1935 Your Award Year

Louie Ballys "Pecos" With Ad for Oxen

Louie Charninsky's latest reported excitements at the Capitol in Dallas, Tex., have to do with "West of the Pecos" whereby Louie advertised for span of oxen for street stunt, which were used to pull old covered wagon with cowboy driver dressed as Dix. Another street bally was cowgirl on white horse.

Special front was constructed (see photo) with box office made of real logs, rail fence around six sheets at sides and hitching post at curb to which oxen were attached. Lobby contained display of Indian pottery, rugs, etc., and loudspeaker plugged western records.

Leather and saddlery store tied in with window displays, three leading stores featuring 10-gallon hats belonging to Louie that had been presented to him by Buck Jones, Tom Mix and Tim McCoy.

HOW ABOUT SPRING BUSINESS?

Gene Curtis Passes Along Some Ideas Put On by Famous Players Canadian for "Spring Festival"

Now that Spring is upon us, campaigns are in the making and in full force to build the grosses on drives of one kind and another. Foremost among these is the "Spring Festival of Certified Entertainment" as projected by General Manager J. J. Fitzgibbons, for Famous Players-Canadian.

Sales Promotion Manager Gene Curtis has worked out a complete manual covering every possible angle of publicity, advertising and exploitation, from which we are extracting various slants that may benefit others so inclined. The drive is now on and will continue until the first week in May.

Some of the Highlights

The angles covered in the Famous Players Manual are as follows: newspaper publicity and advertising, lobby, screen, billing, radio and general exploitation.

Publicity includes interviews, announcements, articles on coming pictures with art layouts, stories of pictures and stars, action photos for the news columns and style stories and art for women's pages. Ads of course should carry special slogans and slugs, and for the latter Curtis has made up a number carrying the "certified entertainment" copy. Small drop-in slugs of seals with the "certified" copy are also stressed, and these slants are to be used in lobby displays.

The Spring drive is made an occasion for general house-cleaning, repainting, etc. The front and lobby should be decorated in a different manner with the usual form of materials changed. New color schemes, shapes and sizes of posters and cutouts are recommended; the entire lobby giving the appearance of having an entirely new dress. The same idea is suggested within the theatre as regards lights, rearrangement of furniture and perhaps different stage decorations and drapes.

Trailers and Billing

Three trailers are detailed in the Curtis manual. The first of ten frames carries the following thought and is run two weeks ahead: "Coming. Spring Festival of Certified Entertainment. New Surprises. New Thrills. Eight Weeks of Outstanding Guaranteed hits. Plan Now to attend every one of our parade of hits."

The second run the week ahead contains 11 frames, to follow with single frames on coming shows, and copy is in this vein: "Spring Festival Starts Next Week. Never before has there been such an abundance of fine pictures. We have picked the best to usher in the new spring season. Spring has always been a season to celebrate and How you can celebrate this spring, etc., etc., etc."

The third trailer, of ten frames, inaugurates the drive, and contains a personal endorsement from the manager with other appropriate seasonal copy, such as: "Signs of Spring—dainty flowers, apple blossoms, new life everywhere and on our screen. Spring Festival of Certified Entertainment."

Ones and threes to cover the opening of roads in rural territory are suggested. These should all carry the drive slogan with the individual picture copy. Window cards, streamer snipes for 24s, and heralds are also recommended.

Radio Discovery Night

Curtis' general radio ideas have been detailed in the series run recently in these pages and many of his slants can be used on the drive. In addition, Gene suggests a discovery night, which is the amateur idea now in general use, and doing well at theatres where it is being featured.

Care is cautioned in selecting applicants. Auditions should be given in advance with piano player, and are to be timed exactly in advance. Guest star may be invited to pep up program, and competent M.C. can be of great help.

The usual gong or other familiar contrivance will serve, and from the list of weekly winners, selected by audience applause, are chosen finalists.

These winners appear in the finals at the end of the Spring Festival, and from the results of this performance, the grand prizes are awarded. If group of theatres put this on, the finals may be held at centrally located house or at some cooperating radio station. Individual theatres may put this on for weekly and grand prizes in the same manner. The stunt is of course to be featured in all advertising.

General Exploitation

A designing contest is being put on by some of the F P Canadian houses on tieup with woman's page editor, wherein hats, dresses, shoes, etc., are designed by entrants. Cinema Hat shops are taking display space showing current star with copy detailing the rules and space left atop star's head for drawing on hat.

Spring Poetry contest is also favored, Curtis suggesting some familiar verses be used and entrants be asked to parallel the lines in clever parody. Omar Khayyam is suggested, using just one of any of the four-line verses.

The voting ballot is another suggestion, used along the lines of others previously publicized. Pictures booked are listed on regular ballots, with patrons asked to mark their choices in numerical order. Space is left for names and addresses, and when the pictures voted for are to be shown, patrons are so notified. Makes a welcome addition to mailing list.

Bookmarks; tieups with bookstores on novels which are picturized for window displays; movie shelf in library containing books which are being made into pictures and book jackets for rental libraries supplied by theatre are also indicated by Curtis as helpful.

Costume party for children with youngsters impersonating various fictionized characters appearing in coming pictures is another slant, as is similar idea for adults. In both instances, small prizes for best costumes should stimulate interest.

Lobby display of "certified" merchandise products could be made to tie in theatre slant. Cooperating merchants might take newspaper space on this along the lines of an industrial exposition or local fair.

Charles Dickens' Immortal David Copperfield
Freddie Bartholomew
David, the boy

Cardos' "Copperfield" Book Display

Some "Copperfield" Stunts From Various Spots

An attractive lobby display for "David Copperfield" was constructed by Manager Spyros Cardos and Thornton Sargent, publicist, at Loew's State, Los Angeles, with oversized book containing photos of characters and copy (see photo), leaves of which were turned by girl in costume. Miniature telegrams were distributed by Postal and Davy blotters given to school children.

Out in Terre Haute, Indiana, H. J. Arnold at the Indiana Theatre promoted truck which carried giant book with title, cast, etc.

Truck toured school districts where pictures were taken of children examining book and later used in ads.

Bill Shell, Ambridge Theatre, Ambridge, Pa., put on the essay contest with school heads cooperating. Passes were given to winners in each school and the study guides distributed to all teachers. Prevue was held for teachers, ministers and other notables.

Make 1935 Your Award Year

Morrison Promotes Baker For Ad on "Bright Eyes"

Mel Morrison, Strand Theatre, Dover, N. H., promoted ad from baker with large Shirley Temple "Bright Eyes" cut and copy on starlet's beauty secret—lots of bread at all meals. Cooking expert for local daily wrote editorial on children's meals, giving recipes of some of Shirley's favorite dishes and using star cut in story. First five hundred children attending show were given Shirley Temple "story of my life" books.

Make 1935 Your Award Year

Radio City Music Hall

STRIKING WINDOW. Arranged by Hazel Flynn and Jim MacFarland in leading Liggett drug store window for Radio City Music Hall "Roberta" date.

'DON'T HEAR MACHINE GUN IN IDAHO'

—HERMAN J. BROWN, INLAND AMUSEMENT CO., NAMPA, IDAHO

THERE SEEM TO BE SOME OTHER VIEWS

A few weeks back, in these pages, Fred Hinds, who operates the Strand in Whitewater, Wis., wrote us a piece in which he stated there were no small towns as concern picture grosses, that a hit was a hit any place, and vice versa.

Some of our other readers think otherwise to varying extents, and on this page we are pleased to publish the remarks of Herman J. Brown, Frank C. Goldquist and Joe Hewitt. More to come. —*A-MIKE*

MAINTAINS THERE IS A VAST DIFFERENCE

Dear Mike:

. . . I am answering your inquiry for fear that producers will be confirmed in a very serious mistake, if this argument goes by default.

Mr. Hinds says he has operated in cities from 3,100 to 600,000 in ten years. I have operated in cities of from 200 to one million and a half. I have been in London, Toronto, Mexico City, Los Angeles, San Francisco, Seattle, in the show business for 29 years. I have played every city and village in states like Missouri, California, all of Western Canada. I have played on the borders of Alaska, operated in coal, farming, lumber, shipping regions, government forts, towns, state capitals, irrigation towns, and I say that there is a vast difference in small towns and large cities—that there is a vast difference in a city like New York, which gave "Uncle Tom's Cabin" the record low at the Rialto, and any small town in the west where the picture was a mighty grosser.

Any picture that is a record of a universally read classic, or that strikes a few deep simple human chords and does it well, will succeed anywhere — in Budapest, in Rome and my town Nampa.

Mr. Hinds says westerns don't break records. "Cimmaron" holds the straight attendance record in this town. Plenty of good westerns outgrossed "Mighty Barnum." Now let a man in a town 50 miles from New York say that he can get as much with Ken Maynard as with "The Merry Widow" and spend less putting it over. He can't. The manager of the New York Paramount would think me insane if I told him that Buck Jones would outgross "One Night of Love," but it does here, and with less effort and advertising.

Hinds names such classics as "Wiggs," "Green Gables," "Monte Cristo," "Copperfield"—and pictures with heart appeal that is universal viz a child star, Temple—also those with a deep American human interest, such as Rogers, and that's all, except "Barretts of Wimpole Street," which was outgrossed here by "Baboona," a flop in many eastern cities.

It would be incredible to expect a dry farmer who perhaps has never seen a city of 100,000, never heard of the "Barretts," to go wild over the title. If he comes, he comes for the cast, and if the cast is vulnerable you have a flop.

Crook pictures I will bet are hot stuff on the east side of New York, and the south side of Chicago. They are poison here. Why? Because they hear machine guns; we don't. "Rothschild" mopped up on Broadway for easily understandable reasons—the presence of a great Jewish population, the presence of a big cultured following for Arliss whom they knew from the stage, the presence of a great educated public interest in "Rothschild." Here it did not do a good average. Why? This was K. K. K. territory when that thing was in flower.

It figures Arliss spells highbrow; it doesn't like costumes or foreign stuff and the photos showed that was what it was. The more you advertise a picture like that the less you do. I advertised it; signed personal praise endorsements of it, but it was not what they wanted.

Those who were cultured, those who were well read, came. They praised a fine picture, but they were not enough.

. . . Producers to make great grosses must strike chords that are simple, deep, human, universal. That can seldom be done, and in production as any one of these virtues are neglected the gross will fall.

Let me give examples: A picture, if we can imgine one, of sophicates on the Lido, called "The Orchid," talks a language and has values that are Greek to an irrigation farmer. It is a specialized picture. With Garbo as a star, it may gross $90,000 at the Capitol and not do average here. Why should it? How in blazes can it? A picture like "Henry the Eighth," which gently kids even bloody murder, must appear to local folk like a confused blurr, about unreal people—names out of books, but not real people like Davies the hardware man next door.

But a picture that mirrors some deep trait, some universal longing, a picture that preferably has a touch of pathos, which is more important than comedy—women are weak on comedy, except sex badinage—a picture preferably melodramatic, that mirrors the terrible struggle against odds, the fullfilment of love that looked unattainable, the conquest of evil by fate, such a picture can gross millions. I will predict a giant gross for Anthony Adverse, and I warn Warners to get a director who can infuse some of the mystical values in it.

Properly produced, it will outgross all other picturees, should be run in two installments at one dollar each, each two hours and a half long, one one week the other the next, or, one opening one day, and the second a couple of days later in another theatre, and from that continuing to run side by side. If they do that they will net seven million dollars on all runs, perhaps ten millions, in net profit to themselves. If they take this tip, don't forget the small town man who made it.—Herman J. Brown, Inland Amusement Co., Nampa, Idaho.

FINDS HINDS IS RIGHT —WITH ONE EXCEPTION

Dear Mike:

Regarding the article by Fred Hinds covering the showing of all classes of pictures in "small towns," I think Hinds is entirely right. He has covered the subject very thoroughly.

I would like to make this one exception, however. It has been only in the last year and a half or two years that all classes of pictures have been acceptable to the small town theatres. This was brought about by the atmosphere of sophistication that pervaded so many of the releases. But happily, this has been largely eliminated, the producers have come down to earth and the result is a good, wholesome product that has benefited everybody.

It used to be we were afraid of the so-called "costume picture." For some reason there was a foolish prejudice among the people against these, but even this has vanished and in many cases we find this type of picture going over better than the more modern kind.

We have played practically all of the pictures listed by Mr. Hinds in his story and did very well with them. We played every one of the "Six Best" as listed in the HERALD of February 23rd and every one clicked.

Thank you for the opportunity of reading this article by Fred Hinds and for being allowed to comment on it.—Frank C. Goldquist, Manager, Web Theatre, Savanna, Ill.

ONLY CERTAIN HITS CLICK UNIVERSALLY

Dear Mike:

I will express myself briefly on the matter of Fred Hinds' article and in doing so I cannot agree with Fred on the score that if a picture "hits" in the larger cities it will click in the towns of 10,000 and under. . . . If Fred's argument holds true how about the following pictures which if I am correctly informed made the grade in a big way in the larger cities but with little exception were absolutely "flops" with us in the sticks . . . "Cavalcade"—"Cleopatra"—"One Night of Love"—"British Agent"—"DuBarry"—"Barretts of Wimpole Street."

The reason I attribute the socalled "high-hat" pictures a success in the larger spots is that they have a very large number from the intelligentsia to draw from (including those from nearby smaller spots who will make special trips to first-runs despite the fact they know it will play their town sooner or later). . . .

In conclusion I agree that certain smash-hits will click in all spots, but I cannot agree to this with pictures of the sophisticated type because the small towns don't have enough of the socalled literary or "high-hat" clientele to draw from . . .—Joe Hewitt, Lincoln Theatre, Robinson, Ill.

• personalities

J. J. ROSENFIELD
has been named city manager of the Evergreen Theatres in Spokane, Wash.

▽

WALTER ROSE
formerly at the Broadway in Springfield, Mass., is now at the Paramount in North Adams, Mass., succeeding HERMAN BAMBERGER, who is at the Paramount in Springfield.

▽

CLIFF BOYD
of the Albee is now managing the Shubert, Cincinnati, Ohio, and HENRY SHURE takes his place at the Albee.

▽

GEORGE PLANCK
may now be found at the Paramount in Cleveland, Ohio.

▽

DAVE CANTOR
is opening the old Bijou in Aberdeen, Wash.

▽

CARL RINDCEN
shifts from the Elmwood in Buffalo, N. Y., to the Kensington.

▽

LEONARD SOWAR
is opening the Uptown in Muncie, Ind.

▽

JOHNNY SANDERS
former manager of the Pueblo, Pueblo, Colo., has been transferred to manage the Kiva, Lincoln, Neb.

▽

LEW WASSERMAN
is in charge of advertising and managing the Circle Theatre, Cleveland, Ohio.

▽

PAUL KREPS
former manager of the Center in Detroit, has opened the Hi-Lo Inn in Highland Park.

▽

MILTON KORACH
is managing the Lexington Theatre, Cleveland, Ohio.

▽

JOSEPH ALEXANDER
is transferred from the Capitol in Cincinnati, Ohio, to the Palace, with C. W. VALENTINE, former assistant, going into the Capitol.

▽

CHARLES D. ARMENTROUT
has been named manager of the Strand in Mason City, Ia.

▽

J. W. HART
is now managing the Bijou Theatre in Waverly, Ill.

▽

C. F. GOODMAN
is the new skipper of the Opera House Theatre, recently opened in Lenora, Kan.

▽

E. H. DANIELSON
is managing the recently remodeled Dream Theatre, Russell, Kan.

▽

W. E. O'BRIEN
is the new manager of the Valencia Theatre at Macon, Mo.

▽

A. C. WOOTEN
is at the State Theatre, Larned, Kan., recently installed new RCA sound equipment.

SANDRA PATRICA SMITH, daughter of Mr. and Mrs. Lou Smith "released" March 17th, weight nine pounds. Daddy manages the New Elton Theatre in Brooklyn and, master showman that he is, sees that his stellar attraction arrives on St. Patrick's Day.

NEW ASSISTANT MANAGER MEMBERS

CALVIN BALL,
Paramount, Charlottesville, Va.
CHARLES BURCH,
Mu Wa Tu, Coshocton, Ohio.
J. S. CAVIES,
Boyd, Chester, Pa.
LEE EDWARD CHURCHIN,
Coney Island, Brooklyn, N. Y.
VERNON B. CLINTON,
Capitol, Glendale, Cal.
J. W. DIEDENHOFEN, JR.,
Upton, Milwaukee, Wis.
B. EDELSTEIN,
Goodwin, Newark, N. J.
WALTER ESTRUP,
Parthenon, Hammond, Ind.
GEORGE H. EWART,
Piedmont, Oakland, Cal.
GEORGE FRASER,
Uptown, Cleveland, Ohio.
IRVING M. GINSBERG,
Burland, Bronx, N. Y.
JACK GOLLADAY,
Auditorium, Marshall, Mo.
J. S. GRILL,
Benson, Brooklyn, N. Y.
JOE HORNREICH,
Kinema, Brooklyn, N. Y.
WALTER E. JANCKE,
West, Trinidad, Colo.
JOHN C. MAKEMSON,
Holland, Bellefontaine, Ohio.
MARTIN NADELMAN,
Times Square, New York City.
JAMES J. O'NEIL,
Capitol, Arlington, Mass.
LOWELL PARMENTIER,
Bay, Green Bay, Wis.
IRVING PEARLMAN,
American, Chicago, Ill.

DWIGHT VAN METER
formerly at the Aldine, Wilmington, Del., is now at the Astor, Reading, Pa.

▽

DAN REDDEN
formerly assistant manager, has been promoted to manage the Music Hall, Seattle, Wash., replacing JAMES CLEMMER.

▽

FRANCIS DEERING
has been transferred from the State in Memphis, Tenn., to the State in Houston, Tex.

▽

E. W. SOKILOWSKY
succeeds A. MENARD as manager of the Rialto in New Britain, Conn., with the latter going to the Colonial in Utica, N. Y.

▽

GEORGE HOOVER
has been transferred from Manchester, Conn., to the Capitol in Springfield, with JOHN HESSE going into the Roger Sherman in New Haven, and HAROLD MEYERSON to Loew's in Hartford.

▽

JIM AYRES
will manage the Sierra, to be opened shortly in Susanville, Cal.

▽

H. E. ZIEBAK
has been made manager of the National Theatre, Chico, Cal.

▽

PHILIP A. FREASE
will open the Albany Theatre, at Albany, Cal.

▽

L. P. CLARK
has succeeded WALTER KOFELDT, resigned, as manager of the Criterion, Santa Monica, Cal.

▽

DAVID E. SUGARMAN
has left the Embassy in New Britain, Conn., to manage the Colonial, Hartford.

▽

GEORGE PLANCK
is now at the Paramount in Marietta, Ohio.

▽

ROBERT MOMM
manager of Warners' Sherman, at Chillicothe, Ohio, has been transferred to the Ohio, in Sidney, Ohio.

▽

J. W. HOUGH
now managing the Palace Theatre at W. Asheville, N. C.

▽

H. F. DONALDSON
is at the helm of the Cactus Theatre, San Angelo, Tex.

▽

A. F. SMITH & C. PARISH
recently assumed management of the Pella Theatre, Pella, Ia.

▽

F. C. LAWRENCE
is at the helm of the Luray Theatre, Luray, Kan.

▽

FLOYD MAXWELL
has been appointed manager of the RKO Orpheum in Denver, Colo.

▽

JAMES Q. CLEMMER
is now managing the Music Box and Blue Mouse Theatres, in Seattle, Wash.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Trooper, The	Kermit Maynard-Barbara Worth	Nov. 15		
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1,'35	57	Mar. 9,'35
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13,'35	*58	Mar. 16,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard	July 1,'35		
Red Blood of Courage	Kermit Maynard	Apr. 20,'35		
Sandy of the Mounted	Kermit Maynard	Sept. 12,'35		
Timber War	Kermit Maynard	May 27,'35		
Trails of the Wild	Kermit Maynard	Aug. 6,'35		

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Curtain Falls, The (A)	Henrietta Crosman	Oct. 1	67	Oct. 6
Green Eyes (G)	Charles Starrett-Shirley Grey	June 15	67	Dec. 8
Sons of Steel	C. Starrett - Polly Ann Young	Dec. 15		
World Accuses, The	Dickie Moore - Russell Hopton -	Nov. 12	63	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey			
Girl Who Came Back				
Happiness C.O.D.				
Shot in the Dark, A	Charles Starrett-Marion Shilling	Feb. 15,'35	68	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Law (A)	John Mack Brown-Sally Blane	Oct. 25	61	Dec. 1
Behind the Evidence (G)	Norman Foster-Sheila Mannors	Jan. 20,'35	57	Feb. 2,'35
Best Man Wins, The (G)	Tim McCoy-Shirley Grey	July 20	57	Dec. 20
Beyond the Law (G)	J. Holt-Florence Rice-E. Lowe	Jan. 5,'35	68	Jan. 5,'35
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec. 27	*105	Nov. 10
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb. 10,'35	75	Feb. 23,'35
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28,'35	*65	Mar. 9,'35
Fugitive Lady (G)	Neil Hamilton-Florence Rice	Oct. 25	68	Mar. 16,'35
(See "In the Cutting Room," Oct. 20.)				
Girl in Danger (A)	Ralph Bellamy-Shirley Grey	Aug. 29	61	Dec. 1
I'll Fix It	Jack Holt-Mona Barrie	Oct. 15	69	Nov. 17
In Spite of Danger	Marian Marsh-Wallace Ford	Mar. 8,'35		
(See "Devil's Cargo" "In the Cutting Room," Jan. 26,'35.)				
Jealousy (G)	Nancy Carroll-Donald Cook	Nov. 20	60	Dec. 15
Lady by Choice (G)	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15	*85	Oct. 6
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58	
Let's Live Tonight	Lilian Harvey-Tullio Carminati	Mar. 1,'35		
(See "Once A Gentleman" "In the Cutting Room," Dec. 29.)				
Man's Game, A (G)	Tim McCoy-Evelyn Knapp	June 21	58	Oct. 20
Men of the Night (G)	Bruce Cabot-Judith Allen	Nov. 26	58	Dec. 8
Mills of the Gods (G)	May Robson - Victor Jory - Fay Wray	Dec. 15	67	Jan. 19,'35
Prescott Kid	Tim McCoy-Sheila Mannors	Nov. 8	56	
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18,'35		
(See "Alias John Law" "In the Cutting Room," Dec. 8.)				
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57	Mar. 9,'35
That's Gratitude (A)	Frank Craven-Sheila Mannors	Oct. 6	64	Nov. 17
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Westerner, The	Tim McCoy-Marian Shilling	Dec. 10		
White Lies (A)	Victor Jory-Fay Wray	Nov. 27	74	Jan. 5,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	*93	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Fury	Ralph Bellamy-Tala Birell	Apr. 30,'35		
Black Room Mystery	Boris Karloff			
Call to Arms	Willard Mack-Ben Lyon-Shiela Mannors-Wera Engels			
(See "In the Cutting Room," Nov. 3.)				
China Roars				
Depths Below				
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Feather in Her Hat, A				
Fighting Shadows	Tim McCoy-Geneva Mitchell	Apr. 18,'35		
Frisco Fury	Jack Holt			
Georgiana	Ann Sothern			
Girl Friend, The	Lupe Velez-Jack Haley			
Grand Exit				
Hot News	Richard Cromwell-Billie Seward	Apr. 25,'35		
If You Could Only Cook	Claudette Colbert			
I'll Love You Always	Nancy Carroll-George Murphy	Mar. 20,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Jim Burke's Boy	Florence Rice-Jack Holt			
Lady Beware				
On Wings of Song	Grace Moore - Leo Carrillo - Robert Allen	Apr. 27,'35		
Party Wire	Jean Arthur-Victor Jory			
Range Raiders	Tim McCoy-Billie Seward			
Stranger in His House	Jack Holt-Mona Barrie	Mar. 29,'35		
(See "Gimpy" "In the Cutting Room," Mar. 2,'35.)				
Sure Fire	Gene Raymond-Ann Sothern			
Swell Head	Wallace Ford-Barbara Kent	Apr. 8,'35		

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Light 5029	Leni Riefenstahl	Oct. 15	90	
Cranquebille 5038		Dec. 15		
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60	
Kocha, Lubi Szanule 5041	(Polish)	Nov. 1	72	
L'Agonie des Aigles (A) 5032	Pierre Renoir	Dec. 1	80	Dec. 8
Man Who Changed His Name, The (A) 5036	Lyn Harding		65	Oct. 27
Marie 5043	Annabella	Jan. 1,'35	67	
Old Bill 5038	Anatole France story	Feb. 10,'35	70	
Viennese Love Song	Maria Jeritza	Feb. 15,'35	72	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille	Y. Printemps-Pierre Fresnay	Apr. 15,'35		
World in Revolt	Graham McNamee	Mar. 1,'35		

FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convention Girl	Rose Hobart		Oct. 31		
Flirtation	Jeannette Loff-Ben Alexander		Nov. 9		
Hei Tiki (G)	(All Native Cast)	Principal	Feb. 1,'35	86	Feb. 9,'35
Little Damozel	Anna Neagle		Dec. 1		
Return of Chandu	Maria Alba-Bela Lugosi	Principal	Oct. 4		
Sunset Range (G)	Hoot Gibson-Mary Doran		May 1,'35	55	Mar. 9,'35
White Heat	Virginia Cherrill				Oct. 1

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babbitt (G) 869	Aline MacMahon-Guy Kibbee	Dec. 8	*75	Nov. 17
Flirtation Walk (G) 752	Dick Powell - Ruby Keeler-Pat O'Brien	Dec. 1	97	Nov. 10
Gentlemen Are Born (G) 872	Franchot Tone-Jean Muir	Nov. 17	*75	Oct. 20
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95	
Happiness Ahead (G) 854	Dick Powell-J. Hutchinson	Oct. 27	86	Sept. 22
I Sell Anything (G) 873	Pat O'Brien - Ann Dvorak - C. Dodd	Oct. 20	70	Oct. 20
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar. 2,'35	80	Mar. 16,'35
(See "In the Cutting Room," Dec. 8.)				
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan. 12,'35	62	Nov. 24
Murder in the Clouds (G) 877	Lyle Talbot-Ann Dvorak	Dec. 15	61	Jan. 5,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb. 2,'35	66	Mar. 9,'35
Six Day Bike Rider (G) 864	Joe E. Brown-Maxine Doyle	Oct. 20	69	Nov. 10
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	61	Mar. 9,'35
Woman in Red, The 863	B. Stanwyck-Gene Raymond	Feb. 16,'35	68	
(See "Northshore" "In the Cutting Room," Dec. 8.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike	Joe E. Brown			
Black Fury	Paul Muni-Karen Morley	May 4,'35	97	
(See "In the Cutting Room," Jan. 19,'35.)				
Captain Blood	Robert Donat-Jean Muir			
Case of the Curious Bride 879	Warren William	Apr. 13,'35		
Go Into Your Dance 853	Al Jolson-Ruby Keeler	Apr. 20,'35		
(See "In the Cutting Room," Jan. 19,'35.)				
In Caliente 856	Dolores Del Rio-Pat O'Brien	May 25,'35		
(See "In the Cutting Room," Feb. 2,'35.)				
Mary Jane's Pa 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35		
(See "Wanderlust" "In the Cutting Room," Mar. 2,'35.)				
Napoleon	Edw. G. Robinson-Bette Davis			
Oil for the Lamps of China 867	J. Hutchinson-Pat O'Brien			
Singer of Naples	Enrico Caruso, Jr.			
Traveling Saleslady 870	Joan Blondell	Apr. 6,'35		
(See "In the Cutting Room," Mar. 2,'35.)				

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb. 8,'35	72	Jan. 26,'35
Bachelor of Arts 520	Tom Brown-Anita Louise	Nov. 23	74	
(See "In the Cutting Room," Nov. 3.)				
Bright Eyes (G) 524	Shirley Temple-James Dunn	Dec. 28	83	Dec. 15
Charlie Chan in Paris (G) 526	Warner Oland	Feb. 1,'35	*70	Jan. 5,'35
County Chairman, The (G) 525	Will Rogers	Jan. 11,'35	78	Dec. 29
Dude Ranger, The (G) 507	George O'Brien	Sept. 21	65	Sept. 22
Elinor Norton (A) 510	Claire Trevor - Norman Foster - Hugh Williams-G. Roland	Nov. 2	72	Oct. 27
First World War, The (A) 519		Nov. 23	78	Nov. 17
Gambling (A) 512	George M. Cohan	Nov. 3	80	Dec. 11
George White's 1935 Scandals 534	Alice Faye-James Dunn	Mar. 8,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Great Hotel Murder (G) 522	Edmund Lowe-Victor McLaglen	Mar. 1,'35	70	Feb. 23,'35
Helldorado (G) 522	Richard Arlen-Madge Evans	Dec. 21	74	Dec. 15
Hell in the Heavens (A) 517	Warner Baxter-C. Montenegro	Nov. 9	80	Nov. 3
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	80	Feb. 16,'35
Lottery Lover (G) 523	"Pat" Paterson-Lew Ayres	Jan. 4,'35	82	Feb. 9,'35
Love Time (G) 506	"Pat" Paterson-Nils Asther	Sept. 21	73	Nov. 24
Marie Galante (A) 511	Spencer Tracy-Ketti Gallian	Oct. 26	88	Nov. 24
Music in the Air (G) 513	Gloria Swanson - John Boles - Douglass Montgomery	Dec. 7	81	Dec. 22
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan. 18,'35	69	Jan. 26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	90	Feb. 9,'35
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	70	Sept. 8
Pursued (A) 502	Rosemary Ames-Victor Jory	Aug. 24	68	Nov. 24
365 Nights in Hollywood (G) 514	Alice Faye-James Dunn	Oct. 12	74	Nov. 17
Under Pressure 521	Edmund Lowe-Victor McLaglen	Jan. 25,'35	*65	Jan. 19,'35
(Reviewed under the title "Man Lock")				
When a Man's a Man (G) 527	George O'Brien	Feb. 15,'35	68	Mar. 2,'35
White Parade, The (G) 518	John Boles-Loretta Young	Nov. 16	83	Oct. 27

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dante's Inferno	Claire Trevor-Alice Faye			
(See "In the Cutting Room," Mar. 2,'35.)				
Doubting Thomas	Will Rogers			
It's a Small World 536	Spencer Tracy-Wendy Barrie			
(See "In the Cutting Room," Mar. 16,'35.)				
Kiss and Wake Up	Edmund Lowe-Claire Trevor			
Life Begins at 40 533	Will Rogers	Mar. 22,'35	79	
(See "In the Cutting Room," Jan. 26,'35.)				
Man Proposes	James Dunn-Mae Clarke			
Our Little Girl	Shirley Temple			
Redheads on Parade 536	J. Boles-Claire Trevor-Alice Fay			
Secret Lives	Gilbert Roland-Mona Barrie			
Spring Tonic 535	Lew Ayres-Claire Trevor	Mar. 15,'35		
(See "Man Eating Tiger" "In the Cutting Room," Mar. 9,'35.)				
$10 Raise 537	Edward Everett Horton	Apr. 5,'35		
(See "In the Cutting Room," Mar. 9,'35.)				
Under the Pampas Moon	Warner Baxter-Ketti Gallian	June 7,'35		

(THE RELEASE CHART--CONT'D)

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chu Chin Chow (G) 3401	Anna May Wong-George Robey	Oct. 15	95	Sept. 29
Dictator, The (A)	Clive Brook	Apr. 1,'35	95	Feb. 16,'35
Evensong (A) 3406	Evelyn Laye	Dec. 15	82	Nov. 8
Evergreen (A) 3405	Jessie Matthews-Sonnie Hale	Dec. 31	98	June 23
Iron Duke, The (G) 3407	George Arliss	Jan. '35	90	Dec. 22
Jack Ahoy (G) 3404	Jack Hulbert	Feb. 8,'35	70	Feb. 16,'35
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov. 18	88	Oct. 29
Lover Divine	Marta Eggerth	Mar. 30,'35		Oct. 13
(Reviewed under the title "Unfinished Symphony")				
Man Who Knew Too Much, The (G)	Peter Lorre-Nova Pilbeam	Apr. 15,'35	80	Dec. 29
Man of Aran (A)	Robert Flaherty	Dec.	77	Oct. 27
My Heart Is Calling (G)	Jan Kiepura	May 1,'35	90	Feb. 2,'35
My Song for You	Jan Kiepura	June 1,'35		Nov. 10
Power (A) 3402	Conrad Veidt-Benita Hume	Nov. 1	103	Oct. 13
Princess Charming 3408	Evelyn Laye-Henry Wilcoxon	Jan. '35	81	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Walks, The	John Miljan-June Collyer	Dec. 1		
One in a Million (G)	Dorothy Wilson-C. Starrett	Sept. 15	66	Nov. 24
Port of Lost Dreams (G)	Wm. Boyd-Lola Lane	Oct. 15	68	Nov. 24
Public Opinion	Lois Wilson-Shirley Grey	Mar. 15,'35	66	
Symphony for Living	Evelyn Brent-Al Shean	Jan. 20,'35	75	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance				
Room and Board				

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct. 8	70	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec. 14	72	May 10
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct. 2	71	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dizzy Dames	M. Rambeau-Florine McKinney			
I'll Bet You				
Old Homestead, The	Mary Carlisle-Lawrence Gray			
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Mar. 22,'35	73	Mar. 9,'35
Sweepstake Annie (G)	Marian Nixon-Tom Brown		81	Feb. 23,'35
Without Children 1008	M. Churchill-Bruce Cabot			

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Murder	Donald Cook-Irene Hervey			
(See "Thunder in the Streets" "In the Cutting Room," Mar. 9,'35.)				
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight	(New York) Dec. 15	65	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10,'35	*63	Dec. 1
She Had to Choose (G) 504	Larry "Buster" Crabbe - Isabel Jewell - Sally Blane	Sept. 14	65	Aug. 11

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mutiny Ahead	Neil Hamilton-Kathleen Burke			
(See "In the Cutting Room," Jan. 26,'35.)				

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct. 1	67	Oct. 6
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov. 15	63	Nov. 24
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec. 14	72	Dec. 22
Lost Jungle, The	Clyde Beatty	June 13	68	
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov. 20	70	Dec. 15
Young and Beautiful (A)	William Haines-Judith Allen	Sept. 2	68	Sept. 8

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Green Lights	Norman Foster-Judith Allen	Mar. 11,'35		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb. 22,'35	73	Feb. 16,'35
Babes in Toyland (G)	Laurel and Hardy-C. Henry	Nov. 30	79	Nov. 24
Barretts of Wimpole Street (A)	Norma Shearer-Charles Laughton-Fredric March	Sept. 21	111	Aug. 4
Band Plays On, The (G)	Robt. Young-Betty Furness	Dec. 21	85	Dec. 29
Biography of a Bachelor Girl (A)	R. Montgomery-Ann Harding	Jan. 4,'35	84	Dec. 29
Casino Murder Case	Paul Lukas	Mar. 15,'35	84	
(See "In the Cutting Room," Feb. 16,'35.)				
Chained (A)	Joan Crawford-Clark Gable	Aug. 31	*74	Sept. 1
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Jan. 18,'35	133	Jan. 19,'35
Death on the Diamond (G)	Robert Young-Madge Evans	Sept. 14	72	Sept. 29
Evelyn Prentice (A)	William Powell-Myrna Loy	Nov. 9	80	Nov. 3
Forsaking All Others (A)	Joan Crawford - Clark Gable - Robert Montgomery	Dec. 28	84	Dec. 8
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec. 14	82	Nov. 17
Have a Heart (G)	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	Oct. 27
Merry Widow, The (A)	Maurice Chevalier-J. MacDonald	Nov. 2	100	Sept. 8
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan. 11,'35	82	Dec. 29
Painted Veil, The (A)	Greta Garbo-Herbert Marshall-George Brent	Nov. 23	86	Nov. 10
Sequoia (G)	Jean Parker-Russell Hardie	Feb. 1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb. 15,'35	75	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan. 25,'35	68	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")				
Student Tour (G)	Charles Butterworth-J. Durante	Oct. 5	87	Nov. 10
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8,'35	69	Mar. 2,'35
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1,'35	77	Feb. 23,'35
What Every Woman Knows (G)	Helen Hayes-Brian Aherne	Oct. 19	92	Oct. 13
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec. 7	74	Dec. 1
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb. 8,'35	70	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion	May Robson-Madge Evans			
Baby Face Harrington	Charles Butterworth	Apr. 19,'35		
(See "Public Enemy No. 2" "In the Cutting Room," Mar. 2,'35.)				
China Seas	Wallace Beery-Clark Gable			
Flame Within, The	Ann Harding-Herbert Marshall			
Garden of Allah, The	Joan Crawford			
Mark of the Vampire	L. Barrymore-Bela Lugosi	Apr. 5,'35		
(See "In the Cutting Room," Mar. 16,'35.)				
Mutiny on the Bounty	Clark Gable-Charles Laughton-Robert Montgomery			
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29,'35	106	Mar. 2,'35
No More Ladies	Joan Crawford			
One New York Night	Franchot Tone-Una Merkel	Apr. 26,'35		
(See "Mystery In Room 309" "In the Cutting Room," Mar. 16,'35.)				
Reckless	Jean Harlow-Wm. Powell	Apr. 19,'35		
(See "In the Cutting Room," Feb. 16,'35.)				
Typee	Mala, Lotus Long			
Vagabond Lady	Robert Young-Evelyn Venable			
(See "In the Cutting Room," Mar. 16,'35.)				
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22,'35	*88	Mar. 16,'25

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flirting With Danger (G) 3023	Robert Armstrong-Marion Burns	Dec. 1	70	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov. 17	65	Nov. 10
Happy Landing (G) 3029	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov. 22	54	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov. 15	64	Oct. 27
Man from Utah, The 2044	John Wayne	May 15	55	
Million Dollar Baby (G)	Arline Judge - Ray Walker - Jimmy Fay	Jan. 15,'35	65	Dec. 29
Monte Carlo Nights (A) 2024	Mary Brian-John Darrow	May 20	62	
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan. 25,'35	68	Jan. 19,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec. 5	52	Dec. 15
Redhead (A) 3012	Bruce Cabot-Grace Bradley	Nov. 1	76	Sept. 22
Sing Sing Nights (A)	Conway Tearle-Mary Doran	Dec. 15	60	Feb. 2,'35
Star Packer, The 2041	John Wayne-Verna Hillie	July 30	54	
Successful Failure, A (G) 3024	Wm. Collier, St. - Lucille Gleason	Oct. 15	62	Oct. 8
Texas Terror	John Wayne	Feb. 1,'35	51	
Tomorrow's Youth 3021	Dickie Moore - Martha Sleeper - John Miljan-Gloria Shea	Sept. 15	63	
Trail Beyond, The (G) 3031	John Wayne-Verna Hillie	Oct. 22	55	Sept. 22
Women Must Dress (G)	Minna Gombell-Gavin Gordon	Feb. 1,'35	77	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd				
Dawn Rider, The	John Wayne			
Desert Trail	John Wayne-Mary Kornman	Apr. 22,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Great God Gold (A)	Sidney Blackmer-Gloria Shea	Apr. 15,'35	72	Mar. 9,'35
Healer, The	Ralph Bellamy-Karen Morley			
Honeymoon Limited				
Hoosier Schoolmaster, The	Charlotte Henry-Norman Foster			
(See "In the Cutting Room," Mar. 9,'35.)				
Keeper of the Bees, The				
Mystery Man (G)	Robert Armstrong	Apr. 25,'35	62	Feb. 16,'35
Nut Farm, The (G)	Wallace Ford	Mar. 25,'35	65	Feb. 9,'35
Rainbow Valley (G)	John Wayne-Lucille Brown	Mar. 15,'35	52	Mar. 16,'35
Reckless Romeos (G) 3019	Robt. Armstrong-Wm. Cagney			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All the King's Horses (G) 3430	Mary Ellis-Carl Brisson	Feb. 22,'35	*85	Feb. 23,'35
Behold My Wife (A) 3419	Sylvia Sidney-Gene Raymond	Dec. 7	79	Feb. 23,'35
Belle of the Nineties (A) 3353	Mae West	Sept. 21	75	Aug. 25
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar. 1,'35	*75	Feb. 16,'35
Cleopatra (A) 3410	Claudette Colbert - Henry Wilcoxon-Warren William	Oct. 5	101	Aug. 25
College Rhythm (G) 3417	Joe Penner-Lanny Ross	Nov. 23	*83	Nov. 10
Enter Madame (A) 3414	Elissa Landi-Cary Grant	Jan. 4,'35	83	Nov. 8
Father Brown, Detective (G) 3420	Walter Connolly-Paul Lukas-Gertrude Michael	Dec. 21	*65	Dec. 1
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan. 25,'35	*80	Jan. 5,'35
Here Is My Heart (G) 3423	Bing Crosby-Kitty Carlisle	Dec. 25	76	Dec. 8
Home on the Range (G) 3421	Jackie Coogan-Randolph Scott	Dec. 21	55	Mar. 2,'35
It's a Gift (G) 3418	W. C. Fields-Baby LeRoy	Nov. 30	68	Nov. 24
Limehouse Blues (A) 3415	George Raft-Jean Parker	Nov. 9	66	Dec. 22
Lives of a Bengal Lancer (G) 3427	Gary Cooper-Franchot Tone	Jan. 18,'35	89	Jan. 5,'35
Menace (A) 3413	Paul Cavanagh	Oct. 26	58	Oct. 13
Mrs. Wiggs of the Cabbage Patch (G) 3407	Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor - Evelyn Venable	Oct. 19	73	Aug. 23
One Hour Late (G) 3422	Joe Morrison-Helen Twelvetrees	Dec. 14	75	Dec. 8
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan. 11,'35	83	Nov. 24
Pursuit of Happiness, The (A) 3409	Francis Lederer-Joan Bennett	Nov. 16	72	Sept. 15
Ready for Love (G) 3412	Richard Arlen-Ida Lupino	Oct. 12	*65	Oct. 6
Rocky Mountain Mystery 3428	R. Scott-Chas. "Chic" Sale	Feb. 8,'35	63	
(See "Vanishing Pioneer" "In the Cutting Room," Nov. 10.)				
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary-Boland-Charles Ruggles-Zazu Pitts	Mar. 8,'35	*90	Feb. 16,'35
Rumba (A) 3429	George Raft-Carole Lombard	Feb. 15,'35	*70	Feb. 2,'35
Wings in the Dark (G) 3424	Cary Grant-Myrna Loy	Feb. 1,'35	75	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusades, The	Loretta Young-Henry Wilcoxon			
Devil Is a Woman, The (A)	Marlene Dietrich-Cesar Romero		*90	Mar. 2,'35
Four Hours To Kill	Richard Barthelmess	Apr. 26,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Glass Key, The	George Raft			
Goin' to Town	Mae West			
(See "How Am I Doin'?" "In the Cutting Room," Feb. 23,'35.)				
Hold 'Em Yale	Patricia Ellis-Larry Crabbe	Apr. 12,'35		
(See "In the Cutting Room," Feb. 16,'35.)				
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar. 15,'35	*77	Mar. 9,'35
McFadden's Flats (G)	Betty Furness-Richard Cromwell	Apr. 22,'35	*67	Mar. 9,'35
Milky Way, The	Jack Oakie-Adolphe Menjou			
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar. 22,'35	*80	Mar. 2,'35
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff			
Paris in Spring	Tullio Carminati-Mary Ellis			
(See "In the Cutting Room," Feb. 23,'35.)				
People Will Talk	Chas. Ruggles-Mary Boland			
(See "In the Cutting Room," Mar. 9,'35.)				
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19,'35	*84	Mar. 16,'35
Scoundrel, The	Noel Coward-Julie Haydon	Apr. 5,'35		
Stolen Harmony	George Raft-Ben Bernie	Apr. 29,'35		
(See "In the Cutting Room," Feb. 2,'35.)				

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June 11	59	
Peck's Bad Boy (G)	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	70	Sept. 8
Return of Chandu, The 300-312	Bela Lugosi-Maria Alba	Oct. 1	65	

(THE RELEASE CHART--CONT'D)

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anne of Green Gables (G) 507	Anne Shirley-Tom Brown	Nov. 23	79	Oct. 27
Captain Hurricane (G)	James Barton-Helen Westley	Mar. 1,'35	72	Feb. 16,'35
Dangerous Corner (A) 506	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5	67	Jan. 18,'35
Enchanted April, The (A)	Ann Harding-Frank Morgan	Feb. 1,'35	*78	Dec. 15
Gay Divorcee, The (G) 505	Fred Astaire-Ginger Rogers	Oct. 19	*107	Oct. 13
Gigolette	Adrienne Ames-Ralph Bellamy	Feb. 15,'35		
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan. 18,'35	72	Jan. 12,'35
Gridiron Flash (G) 511	Eddie Quillan-Betty Furness	Oct. 26	64	Jan. 26,'35
Kentucky Kernels (G) 508	Wheeler & Woolsey	Nov. 2	75	Oct. 27
Lightning Strikes Twice (G) 517	Ben Lyon-Pert Kelton	Dec. 7	66	Mar. 2,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec. 28	110	Dec. 22
Murder on a Honeymoon (G)	Edna May Oliver-J. Gleason	Feb. 22,'35	73½	Feb. 2,'35
Red Morning 515	Steffi Duna-Regis Toomey	Dec. 14	66	
(See "Girl of the Islands," "In the Cutting Room," Sept. 29.)				
Roberta (G)	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8,'35	105½	Feb. 23,'35
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan. 11,'35	78	Dec. 1
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec. 21	72	Dec. 8
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan. 4,'35	69	Jan. 5,'35
Woman in the Dark (G)	Fay Wray-Ralph Bellamy	Nov. 9	70	Dec. 8

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Becky Sharp	Miriam Hopkins			
(See "In the Cutting Room," Mar. 9,'35.)				
Break of Hearts	K. Hepburn-Charles Boyer			
Chasing Yesterday	Anne Shirley			
(See "Sylvestre Bonnard" "In the Cutting Room," Mar. 2,'35.)				
Dog of Flanders (G)	Frankie Thomas-Helen Parrish	Mar. 22,'35	*72	Mar. 2,'35
Hooray for Love	Gene Raymond-Pert Kelton			
Laddie (G)	John Beal-Gloria Stuart	Mar. 29,'35	*82	Mar. 9,'35
Informer, The	Victor McLaglen-Margot Graham			
(See "In the Cutting Room," Mar. 16,'35.)				
Nit Wits, The	Wheeler and Woolsey			
People's Enemy	Preston Foster-Melvyn Douglas	Mar. 15,'35		
She	Helen Gahagan-Randolph Scott			
Star of Midnight	William Powell-Ginger Rogers			
(See "In the Cutting Room," Feb. 23,'35.)				
Strangers All	May Robson			
(See "In the Cutting Room," Feb. 23,'35.)				
Village Tale	Randolph Scott-Kay Johnson			
(See "In the Cutting Room," Mar. 2,'35.)				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are You a Mason? (A)	Sonnie Hales	M. J. Kandel	Oct. 29	85	Nov. 3
Calling All Cars (G)	Jack LaRue	Empire Films	Jan. 25,'35	67	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan. 1,'35	57	Jan. 26,'35
Dealers in Death (A)		Topical Films	Dec. 13	68	Dec. 22
Life in the Congo (G)		Kinematrade	Nov. 29	60	Dec. 29
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb. 14,'35	74	Mar. 9,'35
Loyalties	Basil Rathbone	Harold Auten	Oct. 24	74	Nov. 3
Man of Courage (G)		Eureka	Nov. 12	95	Nov. 24
Norah O'Neale	Lester Mathews		Oct. 24	66	Nov. 3
Maryjka	Ina Benita	Principal Film	Dec. 1	65	Dec. 15
Sangen Till Heine (G)	Martin Osman	Scandinavian		75	Mar. 16,'35
Ticket to a Crime (G)	Ralph Graves	Syndicate	Dec. 15	67	Dec. 29
War Is a Racket (A)		Eureka Prod.	Dec. 8	68	Dec. 29
Woman Condemned	Claudia Dell	Marcy Pictures	Apr. 4	66	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25,'35	*90	Jan. 26,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22,'35	*85	Feb. 23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec. 28	*92	Oct. 27
Last Gentleman, The (G)	George Arliss	Sept. 21	72	May 12
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec. 25	*105	Dec. 1
Private Life of Don Juan, The.	Douglas Fairbanks, Sr. - Merle Oberon	Nov. 30		Sept. 22
Runaway Queen	Anna Neagle-Fernand Graavey	Dec. 21		
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 15,'35	95	Jan. 26,'35
Transatlantic Merry-Go-Round (A)	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2	92	Nov. 17
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8,'35	*90	Feb. 23,'35
We Live Again (A)	Anna Sten-Fredric March	Nov. 16	*83	Sept. 29

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Brewster's Millions	Jack Buchanan-Lili Damita	May 20,'35		
Call of the Wild, The	C. Gable-Loretta Young	May 6,'35		
(See "In the Cutting Room," Mar. 2,'35.)				
Cardinal Richelieu	George Arliss	Apr. 28,'35		
(See "In the Cutting Room." Mar. 9,'35.)				
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney			
Legion of Honor	Richard Arlen-Virginia Bruce			
Les Miserables	Fredric March-C. Laughton	Apr. 21,'35		
(See "In the Cutting Room," Mar. 2,'35.)				
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke		75	July 14,'35
Thunder in the East	Charles Boyer-Merle Oberon	May 13,'35	75	Dec. 1
(Reviewed under the title "The Battle")				

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Cheaters (G) 8022	Cesar Romero-Fay Wray	Nov. 5	67	Dec. 29
Embarrassing Moments (G) 7023	Chester Morris-Marian Nixon	July 9	67	Oct. 6
Crimson Trail, The (G) 8083	Buck Jones	Feb. 18,'35	58	Mar. 16,'35
Gift of Gab (G) 8030	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	*71	Sept. 19
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18,'35	98	Feb. 9,'35
Great Expectations (G) 8029	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22	102	Oct. 20
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov. 26	111	Dec. 1
I've Been Around (A) 8025	Chester Morris	Dec. 31	*75	Dec. 29
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec. 24	*80	Dec. 9
Mystery of Edwin Drood 8024	Claude Rains-Heather Angel	Feb. 4,'35	87	
(See "In the Cutting Room," Dec. 15.)				
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11,'35	*75	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan. 21,'35	*75	Jan. 19,'35
One Exciting Adventure (G) 8027	Binnie Barnes-Neil Hamilton	Oct. 15	*73	Oct. 6
Rendezvous at Midnight 8031	Ralph Bellamy	Feb. 11,'35		
(See "In the Cutting Room," Nov. 17.)				
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec. 3	69	Sept. 15
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14,'35	*68	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec. 10	75	Dec. 8
Rocky Rhodes (G) 8001	Buck Jones-Sheila Terry	Sept. 24	60	Dec. 22
There's Always Tomorrow (A) 8035	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	Nov. 17
Wake Up and Dream (G) 8021	Russ Columbo - June Knight	Oct. 1	78	Oct. 20
When a Man Sees Red (G) 8082	Buck Jones	Nov. 12	60	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Bride of Frankenstein 8009	Boris Karloff	Apr. 22,'35		
(See "In the Cutting Room," Feb. 16,'35.)				
Great Ziegfeld, The 8005	William Powell-Fanny Brice			
It Happened in New York 8023	Lyle Talbot-Heather Angel	Mar. 18,'35		
(See "In the Cutting Room," Jan. 26,'35.)				
Life Returns (G)	Onslow Stevens-Lois Wilson		*60	Jan. 12,'35
Mister Dynamite 8012	Edmund Lowe-Esther Ralston	Apr. 8,'35		
(See "In the Cutting Room," Mar. 9,'35.)				
Princess O'Hara 8013	Jean Parker-Chester Morris	Apr. 1,'35		
(See "In the Cutting Room," Jan. 26,'35)				
Raven, The	Karloff-Bela Lugosi			
Sing Me a Love Song 8026				
Stone of Silver Creek 8084	Buck Jones-Noel Francis	Apr. 15,'35		
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 4,'35		
Unholy Hour, The 8015	Henry Hull	May 6,'35		
(See "Werewolf of London" "In the Cutting Room," Mar. 2,'35.)				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bordertown (A) 806	Paul Muni-Bette Davis	Jan. 5,'35	90	Feb. 2,'35
Church Mouse 881	Laura La Plante	Dec. 15		
Devil Dogs of the Air (G) 816	James Cagney-Pat O'Brien	Feb. 9,'35	86	Feb. 9,'35
Firebird, The (A) 825	Verree Teasdale-Ricardo Cortez	Nov. 3	*75	Oct. 13
I Am a Thief (G) 826	Mary Astor-Ricardo Cortez	Nov. 24	64	Nov. 17
Right to Live (A) 828	George Brent-J. Hutchinson	Jan. 26,'35	66	Feb. 23,'35
St. Louis Kid, The (G) 817	James Cagney	Nov. 10	67	Oct. 20
(Reviewed under the title, "A Perfect Week-End")				
Secret Bride, The (G) 811	B. Stanwyck-Warren William	Dec. 22	64	Feb. 9,'35
Sweet Adeline (G) 802	Irene Dunne-Donald Woods	Dec. 29	*82	Dec. 15
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23,'35	95	Mar. 2,'35
White Cockatoo (G) 827	Jean Muir-Ricardo Cortez	Jan. 19,'35	70	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Broadway Gondolier	Dick Powell-Joan Blondell			
Captain Blood	Robert Donat			
Crashing Society	Guy Kibbee-Zasu Pitts			
Dinky	Jackie Cooper-Mary Astor	May 11,'35		
Florentine Dagger, The 829	Donald Woods-Margaret Lindsay	Mar. 30,'35	69	
(See "In the Cutting Room," Jan. 26,'35)				
G Men, The	James Cagney-Margaret Lindsay	May 18,'35		
Goose and the Gander	Kay Francis-George Brent			
(See "In the Cutting Room." Mar. 9,'35.)				
Green Cat	Bette Davis			
Haircut	George Brent-Jean Muir			
Irish in Us, The	James Cagney-Pat O'Brien			
Living Up To Lizzie	Aline MacMahon			
Men on Her Mind	Bette Davis-Ian Hunter			
Midsummer Night's Dream	All Star			
Money Man	Edw. G. Robinson-Bette Davis			
Night at the Ritz, A 823	William Gargan-Patricia Ellis	Mar. 23,'35	62	
(See "King of the Ritz," "In the Cuting Room," Jan. 26,'35)				
Page Miss Glory	Marion Davies-Dick Powell			
Present from Margate, A	Kay Francis-Ian Hunter			
Stranded	Kay Francis-Geo. Brent			
Women Are Bum Newspapermen	Glenda Farrell			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Bella Donna (A)	Mary Ellis	Gaumont-British		85	Jan. 5,'35
Broken Melody, The	John Garrick-Merle Oberon		Oct. 30	68	Dec. 1
Chapayev (A)		Amkino	Jan. 12,'35	95	Jan. 26,'35
Cornflower (Hungarian Dialogue)	Irene Agai	Danubia Pictures	Jan. 11,'35	80	
Czar Wants to Sleep (A)	M. Yanshin	Amkino	Dec. 8	88	Dec. 22
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16,'35
Death at Broadcasting House	Ian Hunter	ABFD British		90	Jan. 12,'35
Dirty Work (G)	Ralph Lynn	Gaumont-British		80	Jan. 26,'35
Forbidden Territory, The	Gregory Ratoff	Gaumont-British		87	Nov. 24
Doctor's Orders	Leslie Fuller	British Int'l		75	Jan. 5,'35
Everything for the Women (Hungarian Dialogue)	Tiber Von Halmay	Danubia Pictures	Oct. 10	84	
Fathers Knows Best (Hungarian Dialogue)	Szoke Szakall	Danubia Pictures	Jan. 18,'35	80	
Green Pack	John Stuart	British Lion			Nov. 3
House of Greed	V. Gardin	Amkino	Aug. 11	74	
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l		80	Mar. 16,'35
Lady in Danger (A)	Tom Walls	Gaumont-British		63	Dec. 29
Lorna Doone (G)	John Loder	ABFD British		80	Feb. 2,'35
Madame Bovary (A)	Pierre Renoir	John Tapernoux	Nov. 17	100	Dec. 8
Marionettes	L. Leonidoff	Amkino	May 5	83	
Miracles	V. Gardin	Amkino	Oct. 19	68	
My Wife the Miss (Hungarian Dialogue)	Irene Agai - Paul Javor	Danubia Pictures	Aug. 26	79	
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2,'35
One Night	Ingert Bluggren	Scandinavian		80	Feb. 9,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British		85	Jan. 12,'35
Rakoczi March (Hungarian Dialogue)	Paul Javor	Danubia Pictures	Nov. 12	89	
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17,'35	118	
Soviet Russia Today (G)		Amkino	Mar. 3,'35	67	Mar. 16,'35
Stella Biolanti	(Greek Feature)	Frank Norton	Oct. 15	115	
Such Is Life	(Greek Feature)	Frank Norton	Jan. 19,'35	119	
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16,'35
Ta Galazia Keria	(Greek Feature)	Frank Norton	Oct. 15	85	
Ten Minute Alibi (A)	Phillips Holmes	British Lion		80	Feb. 9,'35
Three Songs About Lenin		Amkino	Nov. 8	64	Nov. 17
They Are Looking Up (G)	Cicely Courtneidge	Gaumont-British		100	Feb. 9,'35
Thunderstorm (A)	A. K. Tarasova	Amkino	Sept. 28	80	Oct. 6
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British		87	Mar. 9,'35
Victor and Victoria (G)	Renate Mueller	Ufa	Jan. 26,'35	84	Feb. 2,'35
Wandering Jew, The (A)	Conrad Veidt	Olympic Pictures		83	Jan. 19,'35

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Jan. 2	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queens of Hearts	June 25	7
Aladdin	Aug. 10	7
The Headless Horsemen	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Jan. 21,'35	1 rl.
Bremen Town Musicians	Feb. 17,'35	1 rl.
Old Mother Hubbard	Mar. 17,'35	1 rl.
Mary's Little Lamb	Apr. 14,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
His Bridal Sweet		
Harry Langdon		
His Old Flame	Jan. 25,'35	20
Charlie Murray		
Horse Collars	Jan. 10,'35	20
(3 Stooges)		
I'm a Father	Feb. 7,'35	20
Andy Clyde		
In the Dog House	Dec. 1	20
Andy Clyde		
It's the Cat's	Oct. 11	20
Andy Clyde		
Men in Black	Sept. 28	20
(3 Stooges)		
One Too Many	Dec. 28	20
Leon Errol		
Perfectly Mismated	Nov. 20	20
Leon Errol		
Restless Knights	Feb. 20,'35	16½
(3 Stooges)		
Shivers	Dec. 24	20
Harry Langdon		
Three Little Pigskins	Dec. 8	20
(Stooge Comedy)		
COLOR RHAPSODIES		
1934-35		
A Cat, a Bell and Mouse		
Babes at Sea	Dec. 12	7
Holiday Land	Nov. 9	7
Make Believe Revue, The	Mar. 22,'35	7
Shoemaker and the Elves	Jan. 20,'35	7
KRAZY KAT KARTOONS		
1934-35		
1. The Trapeze Artist	Sept. 1	7
2. Katnips of 1940	Oct. 12	7
3. Krazy's Waterloo	Nov. 16	7
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. Goofy Gondolas	Dec. 21	7
LAUGHING WITH MEDBURY		
1934-35		
Laughing with Medbury in the Arctics	Sept. 15	10
In Maylesia	Oct. 20	10
Among the Caccons	Nov. 9	10
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Feb. 28,'35	10
LIFE'S LAST LAUGHS		
1934-35		
No. 1—	Sept. 15	10
No. 2—	Oct. 12	10
No. 3—	Nov. 9	10
No. 4—	Dec. 12	10
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
MUSICALS		
No. 7—Tripping Through the Tropics	July 27	2 rls.
SCRAPPY CARTOONS		
Gloom Chasers, The	Jan. 18,'35	7
Happy Butterfly	Dec. 20	7
Scrappy's Experiment		8
Scrappy's Ghost		
1934-35		
Concert Kid	Nov. 2	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises		
SCREEN SNAPSHOTS		
No. 1—	Sept. 29	10½
No. 2—	Oct. 26	10½
No. 3—	Nov. 23	10½
No. 4—	Dec. 21	10½
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
SPICE OF LIFE		
1934-35		
No. 1—	Sept. 10	10
No. 2—	Sept. 29	10
No. 3—	Dec. 13	10
No. 4—	Dec. 31	10
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
WORLD OF SPORT		
Anything for a Thrill		1 rl.
Flying Pigskins	Nov. 9	10
Heigh-Ho the Fox	June 20	1 rl.
1934-35		
Air Thrills	Mar. 1,'35	10
Good Golfers Start Young	Sept. 20	10
Pardon My Grip	Feb. 1,'35	10
Pole Thrills	Oct. 12	10
Thrill Flashes	Dec. 12	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Mire Unga	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Hello, Sailors	Aug. 17	20
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Domestic Bliss-Ters	Oct. 12	19
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Good Luck—Best Wishes	Aug. 24	21
Hail Brother	Mar. 22,'35	19
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	1 rl.
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
Mountain Melody	Aug. 31	10
Old Camp Ground, The	Mar. 15,'35	1 rl.
Song Plugger	Jan. 18,'35	9
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	11
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	2 rls.
Gentlemen of the Bar	Dec. 28	18
Hayseed Romance	Mar. 15,'35	20
His Lucky Day	Sept. 21	20
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One-Run Elmer	Feb. 22,'35	19
Palooka From Paducah	Jan. 11,'35	20
TERRY-TOONS		
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Busted Blossoms	Aug. 10	6
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	1 rl.
Flying Oil	Apr. 5,'35	1 rl.
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
Jail Birds	Sept. 21	6
Magic Fish, The	Oct. 19	6
Mice in Council	Aug. 24	6
Modern Red Riding Hood, A	May 17,'35	1 rl.
Moth and the Spider, The	Mar. 8,'35	1 rl.
My Lady's Garden	July 13	8
Old Dog Tray	Mar. 21,'35	1 rl.
Peg Leg Pete, the Pirate	May 3,'35	1 rl.
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What A Night	Jan. 25,'35	6
Why Mules Leave Home	Sept. 7	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Harlem Harmony	Dec. 21	10
Hollywood Gad-About	Oct. 5	9
Hollywood Movie Parade, The	Nov. 2	9
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 19	11
YOUNG ROMANCE		
Moon Over Manhattan	Feb. 15,'35	17
Three Cheers for Love	Dec. 14	19

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
(Technicolor)		
1. In a Monastery Garden	Oct. 2	7
2. Mexican Idyl	Oct. 16	
3. Fingal's Cave	Nov. 13	
4. Lieberstraum	Nov. 3	
5. Dance of the Hours	Dec. 15	
6. Ava Maria	Jan. 1,'35	
Barcarolle		8
Countryside Melodies	May 4,'35	
In a Mountain Pass		
Irish Melody		8
Italian Caprice		8
Mediterranean Songs		
October Day		
Old Faithful Speaks		8

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching With Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-By-The-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please		
Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple	Sept. 8	18
You Said a Hatful	Oct. 13	19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Holland in Tulip Time	Sept. 15	9
Ireland, The Emerald Isle	Dec. 8	8
Rainbow Canyon	Feb. 2,'35	8
Switzerland, The Beautiful	Oct. 13	9
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10		10
HAPPY HARMONIES		
(Harman-Ising)		
1—The Discontented Canary	Sept. 1	9
2—Old Pioneer	Sept. 29	8
3—A Tale of the Vienna Woods	Oct. 27	9
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick		10
LAUREL & HARDY		
Fixer-Uppers		21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Grandfather's Clock	Oct. 27	17
Spectacle Maker, The	Sept. 22	20
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Dartmouth Days	Nov. 17	11
Donkey Baseball		8
Motorcycle Cossacks	Jan. 12,'35	9
Little Feller	May 28	8
Old Shep	June 23	9
Pichianni Troupe	Sept. 22	9
Pro Football		9
Rugby	Dec. 15	10
Strikes and Spares	Oct. 20	9
Taking Care of Baby	Aug. 25	9
Trick Golf	Mar. 24	8
Vital Victuals	Mar. 8	10
(Color)		
Windy		11
OUR GANG		
Anniversary Trouble		20
Mama's Little Pirate	Nov. 3	18
Shrimps for a Day		21
Mike Fright	Aug. 25	18
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
Maid in Hollywood	May 19	20
Misses Stooge, The		19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!		21
Three Chumps Ahead		2 rls.
Tin Man, The		16
Treasure Blues		19

Title	Rel. Date	Min.
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		7
Raslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr.	Mar. 10	8
(Color)		
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 18,'35	7
Betty Boop's Life Guard	July 13	7
Betty Boop's Life Pal	Sept. 21	7
Betty Boop's Prize Show	Oct. 19	7
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Stop That Noise	Mar. 15,'35	7
Taking the Blame	Feb. 15,'35	7
Keep in Style	Nov. 16	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
An Elephant Never Forgets	Dec. 28	7
Little Dutch Mill	Oct. 26	7
Poor Cinderella	Aug. 3	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Cab Calloway's Hi-De-Ho	Aug. 24	11
Feminine Rhythm	Feb. 8,'35	10
Ina Ray Hutton and Her Melodears		
Club Continental	Oct. 5	10
Leon Belasco & Orchestra George Givet-Vivian Janis Grace Barry		
Hark Ye, Hark	Mar. 25,'35	10
Ben Bernie-Grace Barry		
Hollywood Rhythm	Nov. 16	10
Gordon and Revel - Lyda Roberti - Jack Oakie-Norman Taurog-LeRoy Prinz-Edith and Bill Wilshire		
Ladies That Play	Dec. 7	10
Phil Spitalny and His Musical Ladies		
Melody Magic	Apr. 12,'35	
Million Dollar Notes	Feb. 8,'35	11
Red Nichols and his World Famous Pennies		
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof	Oct. 26	11
Anson Weeks & Orchestra		
Society Notes	Aug. 3	10
Song Writers of the Gay Nineties	Mar. 1,'35	10
Pat Rooney		
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 3—Bear Facts — The Valley of Silence—Irving Mills	Oct. 12	10
No. 4—Tub Boat Ahoy—Hot Dog—Mabel Wayne	Nov. 9	10
No. 5—Rose of Bulgaria—O. Soglow—Coney Island	Dec. 7	10
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters—Billy Blue Gum—Mericano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madiera—Rube Goldberg, World Famous Humorist.		1 rl.
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Baby Blues	Oct. 5	10
(Technicolor)		
Coo-Coo News	Jan. 25,'35	10
Jungle Antics	Feb. 22,'35	10
Madhouse Movies No. 1	Aug. 24	9
Manhattan Rhythm	Mar. 8,'35	10
Monkey Shines	Nov. 16	10
Movie Sideshow	Jan. 11,'35	11
Nerve of Some Women, The	Nov. 2	10
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10
Superstition of the Black Cat	Aug. 10	10
Superstition of the Rabbit's Foot	Mar. 8,'35	8
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Axe Me Another	Aug. 24	7
Be Kind to Animals	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 25,'35	7
Dance Contest	Nov. 23	7
Pleased to Meet Cha!	Mar. 22,'35	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
SCREEN SONGS		
Love Thy Neighbor	July 29	7
Mary Small		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	10
No. 4—Keeping Time	Oct. 26	11
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
TWO REEL COMEDIES		
Making the Rounds	July 6	21
Pallette-Catlett		
New Dealers, The	Apr. 6	20
Pallette-Catlett		
News Hounds	June 1	20
Pallette-Catlett		
No More Bridges	Mar. 16	21
Leon Errol		
Oil's Well	May 4	22
Chic Sale		
Old Bugler, The	Jan. 5	20
Chic Sale		
Petting Preferred	Apr. 27	10
Pleased to Meet Cha!	Mar. 22,'35	
Sporting Sounds	Mar. 22,'35	
Up and Down	Mar. 2,'35	21
Franklyn Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Ocean Swells	Oct. 12	21
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
Wig Wag		19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In a Pig's Eye	Dec. 28	20½
In the Devil Dog House	Feb. 2	21
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
DUMBBELL LETTERS		
No. 3	Aug. 17	4
No. 4	Sept. 28	4½
No. 5	Oct. 26	5
No. 6	Nov. 23	4½
No. 7	Dec. 21	5
No. 8	Jan. 4,'35	5½
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
EASY ACES		
Pharaohland	Feb. 22,'35	9
Topnotchers		11
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
How to Break 90 at Croquet	Jan. 4,'35	15
HEADLINER SERIES		
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
EDGAR KENNEDY COMEDIES		
Blasted Event	June 29	19
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
South Seasickness		20½
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr		
If This Isn't Love	Sept. 28	21½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Southern Style	Sept. 14	20
Ticket Or Leave It	May 26,'35	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RAINBOW PARADE CARTOONS		
Japanese Lantern		8
Parrotville Old Folks	Jan. 25,'35	7
Spinning Mice		
Sunshine Makers, The	Jan. 11,'35	8
SOGLOW'S "THE KING" CARTOONS		
Cactus King	June 8	1 rl.
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweekstakes Race, 1934	Apr. 2	10
La Cucaracha	Aug. 31	20½
Steffi Duna-Don Alvarado (Technicolor)		
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica		9½
Red Republic	Sept. 21	10

STATE RIGHTS

CARTOON EXHIBITORS		
Of All Things		4
CENTRAL		
Child of Mother India		30
Hindu Holiday		9
MARY WARNER		
Olympic Winter Sports Capital		8
METROPOLITAN LIFE		
Once Upon a Time		10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
8. Mickey Plays Papa	Sept. 29	
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	8
SILLY SYMPHONIES		
7. The Flying Mouse	July 12	7
8. Peculiar Penguins	Sept. 6	8
9. Goddess of Spring	Nov. 1	
10. The Golden Touch		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1	9
No. 2—Toyland Premiere	Dec. 10	9
GOING PLACES with LOWELL THOMAS		
No. 2	Oct. 8	1 rl.
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	
GOOFYTONE NEWS		
No. 7	Apr. 30	9
OSWALD CARTOONS		
Do a Good Deed	Mar. 25,'35	1 rl.
Hill Billys	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Sky Larks	Oct. 22	8
Spring in the Park	Nov. 12	7
Two Little Lambs	Mar. 11,'35	1 rl.
William Tell	July 9	6
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	10
No. 3—Novelty	Oct. 22	9
No. 4—Novelty	Nov. 26	9
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	1 rl.
No. 9—Novelty	Apr. 22,'35	1 rl.
UNIVERSAL COMEDIES		
At the Mike	Oct. 10	20
(Mentone No. 3-A)		
Demi Tasse	Oct. 3	2 rls.
(Doane Musical No. 1)		
Desert Harmonies	Apr. 10,'35	2 rls.
(Mentone No. 12-A)		
Doin' the Town	Jan. 30,'35	18
(Mentone No. 9-A)		
Father Knows Best	Feb. 20,'35	2 rls.
Sterling Holloway		
Gus Van and His Neighbors	Sept. 19	18
(Mentone No. 2-A)		
Henry's Social Splash	Dec. 19	21
Henry Armetta		
Here's the Gong		2 rls.
(Mentone No. 13-A)		
Hollywood Trouble	Jan. 9,'35	20
Just We Two	Aug. 8	19
Knickerbocker Knights	Dec. 12	20
Mentone		
Meet the Professor	Feb. 13,'35	19
(Mentone No. 10-A)		
Night in a Night Club, A	Sept. 2	18
(Mentone No. 1-A)		
Oh What a Business	Nov. 26	2 rls.
(Mentone No. 5-A)		
Old Age Pension	Mar. 27,'35	2 rls.
Henry Armetta		
Revue a la Carte	Jan. 16,'35	17
Tom Patricola		
(Mentone No. 8)		
Sterling's Rival Romeo	Nov. 14	2 rls.
Sterling Holloway		
Telephone Blues	Mar. 13,'35	2 rls.
(Mentone No. 11-A)		
Tid Bits	Oct. 24	2 rls.
(Doane Musical No. 2)		
Well, By George	Oct. 31	20
(Mentone No. 4-A)		
George Price		
Whole Show, The	Dec. 26	20
(Mentone No. 7-A)		
James Barton		
World's Fair and Warmer	Oct. 17	22

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 20—Daredevil O'Dare	Aug. 11	19
Ben Blue		
1934-35		
All Sealed Up	Sept. 15	19
Ben Blue		
Get Rich Quick	Apr. 20,'35	2 rls.
Allen Jenkins		
His First Flame	Mar. 9,'35	20
Shemp Howard		
Daphne Pollard		
Oh Sailor Behave	Sept. 29	17
El Brendel		
Old Gray Mayor, The	Apr. 6,'35	2 rls.
Bob Hope		
Smoked Hams	Oct. 20	18
Shemp Howard		
Daphne Pollard		
So You Won't T-T-T-Talk	Nov. 3	20
Roscoe Ates		
Out of Order	Nov. 17	19
Ben Blue		
Vacation Daze		2 rls.
Jenkins & Donnelly		
Dizzy and Daffy	Dec. 15	19
Dizzy and Daffy Dean		
Once Over Lightly	Jan. 12,'35	2 rls.
Roscoe Ates		
Radio Scout	Jan. 26,'35	19
El Brendel		
BROADWAY BREVITIES		
No. 32—The Policy Girl	Aug. 11	20
Mitzi Mayfair-Roscoe Ails		
1934-1935		
Syncopated City	Sept. 1	20
Hal LeRoy-Dorothy Dare		
Paree, Paree	Sept. 8	21
Dorothy Stone-Bob Hope		
Good Morning Eve	Sept. 22	19
Leon Errol		
(Technicolor)		
No Contest	Oct. 6	21
Ruth Etting		
Off the Beat	Oct. 18	20
Morton Downey		
The Flame Song	Oct. 27	19
Bernice Claire-J. Harold Murray		
Gem of the Ocean	Nov. 19	20
Jeanne Aubert		
Gypsy Sweetheart	Mar. 30,'35	2 rls.
Winifred Shaw-Phil Regan		
Hear Ye! Hear Ye!	Dec. 22	2 rls.
Vera Van and the Yacht Club Boys		
See, See, Senorita	Jan. 12,'35	2 rls.
Tito Guizar Armida		
What, No Men?	Jan. 5,'35	21
El Brendel-Phil Regan		
(Technicolor)		
Soft Drinks & Sweet Music	Dec. 8	20
George Price-Sylvia Froos		
Show Kids	Jan. 5,'35	20
Maglin Kiddies		
Tad Alexander		
Radio Silly	Jan. 9,'35	2 rls.
Cross & Dunn		
Cherchez La Femme	Feb. 2,'35	2 rls.
Jeanne Aubert		
In the Spotlight	Feb. 22,'35	2 rls.
Hal LeRoy & Dorothy Lee		
Mr. & Mrs. Melody	Mar. 16,'35	
Ilomay Bailey—Lee Sims		
Shoestring Follies	Feb. 16,'35	2 rls.
Eddie Peabody		
Singing Silhouette, The	Mar. 16,'35	2 rls.
Olga Baclanova		
Castle of Dreams, The	Apr. 6,'35	2 rls.
Morton Downey		
Cure It With Music	Apr. 13,'35	2 rls.
Fifi D'Orsay		
In This Corner	Apr. 27,'35	2 rls.
Pick and Pat-Roscoe Ails		
LOONEY TUNES		
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy		1 rl.
(1934-1935)		
No. 1—Buddy's Adventures		1 rl.
No. 2—Buddy the Dentist		1 rl.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		1 rl.
No. 5—Buddy's Pony Express		1 rl.
MELODY MASTERS		
1934-1935		
Mirrors	Sept. 8	11
Freddy Rich & Orchestra		
Phil Spitalny and His Musical Queens	Oct. 6	10
Richard Himber and His Orchestra	Nov. 3	10
Don Redman and His Band	Dec. 29	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies	Jan. 26,'35	10
Harry Horlick		
Charlie Davis and Band	Feb. 16,'35	1 rl.
Rimac's Rhumba Orchestra	Apr. 13,'35	1 rl.
Barney Rapp and His New Englanders	Mar. 16,'35	1 rl.
Freddy Martin and His Orchestra	May 11,'35	1 rl.
MERRIE MELODIES		
1934-35 (In Color)		
No. 1—Those Beautiful Dames		7
No. 2—Pop Goes My Heart		7
No. 3—Mr. & Mrs. Is the Name		7
No. 4—Country Boy		7
No. 5—I Haven't Got a Hat		1 rl.
SEE AMERICA FIRST		
E. M. NEWMAN		
No. 1—Pilgrim Days	Oct. 27	11
No. 2—Boston Tea Party	Nov. 17	11
No. 3—Hail Columbia	Dec. 8	10
No. 4—Remember the Alamo	Dec. 20	10
No. 5—Trail of the 49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	
No. 9—Westward Bound	Apr. 13,'35	1 rl.
No. 10—Remember the Maine	May 4,'35	1 rl.
PEPPER POT		
1934-35		
Little Jack Little	Sept. 1	9
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live	Nov. 10	9
Gus Edwards		
Two Boobs in a Balloon		
Edgar Bergen		
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In	Dec. 8	10
Radio Reel No. 2		
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part	Feb. 9,'35	1 rl.
Radio Reel No. 3		
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars	Mar. 22,'35	10
Radio Ramblers		
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot	Mar. 30,'35	
Radio Reel No. 4		
Some Bridge Work	Apr. 13,'35	1 rl.
Easy Aces		
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles	July 1	2 rls.
Boy Scouts		

MASCOT

Burn 'Em Up Barnes	June 16	2 rls. (each)
Jack Mulhall-Lola Lane-Frankie Darro		
Lost Jungle, The	June 13	2 rls. (each)
Clyde Beatty		
Law of the Wild	Sept. 5	2 rls. (each)
Rex, Rin Tin Tin, Jr.		
Ben Turpin, Bob Custer		
Mystery Mountain	Dec. 3	2 rls. (each)
Ken Maynard-Verna Hillie		
Phantom Empire	Feb. 23,'35	2 rls. (each)
Gene Autry-Frankie Darro		

PRINCIPAL

Chandu on the Magic Island		
Bela Lugosi-Maria Alba		
Return of Chandu, The	Oct. 1	
Bela Lugosi-Maria Alba	(Seven-reel feature followed by eight two-reel episodes)	

UNIVERSAL

Call of the Savage	Apr. 15,'35	20 (each)
Noah Beery, Jr.		
Red Rider, The	July 16	20 (each)
Buck Jones		
(15 episodes)		
Rustler's of Red Dog	Jan. 21,'35	20 (each)
John Mack Brown		
Tailspin Tommy	Oct. 29	20 (each)
Maurice Murphy-Noah Beery, Jr.		
Vanishing Shadow, The	Apr. 23	20 (each)
Onslow Stevens-Ada Ince		

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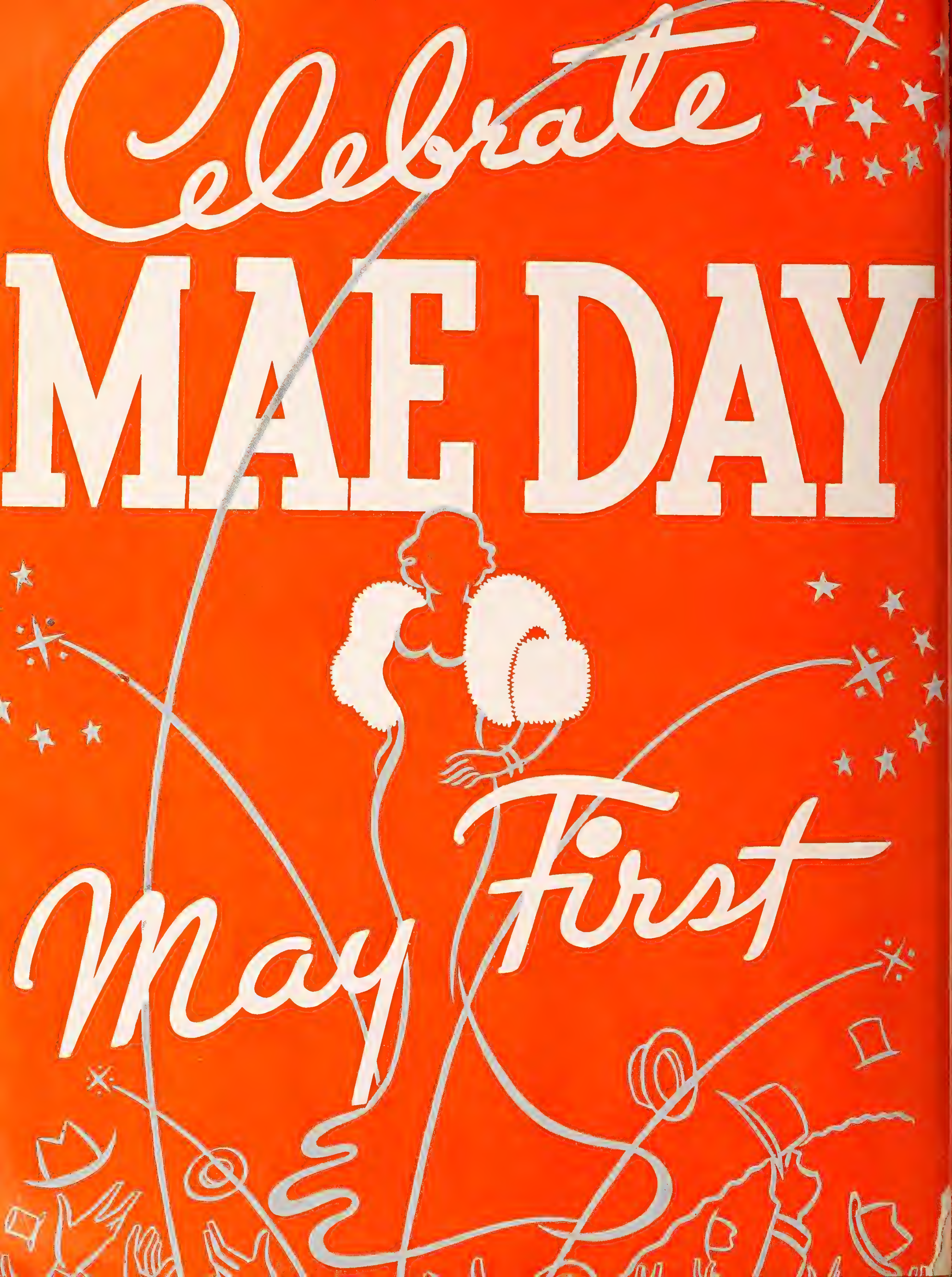
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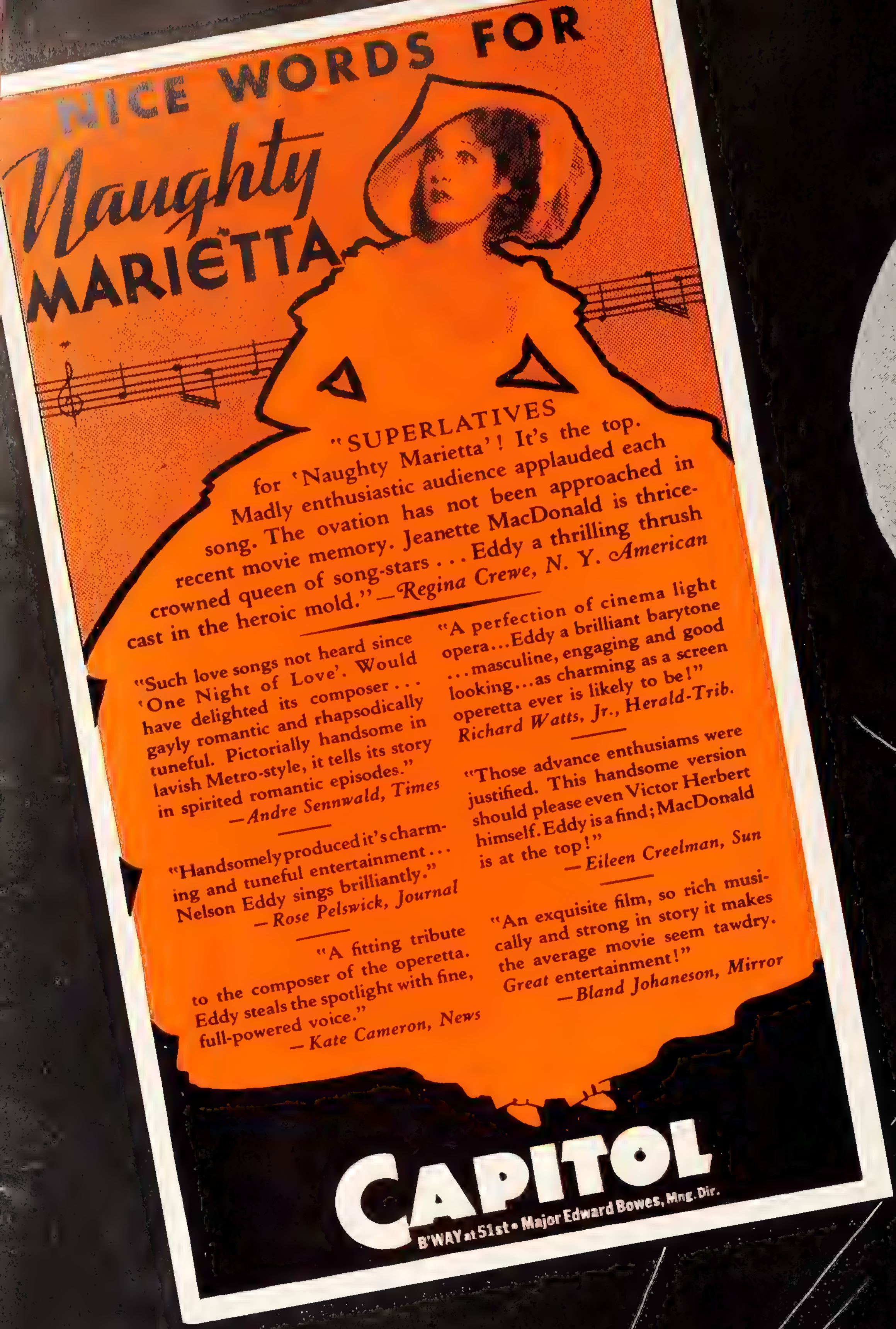

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MUNI in BLACK FURY"

SCREENLAND HONOR PAGE

Paul Muni, above, in a stirring scene from "Black Fury" and, left, a close-up in character. Right, Mr. Muni as he is behind the mask of his rôles.

To Paul Muni for the Most Honest Portrayal of the Movie Month in "Black Fury"

PAUL MUNI is indisputably the most honest of all actors on the screen. If he cannot "feel" a part, he cannot do it justice. He submerges himself in his character. He ceases to be Paul Muni and becomes Every Man. His intensity reaches right out from the screen to us. His blazing honesty compels our interest in "Black Fury," the stirring drama which is the star's current vehicle. Not since "I Am a Fugitive from a Chain Gang" has he so impressed us with his art. As a simple, earthy, brawny coal-miner Paul Muni is an heroic figure, a vitally real character of valiant and unforgettable sincerity.

THE NEXT BIG SHOT FROM WARNER BROS.

With KAREN MORLEY and CAST OF 1000's . . . Directed by MICHAEL CURTIZ

A First National Picture

"go into

SPELLS LONG LINES AT ANY B

Read every word of one of the most thrilling reviews in the history of motion picture criticism!

If I were writing the advertisements for "Go Into Your Dance" I would first measure the film, and then claim in large, boldface letters "that every inch of the celluloid is packed with entertainment!" And that's just what it is.

Many years ago—when Jolson made New York's Winter Garden famous—the mammy singer was acclaimed as "the world's greatest entertainer." He's still that—and then some. To use his words, "You ain't heard nothin' yet!"

"Go Into Your Dance" is tops among the many musical films. Everything about it — acting, direction, music, lyrics, photography, dance ensembles, comedy—is absolutely grand!

Aside from all this tuneful glamour the story is both exciting and highly amusing. The plot has to do with a star (Jolson) who walks out of a show once too often and is barred from Broadway. His struggle to come

Starring

AL JOLSON a

GLENDA FARRELL • SHARON LYNNE • PATSY KELLY •

Story by Bradford Ropes, author of "42nd Street" • Songs

WARNER BROS

your dance

OX-OFFICE WINDOW"

ays Jimmy Starr in Los Angeles Herald-Express

back weaves in a pretty little hoofer (Ruby), several gangsters, a misunderstood romance, a near tragedy and a few hilarious situations, all building up to a smash climax.

Of course, Ruby is marvelous as the hoofer, and she has plenty of opportunity to display her light fantastic wares. As for Al—well, haven't I already given him a flock of adjectives?

Patsy Kelly is particularly bright with a brief comedy role. Helen Morgan does nicely with a difficult part and one vocal offering. Glenda Farrell is her usual swell self, while Sharon Lynne, Barton MacLane, Phil Regan, Gordon Westcott and others complete the cast.

A nice long bow to Jack Warner, Hal Wallis, Bill Koenig and Sam Bischoff for "Go Into Your Dance"—and that spells long lines at any box-office window!

nd RUBY KEELER

HELEN MORGAN • BENNY RUBIN • PHIL REGAN • GORDON WESTCOTT
by Warren and Dubin • Dances by Bobby Connolly • Directed by Archie L. Mayo

......*Producers*

He's Headed For Another Box Office Championship!

Alvin, Pittsburgh: *First week without stage show, but tremendous business assures holdover.*

Wisconsin, Milwaukee: *Substantially ahead of great "County Chairman" grosses.*

Fox, Philadelphia: *Set for second week as it leads "County Chairman" and "Judge Priest."*

Buffalo, Buffalo: *Far ahead of anything else in town.*

Warfield, San Francisco: *Packing them in faster than "Judge Priest" or "County Chairman."*

State, Richmond: *Flood of ticket-buyers prompts manager to predict 3-week run.*

Uptown, Toronto: *Beating "The County Chairman," day for day.*

New, Baltimore: *Powerful box-office pace indicates certain holdover.*

WILL ROGERS

in

'LIFE BEGINS AT 40'

with ROCHELLE HUDSON, RICHARD CROMWELL, GEORGE BARBIER, Jane Darwell, Slim Summerville, Sterling Holloway.

Produced by Sol M. Wurtzel

Directed by George Marshall. Suggested by Walter B. Pitkin's book. Screen play by Lamar Trotti.

MOTION PICTURE HERALD

Vol. 118, No. 13 March 30, 1935

NEWSREEL RIGHTS

THE decision of Judge Joseph Sprouls of the California courts directing a verdict in behalf of Universal's newsreel upholding its co-equal right with the newspapers to present pictures of actualities becomes important precedent for screen publication. A damage action was brought by a woman who claimed that pictures of the body of "Babyface" Nelson had serious biological effect on her.

In an expression entitled "Newsreels and Corpses" the editor of Motion Picture Herald some months ago gave voice to a declaration that such pictures are not to be considered entertainment for any wholesome general audience, but that opinion applied and applies to questions of policy, not of rights under law. The furore over the pictures of the Hauptmann trial at Flemington was a tempest over the same legal right. It is to be observed that no legal procedure was actually instituted.

It should be axiomatic that the newsreel is entitled to the rights of the press, even if they do include the right to sensationalism and the journalistic taste which colors the tabloids. The right to be wrong is still a right.

Incidentally, Universal seems to be the try-out concern for most of the precedent making litigation on such issues. It will be recalled that back yonder in the days when Mr. Jack Cohn, now of Columbia, was editor of Universal's newsreel there was the celebrated case in which Miss Grace Humiston, attorney in the unraveling of a murder case, sued for invasion of her right of privacy, despite the fact that she had posed for the camera. At the end of a long controversy a decision was rendered in behalf of Universal, in 1919, declaring the newsreel right to picture persons in the news, by the Appellate Division of the Supreme Court of New York.

△ △ △

INTEREST and DISINTEREST

A VIVID contrast in both methods and purposes appears between the impingement of the Legion of Decency upon the motion picture and the invasive campaign of appropriation launched by the National Congress of Parents and Teachers, presented and discussed in the news pages of this issue of Motion Picture Herald.

Both movements purport alike to be in the service of the common good and the great public of the screen.

The Legion movement crystalized into support for and encouragement of, the industry's own internal arrangements for improved application of the Production Code and the establishment of the Production Code Administration—distinctly a process by which the motion picture has been left free to tend to its own business, by its own methods.

The Parents and Teachers, and their allies, propose in substance the enactment of legislation aimed to permit them to take over the amusement industry. They propose to dominate it, to select wares for the customers and to take over the customers, too. They demand delivery of the box office to them in the name of piety, virtue and public service.

The Parents and Teachers program appears little short of a paraphrase of the Hooey Long platform.

△ △ △

SUCCESSORS

THE announcement of the public daily press of its re-election of Mr. Will H. Hays to the presidency of the Motion Picture Producers and Distributors of America, Inc., were somewhat incomplete in that they did not list the array of persons their rumor writers had put in nomination as his successor in the past year. Checking our rumor inventory we find that the list of successors to Mr. Hays has been exceeded only by the roster of those who were about to buy Universal.

△ △ △

SPECULATIONS IN GENIUS

MONOPOLISTIC ambitions are still the curse of Hollywood in the opinion of Mr. Samuel Goldwyn. "There are still persons and concerns that want to tie up all the talent there is on long term contracts," observes Mr. Goldwyn. "I am now increasing my schedule to produce six pictures—why?—because I have to make six so that I can organize and support a competent organization to make three."

In this expression Mr. Goldwyn gives point to our frequent observation that each and every important feature picture is a business in itself, calling for its own production, its own selling, all the way from the studio to the box office. That implies obviously the value of great elasticity in production organization. The long term contract for the preponderance of production talent does not conduce to that elasticity, and tends to close the gates of opportunity to continuously developing ability.

Five year contracts with creative minds are, at the most, highly speculative options.

△ △ △

TYPE TRICKS

THAT large element of the show business which is still controlled by the black-faced typography evolved by the Chicago mail-order advertisers should be advised of the march of time. The reverse-etching, black-face, sardine-packed copy was a hit in the time when, driven indoors by early winter darkness, the prairie farmers sat around the kitchen table, under an oil lamp, studied the catalogues and hungered for more "reading matter".

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK---

BRITISH BOOM

"A great boom is on in the film business in England, and there is money to be made in supplying the needs of theatres in the British Empire," last week said Irving Asher, Warner production head in England, on his arrival in New York to confer with executives on possible expansion of Warner English production. . . .

MEXICAN STRIKE OFF

Pending investigation of charges that it was misinformed regarding the facts of the case, the National Cinema Employees' Union of Mexico has called off the nationwide strike ordered last week as a result of allegedly unfair treatment of its members by exhibitors in Monterey, on the U. S. border. . . .

NEWS PROPAGANDA

Students of Wesleyan University, at Middletown, Conn., militant exponents of peace through their League for Industrial Democracy and Peace Action League, have protested to the Middlesex theatre management against "militaristic propaganda" in Hearst Metrotone News. . . .

TRI-ERGON DENIAL

New York Federal Judge Alfred C. Coxe last week, citing the recent United States supreme court Tri-Ergon decision, denied American Tri-Ergon's petition to file an amended claim for damages against Paramount for alleged infringement of patents. Tri-Ergon had filed a claim in the course of the Paramount bankruptcy, then sought to file an amended claim. . . .

FAST CAMERA

Demonstrated before the American Society of Mechanical Engineers by George Lane was a new high speed camera. Called the Western Electric "Ultra Speed Camera" and termed the "microscope of time," the device is used to detect flaws in rapidly moving machinery. . . .

MASTROLY RESIGNS

A Universal executive for 11 years, three of them as President Carl Laemmle's personal contact with New York, and for the past year executive studio manager Frank Mastroly last week resigned. His plans are indefinite. . . .

PROTEST AMATEURS

The American Federation of Actors has formally protested to the NRA in Washington and to the Code Authority in New York, charging the use of amateurs in film theatres is "an unfair trade practice and decidedly in contrast to . . . the purpose of the National Recovery Act." . . .

FILM BOOM

Addressing a labor legislation conference in San Francisco, Madame Secretary of Labor Frances Perkins this week cited figures to indicate the motion picture industry is booming. More workers were employed by the industry during January than in any January for the past six years, she said. . . .

CLAIMED

Following long experimentation, MGM has evolved a new developing process which, it is claimed, eliminates all flicker from release prints. This "chemical unsteadiness," it is said, is eliminated by "anti-direction turbulation development," or the bombardment of the film with minute chemical particles. Elimination of eyestrain, greater brilliance, better detail, are claimed for the method. . . .

INSURANCE RATES

Named to the board of the newly formed Liability Protective Association, Inc., Kansas City, which seeks to obtain reduction in local liability insurance rates, are E. C. Rhoden, Fox Midwest division manager, and George S. Baker, Publix Newman manager. Protest by the chamber of commerce that rates are too high because of operation of a fake accident claim racket led to the association. . . .

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Fox Film nets $1,273,069 profit in year Page 16
William A. Brady sees decency campaign best thing that ever happened to films Page 33

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THEATRE vs. PAPER

When "The Milwaukee Sentinel" gave front page flare to the appearance of Texas Guinan's "Hotcha Girls" on the stage of the local Fox Alhambra, the Fox retaliated by dropping its "Sentinel" advertising. When the district attorney impounded life-size cardboard models in the Alhambra lobby, the paper blew up the story, the theatre snapped back in its lobby: "Advertising in This Space Confiscated. Show Going on as Usual." . . .

BUY LOEW STOCK

Loew's executives purchased, between January 1 and March 1, more than 25,000 shares of the company's stock, the New York Stock Exchange has been informed. Their options permit them to buy at $30 a share, under the market. The purchasers: David Bernstein, vice-president and treasurer, 13,890; Irving Thalberg, 10,000; J. Robert Rubin, 2,000. . . .

B. & K. DIVIDEND

Balaban & Katz, Chicago circuit, has declared a $5.25 per share preferred dividend, payable March 30 to stockholders of record March 28. The payment reduces the back dividends on the preferred to $5.25 per share. . . .

HEADS WHN

Following the resignation of Major Edward Bowes as managing director of WHN, broadcasting studio, to take charge of the NBC network's Chase & Sanborn amateur air show, Louis K. Sidney has taken over WHN direction. . . .

CIRCUIT SCRAP

Starting in Queens borough several months ago, and moving to Brooklyn, with Manhattan in the offing, Harry Brandt on the one hand and Jack Springer and Sam Cocalis on the other, two of New York's largest independent circuit operators, have been engaged in a theatre acquisition battle of invasion and retaliation, using as their weapons purchase, protection and clearance. Ended this week was an operating agreement between Springer-Cocalis and Consolidated Amusements. . . .

AMBASSADORESS?

Reported by the Havas News Agency to the "New York Post" is the entertaining story that beauteous Leni Riefenstahl, German actress and friend of Hitler, has conferred "at length" with Lord Cranbourne and Edgar L. Granville, members of Sir John Simon's English diplomatic mission to Berlin. The "Post" noted that her presence in the august group "puzzled" journalists. . . .

MEDDLERS SEEK TO GRAB SCREEN TO FINANCE "WELFARE WORK"

by TERRY RAMSAYE

In quest of information on the motivations behind the increasingly aggressive interest in motion picture affairs on the part of the National Congress of Parents and Teachers, the editor of Motion Picture Herald last week addressed a telegram of inquiry to Mrs. A. R. Klock, motion picture chairman for the District of Columbia for that organization. Since Mrs. Klock resides and officiates in the city of Washington, her position as contact with the capital is significant beyond the importance of the district she represents. The inquiry read:

WOULD YOU BE GOOD ENOUGH TO GIVE US YOUR OPINION OF THE PETTENGILL BILL AND INDICATE IF YOU THINK IT IS THE PROPER KEYNOTE OF APPROACH ON A PROGRAM OF PROGRESS IN DEALING WITH THE MOTION PICTURE?

Reply from Mrs. Klock was prompt, direct and revealing beyond expectation. Her message read as follows:

MOTION PICTURE HERALD NEW YORK CITY

THE PASSAGE OF THE PETTENGILL BILL WOULD BE AN OPENING WEDGE FOR A BROADER PROGRAM WHICH WOULD PUT CHURCHES SCHOOLS AND CIVIC ORGANIZATIONS ON A BUSINESS BASIS WITH MOTION PICTURE THEATRES GIVING THEM EQUAL OPPORTUNITY TO RENT AND EXHIBIT THE BETTER CLASS OF PHOTOPLAY STOP IN PRESENT CIRCUMSTANCES THE THEATRES HAVE EVERY ADVANTAGE OVER MANY BEAUTIFUL AND WELL EQUIPPED CHURCH SCHOOL AND CIVIC AUDITORIUMS STOP THERE IS NO REASON WHY SCHOOL CHURCH AND CIVIC ORGANIZATIONS SHOULD BE BARRED AS CUSTOMERS FOR THE MANY GOOD MOTION PICTURES NOW BEING EXHIBITED STOP WE DO NOT WANT BLOCK BOOKING STOP THE NATIONAL CONGRESS OF PARENTS AND TEACHERS HAS DECIDED ON A POLICY WHICH WOULD PERMIT THE SELECTION OF THE BETTER TYPES OF MOTION PICTURES FOR EXHIBITION IN CHURCH AND SCHOOL HALLS AND CIVIC AUDITORIUMS STOP IF THE PETTENGILL BILL BECOMES LAW COMMUNITY ORGANIZATIONS WOULD HAVE THE SAME RENTING AND SELECTION PRIVILEGES AS MOTION PICTURE THEATRE OPERATORS STOP MUCH SPLENDID WELFARE WORK CAN BE FINANCED IN EVERY COMMUNITY FROM THE PROCEEDS OF MOTION PICTURE EXHIBITIONS IN CHURCH SCHOOL AND CIVIC AUDITORIUMS STOP PASSAGE OF THE PETTENGILL BILL WOULD ALSO BRING ABOUT A WIDER DISTRIBUTION OF THE BETTER PHOTOPLAY

MRS. A. RAYMOND KLOCK, MOTION PICTURE CHAIRMAN,
DISTRICT OF COLUMBIA CONGRESS OF PARENTS AND TEACHERS, WASHINGTON, D. C.

The National Congress of Parents and Teachers is hereby declared to be contemplating forcible entry, entry by law, into the picture business to engage in exhibition in competition with the existing institution of the screen.

It is naively stated that: "In the present circumstances the theatres have every advantage over many beautiful and well equipped church, school and civic auditoriums."

The implication here is that there is something unfair in this [Continued on following page]

[Continued from preceding page] "advantage"—something unfair that should be dealt with by law.

The announced platform takes no cognizance of rights that may exist among the investors in and builders of the industry.

And consider the alluring bait to busy-bodies and job hunters that is held out in the suggestion: "Much splendid welfare work can be financed in every community from the proceeds of motion picture exhibitions in church, school and civic auditoriums."

Welfare work, financed on the motion pictures' receipts, would indeed supply payroll for a grand army of welfare workers. The promise of such a prospect is well calculated to enlist the enthusiasms of vociferous thousands of those persons who devote their lives to tending to other people's business. Just what that invasion of the box office would do to the invested capital and the large employment rolls of the industry is another matter which, it seems, is no concern of either Parents or Teachers.

Ever since the Reverend Wilbur Crafts and his colleague, Canon William Sheafe Chase, began, now more than twenty years ago, to harry the industry of the motion picture, there have been plans to invade the business in the name of piety and social interest.

The motion picture's glamorous reputation as an industry of swift flowing millions has made it a shining mark for meddlers down the years. Production plans have leaked through the cautious expressions of an unending array of alleged reform and social uplift organizations, eager for a conspicuous cause, publicity and profits.

This industry, with the hand of the tax collector ever heavy upon it, has made proportionately high contribution to the public's interest, through its whole existence. It has pursued a policy of very ready generosity in its dealing with social groups. In that it has kept up the tradition of all showmen—always the first to lend a hand at the benefit. The typical motion picture exhibitor is a personage in his community and his theatre is a local institution.

The motion picture mechanisms necessary to the art are on the open market, available to all who desire to make motion pictures. The National Congress of Parents and Teachers and all friends and affiliates have an entirely free opportunity to engage in the production and distribution and exhibition of any and as many motion pictures, of any sort, as they may desire.

That opportunity is not sufficient.

They prefer invasion, expropriation, a special license to take from the exhibitor's box office the amusement merchandise on which the whole industry exists.

The scheme and its array of interlinked special motives is old, but never before has it been set forth in such candor. Never before has it been so organized, and so daring.

Whose industry is this?

WHAT TEACHER-PARENT CONGRESS IS

by JAMES P. CUNNINGHAM

The National Congress of Parents and Teachers is the organization which unites the membership of parent-teacher associations throughout the United States, Hawaii and Alaska. The structure of the Congress includes the membership of community units and their councils, state branches and their districts. The membership is 1,463,012, organized into 20,000 local units.

The objects are: first, to promote child welfare in home, school, church and community, and, secondly, to bring into closer relation the home and the school.

Founded February 17, 1897, this organization was launched as the National Congress of Mothers by a group led by Mrs. Theodore W. Birney and Mrs. Phoebe Apperson Hearst, mother of William Randolph Hearst, newspaper publisher and motion picture producer (Cosmopolitan Pictures, released by Warner Brothers, and Hearst Metrotone News, released by Metro-Goldwyn-Mayer).

The name soon was changed to the National Congress of Mothers and Parent-Teacher Associations, and later to its present form.

Washington headquarters attaches say the National Congress is now the largest organization of its kind.

In control of the organization's attack against the motion picture is Mrs. Catheryne Cooke (Robbins) Gilman, as motion picture chairman. She is being aided to some extent in field work by the president, Mrs. B. F. Mary L. Langworthy, formerly a village trustee of Winnetka, Ill.

Outstanding on the organization's present legislative program is its support of the Congressional proposal by Samuel B. Pettingill, Democrat, of Indiana, to outlaw block booking and blind buying. Officials have been unwilling to talk about other legislative policies and programs in definite terms.

Not once since 1925 has Mrs. Gilman deviated from her charge that there has been no improvement of any kind in motion picture standards.

The Congress tells inquirers that its policy grows out of the action of a board of managers; that the policy is not determined by an individual or even by a group of officers. However, Mrs. Gilman, as chairman of the national motion picture committee, appears to be laying down the adverse policy against the motion picture.

The board of managers is constituted of the president of each state branch, or in the absence of the president, a state officer authorized as alternate by the state board, the historian, the chairmen of standing committees, the chairmen of committees-at-large, the editor of the *Child Welfare Magazine*, the honorary officers elected before 1921, and the chairman of the trustees of the Endowment Fund.

This board of managers has absolute power and authority over the affairs of the organization, regardless, and attempts to influence the beliefs of the units in the field, many of which now are operating in direct opposition to the national program against motion pictures. There are dozens of city and state Congresses cooperating with the industry who are friendly to it and sponsor lists of approved films.

The extent to which the National Congress is opposed to the industry is seen in the following declaration appearing in the presentation of the new plan to take the motion picture out of the theatre and put it in school and community auditoriums over the signature of Mrs. Gilman:

"It has been fairly well established that previewing amusement films, publishing evaluation lists, promoting the best pictures and ignoring the rest, sponsoring junior matinees, arranging family nights, and even local legislation, have failed to improve the production of those motion pictures made for amusement purposes which come through the regularly organized channels of the motion picture industry. These practices have delayed the use and development of authentic educational and wholesome recreational films, created a false security, neutralized the benefit of the recommended pictures, given free advertising to the undesirable pictures and stimulated attendance in theatres where the entire program could not be selected or controlled. They have diverted the efforts of large

(*Continued on following page*)

HAS ATTACKED FILMS SINCE 1924

(*Continued from preceding page*)

groups of interested people from the more constructive use of one of the greatest mediums of education."

The National Congress has headquarters at 1201 Sixteenth Street, Northwest, Washington, D. C. All free publications, propaganda, plans and communications are drawn together at this office for distribution by the states to their local units. The Congress is one of a group of organizations which share the headquarters building. Others in the structure are the Association for Childhood Education, National Association of Deans of Women, National Committee on Education by Radio, Parent-Teachers' Association of the District of Columbia and the World Federation of Education Associations.

Mrs. William T. Bannerman, 1901 K Street, Northwest, Washington, is chairman of the legislative committee and the contact between the organization and Congress. She will preside at a conference on legislation at the annual convention of the National Congress to be held in Miami, April 29 to May 3. Mrs. Gilman will preside over the motion picture conference.

At Miami delegates will be told that the Pettengill (H.R. 6472) Bill to prohibit and prevent block booking and blind selling does not represent the ultimate aims of the organization. Besides control of trade practices, the National Congress seeks the creation of a federal motion picture commission.

Legislative, propaganda and other Washington activities of the National Congress are financed from membership dues. The individual member pays the sum total for active membership in the national, state and local to the local annually. The local keeps its share and forwards the remainder to the state. The state retains its share and forwards the balance to the national. In addition, the national receives a small income from the following sources: Endowment Fund, which is largely made up of national life memberships; Founders' Day Gifts; honorariums from courses; sales of publications and other material.

Officers of the National Congress are as follows:

President: Mrs. B. F. Langworthy, 6 North Michigan Avenue, Chicago.
First Vice-President: Mrs. J. K. Pettengill, 426 West Saginaw Street, Lansing, Mich.
Second Vice-President: Mrs. Hamilton Shaffer, 37 Gerlaugh Avenue, Dayton, Ohio.
Third Vice-President: Mrs. Noyes Darling Smith, 807 West 21st Street, Austin, Tex.
Fourth Vice-President: Mrs. A. B. Shuttleworth, 321 State Museum Building, Denver.
Fifth Vice-President: Mrs. A. F. Harman, Montgomery, Ala.
Sixth Vice-President: Mrs. C. H. Thorpe, 2606 State Street, Little Rock, Ark.
Seventh Vice-President: Mrs. M. P. Summers, 1919 Rebecca Street, Sioux City, Iowa.
Secretary: Mrs. Raymond Binford, Guilford College, N. C.
Treasurer: Mrs. Simon S. Lapham, 4 Weybosset Street, Providence, R. I.
Parliamentarian: Mrs. L. Cass Brown, 96 Sixth Avenue, La Grange, Ill.
General Secretary: J. T. Webner, National Headquarters.
Publicity Secretary: Miss Clarice Wade, National Headquarters.
Motion Picture Chairman: Mrs. Catheryne Cooke (Robbins) Gilman, 1929 Second Street, Minneapolis.
Legislation Chairman: Mrs. William T. Bannerman, 1901 K Street, N.W., Washington, D. C.
Radio Chairman: B. H. Darrow, State Department of Education, Columbus, Ohio.

The National Congress of Parents and Teachers, through a few of its leaders, has been conducting an arbitrary attack against the motion picture business since 1924. Prior to that year the Congress participated constructively with other large groups in reviewing motion pictures and otherwise cooperating through the Committee on Public Relations, which still is functioning. Mrs. A. H. Margaretta Reeve, then national president, suddenly decided, in the fall of 1924, to withdraw the Congress from Public Relations membership, and she immediately set out to campaign against the film.

Contrary to the organization's system of operation which is supposed to prevent any individual or even group of officers from determining national policies for the whole membership, Mrs. Reeve said at the time of withdrawing from industry cooperation that "*I* have become convinced that our place is no longer upon the Committee on Public Relations . . . and . . . *I* have therefore withdrawn our membership."

Mrs. Reeve's pronounced participation in the anti-film campaign did not come, however, until some 18 months later, when her son, Henry Reeve, operating the Star theatre, at Menard, Texas, was in difficulties with the distributors. It seems that he overbought features, in blocks, to such an extent that at the end of the 1925-26 season he still had under contract and unplayed a total of 278 old features from eight companies and a new season was already at hand.

Denounced Block Booking

At that time Mrs. Reeve was frequently heard publicly to denounce the block booking system, especially in small towns, and she warned that the National Congress would further competition in exhibition through nontheatrical showings unless the distributors abandoned block booking.

Mrs. Reeve's line of attack was subsequently taken up by Mrs. Gilman, who in recent years has been even more active in the field in spreading propaganda for the idea which embraces chiefly a definite program on the part of the National Congress to wheedle the United States Government into a frame of mind where it will take over control and operation of the production and exhibition branches of the industry.

In 1922 Mrs. Gilman was on the other side, working for Charles C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, in aiding to defeat adverse film legislation in Massachusetts. The industry won that battle and Mrs. Gilman's services were terminated. Since that time her activities relating to the motion picture business have been reflected in the "new line of attack."

"Professional Recreation Leaders"

In her visits to local affiliates in the field, Mrs. Gilman has said in recent weeks that "we want to take children's recreation out of the hands of commercial money-makers and put it in the hands of professional recreational leaders." She has also said that "nothing that has ever been tried has reduced by a fraction the production of salacious films."

On the other hand, some of the parent-teacher organizations have expressed disapproval of the program after its presentation by Mrs. Gilman. Typical is the situation at Altoona, Pa., where C. E. Whipple, principal of the Keith Junior High School, had asked Mrs. Gilman to address the local motion picture committee of parents to urge their cooperation with junior matiness. Afterward he announced:

"At a meeting of the committee held last evening we took action to ask the Central Council of the Parent-Teacher Associations to write to the National Congress remonstrating with them for sending out a person such as Mrs. Gilman with the presentation and program she has to offer."

Too, the California Congress of Parents and Teachers, one of the several large groups which are out of line with the campaign being conducted by Mrs. Gilman and a few others of the National Congress, has openly expressed satisfaction with the new order in the motion picture industry.

In a letter sent to Joseph I. Breen, the Los Angeles district of the California Congress, said: "The executive board . . . voted unanimously to express to you the appreciation of our parent-teacher members for your efforts in behalf of the production of more wholesome films and the elimination of coarse suggestive, sex, drinking and gangster types."

An Opposite Stand

Arbitrarily taking an opposite stand to the California declaration, Mrs. Mary L. Langworthy, National Congress president, sent a message to each local Congress warning them that the organization will not recommend any film until block booking is abolished.

"Parent-teacher people must not be diverted by this movement (of the Legion of Decency) into forgetting that we, the National Congress, have resolved to cooperate no longer with the motion picture industry until the entire abolition of the trade practices of blind and block booking has been accomplished. For until that is done we cannot safely recommend any film, no matter how good, for fear that indecent and vulgar ones will be shown with it. This course we have taken and we must allow nothing to swerve us from it."

The National Congress, through Mrs. Gilman's attacks against films, has been getting more newspaper attention in the past six months than during its whole history. Little of it is complimentary when editorial expression is given to an analysis of the program of the Congress.

The 'Times-Star', Cincinnati, answered Mrs. Gilman's charge that "the movies have exploited our children" with the expression that the remark was "cheap balderdash, typical of the exaggeration, the intolerance and unfairness of the misdirected crusading spirit run wild."

Said the Buffalo *Courier-Express:*

"Mrs. Gilman has been associated with every national movement to reform the movies since 1912, carrying on the fight which her husband started when he was named to the first board of censorship 25 years ago."

Said the *Baltimore Evening Sun:*

"It was inevitable that the various efforts to tie up the cinema in reformer-made diapers should attract such persons as Mrs. Robbins Gilman, who would go the whole fanatical hog and have the United States Government emulate the Nazis, the Soviets and the Fascists and take over control and operation of the production, distribution and exhibition branches of the industry."

Said the Richmond, Va., *Times Dispatch:*

"Censorship of any kind is bad enough, but when it is presented in camouflaged form on the plea that it is something else, it is particularly objectionable. Such is the type of censorship advocated by Mrs. Robbins Gilman."

The program which Mrs. Gilman advocates, besides the establishment of a mammoth bureaucracy in control of public entertainment, and control of trade practices and distribution through the Pettingill bill, would also involve rigorous federal censorship. Not content with espousing federal censorship of films, she has gone so far as to assent to the principle of similar censorship of the press.

'NOTABLE SCREEN MUSIC ADVENTURE'

Says Joseph O'Sullivan of the Film 'Naughty Marietta'; Story Is Made to Dramatize the Music

by JOSEPH O'SULLIVAN

An inspired composer who passed on before the screen became audible, leaving a rich legacy of lilting melody that has enriched the lyrical stage for more than three decades, contributed the melodic material for a romantic screen adventure drama that is a notable contribution to musical photoplay production.

A producer with vision, a director with imagination, a musician who comprehends the scope of the screen, and writers with the ability to translate into motion picture terms a story that speeds on the wings of tone, united their talents in making Victor Herbert's "Naughty Marietta" a vital, significant and wholly entertaining screen vehicle.

The result is a musical movie that really moves—swiftly, surely, inspiringly—gathering momentum and intensity with cumulative effect. The scope and power of the audible screen was never more in evidence than in this film transcription of the adventures of the piquant Herbert heroine.

Andante
Ah! sweet mys - ter - y of life, at last I've
pp colla voce

Copyright 1911 *by M. Witmark & Sons*

AH! SWEET MYSTERY OF LIFE

Forms climax to story after recurring in fragmentary form.

The stage operetta, originally produced by Oscar Hammerstein at the New York Theatre, November 7, 1910, with Emma Trentini in the title role and Orville Harrold and William Frederic in the leading male roles, was a delectable bit of musical entertainment built around a rather thin story. The screen version, while retaining the Herbert music intact, is expanded and amplified into a saga of high adventure that ranges from the effete environment of 18th Century Paris, through exciting episodes involving the capture of the Casquette Girls by pirates, their rescue by the band of Yankee Scouts in the wilderness of the New World, and the subsequent romantic experiences of Princess Marie de la Bonfain (masquerading as a Casquette Girl—Marietta) in old New Orleans.

Hunt Stromberg and his cohorts, Director W. S. Van Dyke, with Herbert Stothart as musical adaptor, and John Lee Mahin, Frances Goodrich and Albert Hackett preparing the screen play, have achieved their results by the logical, if elusive, process of *making the story dramatize the music*—vitalizing in picture action the tonal and rhythmic media. Thus they arrive at the liaison of action, dialogue and music without sacrificing the entity of either element. The story is given added impetus by the music, which in turn takes on new meaning and integrity.

REFRAIN.
poco a poco.
a tempo.
fall - ing in love with some one, some
pp poco a poco.
a tempo.

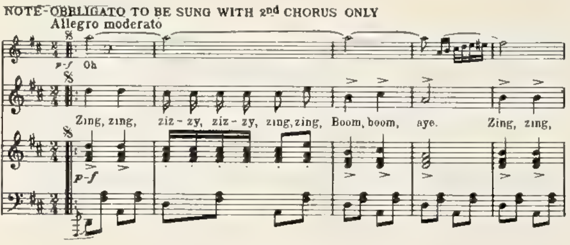
Copyright 1911 *by M. Witmark & Sons*

I'M FALLING IN LOVE WITH SOMEONE

Another of the best known romantic melodies.

The lovely Princess Marie de la Bonfain is endowed with much of that Gallic *joie d'esprit* which finds outlet in lyric outburst. In the bohemian atmosphere of Paris, Marie is revealed as a high spirited and democratic aristocrat much given to consorting with the choice artistic denizens.

In the studio of her old music master, Herr Schuman, she discovers her mentor working on a musical composition inspired by the neighboring bells of St. Ann. Marie suggests certain changes in the composition, and promises to write words to it. The song is later developed by Marie and becomes the dominant love theme of the romantic drama, the celebrated "Ah! Sweet Mystery of Life," which forms the climax to the story after recurring in fragmentary form throughout the production.


NOTE–OBBLIGATO TO BE SUNG WITH 2nd CHORUS ONLY
Allegro moderato
Oh
Zing, zing, ziz - zy, ziz - zy, zing, zing, Boom, boom, aye. Zing, zing,
p-f

Copyright 1911 *by M. Witmark & Sons*

ITALIAN STREET SONG

One of the most sparkling Herbert chansons.

It is evident from the very opening scenes that the makers of "Naughty Marietta" intended to interpret the romantic drama in terms of visual and vocal movement, and so the volatile Marie (Jeannette McDonald) skips from atelier to attic in *la vie boheme*, giving vent to a sprightly chansonette, ably abetted by sundry parties of music revelers in various studio quarters.

Well known in the field of the music of the screen, Joseph O'Sullivan couples together in his writings the practicable experience of the stage gained as general manager of the Montreal Grand Opera Company, stage director of the Boston English Opera and the Chicago English Opera Company, with years in motion picture companies.

When Marie returns to her conventional and aristocratic abode to be informed that she is to marry the fat and odious Don Carlos, grandee of old Spain, by order of His Majesty Louis XV, she bribes her maid, Marietta, to let her use her passport as a Casquette Girl—the appellation given to a group of nice girls sent to Louisiana by the King to become the wives of the colonists.

The transition from the Old World conventions to the raw and racy, loose and lusty life of Louisiana of the New, is made through the medium of blood-curdling experiences for the Casquette Girls.

Pirates in the offing! Yea! Cutthroats—blackguards—scum of the Seven Seas—attack and swarm over the ship, and each blackhearted devil, after slitting the gullets of the crew, grabs a girl—and off to the mainland!

Piu lento, molto appassionato
'Neath the South-ern moon, Oh, love so warm and ten - der!
p espress.

Copyright 1911 *by M. Witmark & Sons*

'NEATH THE SOUTHERN MOON

"Where the scent of the magnolias steeps the soul in dreams".

Adventure? In gobs! But what of the music? Well, listen to these hell-raisers as they bawl their bawdy songs around the campfire and guzzle rum. Odes to the Anacreon de damned! . . . Sixteen men on The Dead Man's Chest! Yo! Ho! Ho! and a bottle of rum . . . And such bed-time ditties. "And now for the ladies, me lads" . . . It looks like a bad spot for the Casquette Girls . . . when a different kind of song is heard in the distance. A song of strong, manly voices in measured rhythmic cadence.

"Tramp, tramp, tramp, along the highway
Tramp, tramp, tramp, the road is free;
Blazing trails along the byway,
Couriers de Bois are we.
"Tramp, tramp, tramp, now clear the roadway;
Room, room, room the world is free!
We're Planters and Canucks,
Virginians and Kaintucks,
Captain Dick's own infantry."

It's the song of the Yankee Scouts as they march through the forest, led by Captain Richard Warrington (Nelson Eddy), chant-

(*Continued on page* 15)

THE CAMERA REPORTS

FAREWELL PARTY. Given by United Artists executives at Hotel Edison, New York, for Capt. Richard Norton of British & Dominion, and Maurice Chevalier, prior to their sailing for Europe. Shown are Joseph Schenck, head of U. A., Chevalier, Al Lichtman, Emanuel Silverstone, J. H. Moskowitz, Paul Lazarus, Paul Mooney, Fred Kohlmar, James Mulvey, H. Gold, W. Phillips, Harry Buckley, Arthur Kelly, Norton, A. C. Blumenthal.

WINS MEDAL. (Below) King Vidor holding gold medal awarded him by Arts and Literary Committee of the League of Nations for his direction of United Artists' "Our Daily Bread."

AMERICAN VISITORS. In America. Irving Asher, production chief at the Warner studio in Teddington, England, and Mrs. Asher (who is, of course, Laura La Plante, long one of the screen's leading actresses) as they arrived in New York on the Ile de France.

ASCENDANT. (Left) Called star material, is Verna Hillie, following important roles in "Princess O'Hara" and "Mr. Dynamite" at Universal.

FIRST READING. (Below) Sidney Skolsky, New York columnist, reading script of "Man Proposes," which he has written in collaboration with Claude Binyon, to Director William A. Seiter, James Dunn and Mae Clark, at Fox, where it already has been put in production.

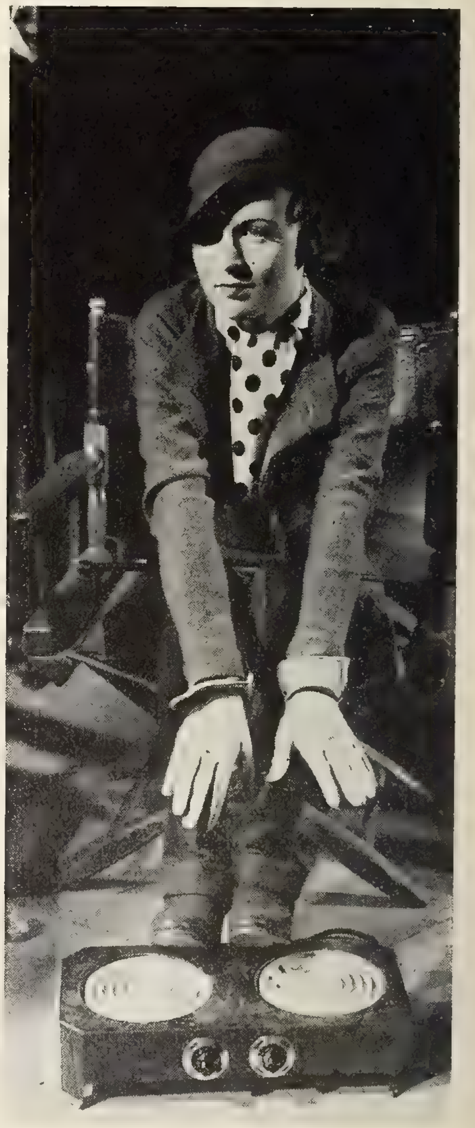
AT CAPITAL PREVIEW. Of the MGM musical picture, "Naughty Marietta," brilliant stage operetta. Shown arriving at Loew's Fox in Washington are Nelson Eddy, who has the male lead; Mabel Walker Willebrandt, erstwhile dry chief; and Director W. S. Van Dyke.

TRACK 30
PULLMAN CAR NUMBERS
ALL PASSENGERS WILL BE REQUIRED TO SHOW THEIR TICKETS AT

OFF TO BATTLE. Fellow ushers at Radio City Music Hall, headed by J. E. McHale, chief of uniformed staff, wishing George Coyle best o' luck in the Golden Gloves boxing bouts between New York and Chicago in the latter city. Coyle was winner in the 112-pound class in the New York finals.

BACK HOME. In the dressing room he occupied for seven years. Yes, it's Monte Blue, who attained screen eminence as long ago as Griffith's "Hearts of the World." He now has an important role in First National's "The G-Men," which stars James Cagney.

HAPPY LANDING. Bringing Miriam Hopkins within subway-reach of a New York vacation, following completion of Pioneer's "Becky Sharp," RKO Radio release.



WARMING UP. For her first Hollywood picture. She is Evalyn Bostock, British actress, feminine lead in Atherton's "The Cowboy Millionaire," Fox release.

'Marietta' Music Called Adventure

(*Continued from page* 12)

ing the song of the spirit unafraid. To the Casquette Girls it is as thrilling as was the shrill pibroch of the Highland pipes to the besieged at Lucknow. To the pirates, a challenge to the fight—a prelude to bloody battle.

Here is the coordination of music and suspense and lusty action, probably the most inspiring of its kind yet revealed on the musical-dramatic screen.

The scene shifts to old New Orleans. Captain Warrington, he-man and woman-scorner, goes romantic. He high-handedly appoints himself "protector" of Marie, who pretends to be just a "lady of the evening" and is duly installed by the governor in a suitable house. It is here that a band of street singers appear, and Marie from the balcony lifts up her voice in a spirited rendition of the "Italian Street Song," one of the most sparkling chansons that Herbert ever wrote.

The effervescent Marie eludes Warrington and gets a job working with a marionette show. The erstwhile woman-scorner discovers her singing there, and also discovers that he is hopelessly in love with the siren. In romantic scenes " 'Neath the Southern Moon' where the scent of the magnolias steeps the soul in dreams," he confesses that he's "Falling in Love With Someone."

But love's young dream is shattered by the arrival of her uncle, the Prince and fat Don Carlos, who have come to take her back to France. In order to save the life of the man she loves, Marie agrees to go with her uncle.

Despite warnings, Warrington comes to the farewell ball given in her honor by the governor the night before her departure. Asked by the guests to sing, Marie, in order to let Warrington know of her love for him, sings the song which had its inception back in the Paris studio of her old music master, and which the real love that has come into her life has inspired her to perfect—"Ah! Sweet Mystery of Life."

Warrington, just on the point of leaving, hears and understands, and blends his resonant baritone into a moving and magnificently conceived musical climax with the entire ensemble.

The denouement, when Warrington persuades Marie to elope with him, and the lovers march away to the wilderness, surrounded by Warrington's faithful Scouts and singing lustily the refrain of "Tramp, Tramp, Tramp," is a stirring and significant musical finale.

Jeanette MacDonald is superb as the capricious Marie. She has never done a finer bit of work, vocally or dramatically. Nelson Eddy, ranking baritone of the operatic stage, gives a virile characterization. His voice, of wide range and dramatic in timbre, is capable of appealing nuances and registers with remarkable fidelity. This newcomer to the screen should prove a sensation.

"Naughty Marietta" is something more than a gorgeous bit of screen entertainment. It is an inspiring romantic adventure into hitherto unexplored regions of the audible screen.

NEW PATRONS DRAWN BY CODE, SAYS HAYS

Points to Few Rejections Necessitated in Production, Under Industry's Self-Regulation

New strata of patronage have come to the motion picture theatre since the industry, following a concentrated appeal of civic and religious organizations, went about the business of producing films with content of higher moral and cultural standard, said Will H. Hays, president of the Motion Picture Producers and Distributors of America, delivering his annual report to the organization at a meeting Monday in New York.

All officers of the MPPDA were reelected. Carl E. Milliken was returned as secretary, and Frederick L. Herron as treasurer. Re-elected to the board of directors were M. H. Aylesworth, Robert H. Cochrane, Jack Cohn, Cecil B. DeMille, Ned E. Depinet, E. W. Hammons, Mr. Hays, F. L. Herron, Sidney R. Kent, Jesse L. Lasky, Sol Lesser, Hal E. Roach, David Sarnoff, Joseph M. Schenck, Nicholas M. Schenck, Albert H. Warner, Harry M. Warner, and Adolph Zukor.

In the past year the Production Code Administration, headed by Joseph I. Breen, has had full the cooperation of the producers, Mr. Hays said. Activities of the Breen organization were summarized as follows:

Books, synopses, plays, stories studied	261
Scripts studied	822
Pictures reviewed	*1,328
Consultations	1,899
Detailed opinions written dealing with stories, scripts, pictures, etc.	2,603

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* Includes completed pictures which, because of changes, deletions or "retakes" suggested, were reviewed more than once. Also includes features and short subjects reviewed in New York.

In the field of advertising, Mr. Hays quoted from an article in *Printers' Ink* that 100 per cent cooperation had been achieved by J. J. McCarthy and his Advertising Advisory Council. There were 403 complete campaigns reviewed by the Council. Other activities were:

Material Submitted		Discarded or revised to meet standards of good taste prescribed by Advertising Code
39,230	stills	836
15,400	publicity stories	35
12,060	advertisements	357
11,600	exploitation ideas	35
10,320	miscellaneous accessories	7
2,016	posters	31

In addition the Council has worked in the field bringing exhibitors' advertising completely into line. Also, 632 trailers have been passed upon by the Council since May 23, 1934. Only two trailers had to be rejected, only two changed.

Improvement in the field of titles was so pronounced, Mr. Hays said, that of 3,500 offered for registration in 1934, only 50 rejections were necessitated.

Released in 1934 were 174 foreign pictures, as follows:

British	33
French	10
Hungarian	5
Irish	1
Italian	3
Mexican	21
Polish	5
Russian	17
Czechoslovakia	1
Swedish	4
German	74
Total	174

Mr. Hays cited the following facts as to source material in the year's production: original screen plays, 40 per cent; adapted from classics, novels and short stories, 40.5 per cent; adapted from stage plays and musicals, 19.5 per cent.

"The step we have taken in the last year is definitely in the right direction," Mr. Hays said. "It is of creditable length. It demonstrates the soundness of our theory that quality can be produced in quantity and that generous support can be enlisted for it; that the twin necessities of *improved supply and improved demand*—useless one without the other—can be developed in such relationship to each other as to meet every responsibility of entertainment, of social value, of art, drama, literary quality, and box-office."

Traces Current Trend

The MPPDA president presented title after title of productions made in the current season, productions to be made for 1935-36, in tracing the trend of the motion picture of today. With dates of the beginning of work on some of the best known and most successfully exhibited pictures, he pointed out the "everlasting need of looking in advance to the entertainment requirements and possibilities of the screen."

Forces for betterment which have figured in the improved standards of product did not alone advance the cause; on the other hand, he said, "the steadily rising level of motion picture quality has been accompanied by a rising standard of public appreciation."

Stories from the classics, from biographical or historical subjects, pictures containing music, romantic comedy rather than sex *per se*, and, too, more heavily dramatic themes, will carry forward into the 1935-36 season as they have through the current, Mr. Hays said.

Improvements in the field of technics he reviewed, with emphasis on increased fidelity and wider range sound with noiseless recording, lightweight portable systems for newsreel recording; extended use of fast panchromatic emulsion, improved reproduction in theatres, in design, in lamps for the studios.

FOX FILM NETS $1,273,069 PROFIT FROM OPERATIONS IN PAST YEAR

Business Done in January and February of 1935 Shows Further Gains; Gross Income Was $36,253,617 in 1934

The full effect of the reorganization and rehabilitation of Fox Film Corporation that took place in April, 1933, under Sidney R. Kent, president, is reflected in the corporation's annual report of operations sent last week to stockholders. The following conclusions concerning earnings for 1934 and the growth of the company's financial strength were set down:

Net operating profit for 1934 *was* $1,273,069, *compared with earnings of* $853,668 *in* 1933 *and losses of* $8,401,448 *in* 1932. *Earnings last year were equal to* 52 *cents per share on both A and B stocks outstanding.*

Fox Film's business for January and February, 1935, *shows further decided improvements.*

Gross income from sales and film rental was $36,253,617 *last year,* $4,274,919 *more than* 1933 *and* $6,541,202 *more than* 1932.

The corporation has no bank loans.

The net worth of the corporation was $36,518,027.

Working assets on Dec. 29, 1934, *indicated the liquid nature of the Fox Film financial structure, embracing* $20,021,879, *of which* $4,499,462 *was cash and* $13,688,351 *represented film and story inventories. These current assets compared with* $18,264,085 *at the end of* 1933 *and only* $13,522,219 *in* 1932.

Current assets related to current liabilities of $4,442,246, *ratio almost* 5 *to* 1.

It is noted in the balance sheet that National Theatres Corporation (formerly Wesco Corporation, western theatre circuit) has been reorganized and that Fox Film is now the owner of 42 per cent of its outstanding capital stock. As a result of the reorganization National Theatres Corporation, as such, now has no funded debt or bank loans. During 1934 continued progress was made in improving the operating position of the various subsidiary circuits of theatres comprising the former Wesco group which for some time have been in bankruptcy. Subsequent to the closing of the corporation's fiscal year, the most important group has been taken out of bankruptcy and the management predicts that by the end of 1935 the entire system will have been reorganized. Fox Film's former ownership of Wesco Corporation has been reduced to 42 per cent but elimination of the large debts formerly existing ahead of Fox Film's 100 per cent ownership has brought the present 42 per cent interest in National Theatres much nearer the actual theatre properties and, in the judgment of the management, has improved Fox Film's position with respect to the entire circuit.

The company continues to write off nega-

(Continued on following page, column 1)

Fox Financial Statement

The consolidated balance sheet of Fox Film Corporation and wholly-owned subsidiary companies on December 29, 1934, compared as follows with 1933 *and* 1932:

ASSETS

	December 1934	December 1933	December 1932
Cash on demand deposit and on hand	$4,499,462	$5,021,932	$1,227,753
Accounts and notes receivable, net	1,382,233	1,776,068	1,589,981
Prepaid operating expenses	451,831	342,544	221,243
Inventories	13,688,351	11,123,541	10,237,276
Cash value of life insurance	......	......	245,966
TOTAL CURRENT ASSETS	$20,021,879	$18,264,085	$13,522,219
Investment in and advances to affiliated companies:			
Metropolis and Bradford Trust Co. less proceeds from capital	$17,087,618	$17,087,618	$19,030,929
Hoyt's Theatres, Ltd. (advances only)	377,000	551,632	496,314
National Theatres Corp.	8,493,667	8,511,525	6,870,237
Movietonenews, Inc., and sundry other companies, at cost	4,882,251	4,972,768	9,421,643
Total investments and advances	30.840,537	31,123,543	30,372,638
Less reserve for revaluation	14,500,000	14,500,000	......
Investments and advances, net	16,340,537	16,623,543	......
Land, buildings and equipment, at cost	14,946,910	15,293,568	21,851,834
Less reserves for depreciation	4,816,887	4,661,518	5,631,282
Land, buildings and equipment, net	10,130,022	10,632,050	16,220,552
Bond discounts and expenses	182,231	244,835	2,088,589
Notes and accounts receivable	......	......	693,000
Film Securities Corporation, at cost	......	......	46,173,113
Other Assets	147,719	139,151	91,543
TOTAL ASSETS	$46,822,390	$45,903,664	$119,162,248

LIABILITIES

	December 1934	December 1933	December 1932
Notes payable, trade	$863,119	$727,333	......
Notes payable, banks	......	......	$6,750,000
Notes payable, others	......	......	1,698,203
Accounts payable and accrued expenses	3,384,826	3,040,308	3,149,573
Portion of funded debt maturing in one year	94,300	142,650	174,330
Reserve for federal income tax	100,000	......	......
TOTAL CURRENT LIABILITIES	$4,442,246	$3,910,291	$11,722,106
Funded debt of subsidiaries	$2,194,200	$2,378,075	$2,547,855
Five year, six per cent convertible debentures—authorized $30,000,000, less $28,303,400 retired and canceled	1,696,600	1,746,600	30,000,000
Film rentals in advance, etc.	668,935	1,107,921	1,994,229
Reserves:			
For contingencies	822,099	854,942	1,717,177
For fluctuation in dollar value abroad	250,000	250,000	......
Reserves for revaluation of investments	......	......	37,247,386
Miscellaneous liabilities	......	470,266	203,695
Capital Stock and Surplus:			
Capital stock	12,182,045	12,182,045	12,627,800
Paid-in surplus	21,329,170	21,329,170	36,062,396
Earned surplus	3,006,812	1,674,354	15,010,396
TOTAL LIABILITIES	$46,822,390	$45,903,664	$119,162,248

tive costs as follows: 53 per cent within 13 weeks of release date, 75½ per cent within 26 weeks; 88 per cent in 39 weeks; 94½ per cent in 52 weeks and the whole cost within 65 weeks.

Film inventories were $2,565,000 higher on Dec. 29, 1934, than in 1933 and were $3,453,000 higher than 1932.

Investment in Metropolis and Bradford Trust Company (holding company for investments in Gaumont-British Picture Corporation, Ltd., one of the largest in England), were carried at $17,087,618, the same value placed on the investment last year, but $2,000,000 less than the $19,030,929 valuation established in 1932.

Investment in National Theatres Corporation was $8,493,667, and in Movietonews, Inc., and sundry other subsidiaries was said to be worth $4,882,251. In 1932 these same investments were set down at $9,421,643.

Land, buildings and equipment were worth, net, after depreciations, $10,130,022, about $500,000 less than in 1933 and $6,000,000 less than in 1932.

Capital stock was listed at $12,182,045.

$36,253,617 Gross Film Sales

Out of gross film sales in 1934 totaling $36,253,617, the company paid $10,191,000 in operating expenses of exchanges, home office and administration expenses, and charged off $19,372,093 to amortize production costs.

Interest expense under the reorganization during which the company was shorn of heavy standing obligations, dropped from $2,018,370 in 1932 to $292,871 in 1934. There was $56,700,000 written off in the 1933 reorganization. Earned surplus accumulated since April 1, 1933, totaled $3,006,812.

The company actually spent $21,936,903 on production in 1934. These expenditures include not only the disbursements in the California studios, but also all disbursements made in foreign countries, costs of pictures made in foreign countries for quota requirements or as a matter of policy and so on.

Mr. Kent told stockholders that the "management believes that the year 1934 witnessed further improvement of your corporation's position in the motion picture industry." "After completing the reorganization of the company's finances during the year 1933, all efforts were turned to improving operating results," Mr. Kent continued. "To accomplish this it was necessary to improve the quality of your corporation's product and to build its personalities and thereby secure an increase in gross business. In these efforts it is believed there has been noticeable success."

The statement to stockholders called attention to the selection of the Fox stars, Will Rogers, Janet Gaynor and Shirley Temple, by motion picture exhibitors in MOTION PICTURE HERALD's annual "Money-Making Stars" canvass.

K-A-O Reports Sharp Gain in 1934 Over 1933

Keith-Albee-Orpheum Corporation, a Radio-Keith-Orpheum theatre subsidiary, this week reported a decided improvement in 1934 operations over the previous year. The net loss for 1934 was $176,316. For 1933 it was $642,293. The balance in the K-A-O deficit account now is $2,936,212. It was reduced during 1934 by $154,070 received as a discount on retired bonds and an adjustment of $36,777 on prior years' taxes and other items.

Fox Operating Statement

Fox Film Corporation and wholly-owned subsidiaries consolidated profit and loss and earned surplus and operating statement for the 52 weeks ended December 29, 1934, compared as follows:

	Fifty-two Weeks Ended		
	December 29, 1934	December 30, 1933*	December 31, 1932
OPERATING PROFIT:			
INCOME:			
Gross income from sales and rental of film and literature	$36,253,617	$31,978,898	$29,712,415
Dividends	360,397	259,225	....
Other income	932,572	1,047,643	1,366,247
TOTAL OPERATING PROFIT	$37,546,586	$33,258,768	$31,078,662
EXPENSES:			
Operating expenses of exchanges, home office and administration expenses	$10,091,400	$8,803,486	$8,542,691
Amortization of production costs	19,372,093	17,169,428	24,482,323
Participation in film rentals	6,074,410	5,139,373	3,571,232
NET OPERATING PROFIT BEFORE INTEREST AND DEPRECIATION	$2,008,681	$2,173,469	(a) $2,517,584
DEDUCT:			
Interest expense	$292,871	$830,518	$2,018,370
Amortization of discount and expenses on funded debt	62,602	203,143	614,714
Depreciation of fixed assets, not including depreciation of studio buildings and equipment (of $609,644) for 1934	280,138	286,137	250,778
TOTAL DEDUCTIONS	$635,612	$1,319,799	$2,883,863
NET OPERATING PROFIT BEFORE FEDERAL INCOME TAXES	$1,373,069	$853,668	(a) $8,401,448
Provision for federal income taxes	100,000	....	....
NET OPERATING PROFIT	$1,273,069	$853,668	(a) $8,401,448
OTHER CREDITS AND DEDUCTIONS:			
Profit on foreign exchange, net (after deducting for 1934 and 1933, $250,000 amortization reserve for fluctuation of dollar value of working assets in foreign countries	$59,389	$449,137	(a) $183,577
Loss on sale or disposition of capital assets	......	......	9,717
Less settlement of contracts entered into in prior years	......	164,024	620,295
	$1,332,458	$285,113	(a) $813,983
EARNED SURPLUS, December 30, 1933	$1,674,353		
BALANCE CARRIED TO BALANCE SHEET	$3,006,812	$1,188,781	....
Net operating loss of Wesco Corporation and subsidiaries	......	......	$7,749,067
Surplus, December 31, 1932	......	......	1,954,102
Deficit, December 31, 1932, to Balance Sheet	......	......	$15,010,395

(a) Loss.

(*) NOTE: The statement for the 52 weeks ended December 30, 1933, is a combination of a report for the 13 weeks ended April 1, 1933, and one for the 39 weeks ended December 30, 1933. April 1, 1933, was the date when Fox Film Corporation gave effect to the reconstruction of its financial structure, during which millions in financial obligations were written off and the corporation began anew. The company did not issue a full 52 weeks report for 1933, but rather one report for the 13 weeks of the year prior to the reorganization and another, for the last 39 weeks, showing how the corporation benefited its earnings position by the reorganization.

NEWSREELS NOT LIABLE FOR PICTURE SHOCKS

Verdict in California Action Involving Universal News Sets Highly Important Precedent

The motion picture newsreel has the same right as the newspaper to run pictures of dead men without being subjected to legal action or suits for damages.

California's courts so declared on Tuesday when, further recognizing the rights of the newsreel to the freedom of the press, Judge Joseph Sprouls, in Los Angeles, directed a verdict in favor of Universal Newsreel and the Pantages theatre in refusing to grant damages for the loss of a prospective child by a mother who had witnessed a Universal newsreel picture of a slain gangster on the screen of the Pantages.

Furthermore, Judge Sprouls said: "I consider the service that the newsreels gave the public of great benefit in showing the inevitable end for gangsters who try to evade the law, and for showing proof that crime does not pay."

The decision establishes a precedent not only for newsreel and feature pictures, but affects equally all newspapers and magazines in this country.

Mrs. Doris Preisler and her husband, Sidney Preisler, sued Universal Pictures Corporation as the owners of Universal Newsreel, and the Pantages theatre, in Los Angeles, on the ground that the witnessing of a newsreel scene showing the dead body of "Baby Face" Nelson caused Mrs. Preisler to lose a prospective child. She and her husband each sued Universal and the theatre for damages totalling $4,150,000.

In his instructions to the jury, Judge Sprouls directed a verdict and stated that the theatre had obviously posted notice of what was being exhibited, both in its lobby and in newspaper advertisements, and that it was not liable for damages. The jury brought in a verdict for the defendants.

The Universal management at the home office in New York said:

"In the event that this case, heard in the superior court of California, had gone against the defendants, every one of the newsreels and every theatre in the United States would have been in danger of similar suits. Furthermore, a precedent of this kind would have inevitably affected every newspaper and magazine which shows realistic pictures or describes scenes of horror and gruesomeness in its columns.

"The Universal Newsreel has pioneered in defending actions of this kind in behalf of newsreel and newspapers. In 1919, Universal Newsreel established a precedent which was as important and far-reaching as the one established in the Preisler case, when Grace Humiston sued Universal for displaying her picture in its newsreel."

Films Enlisted to Track Down Slayer in Detroit

In Detroit, theatre owners are to be asked to join in a nationwide hunt for the fiend slayer of 11-year-old Lillian Gallaher, whose mutilated body was found there several weeks ago in the deserted apartment of Ward Goodrich, who is wanted as the killer.

A two-reel motion picture showing the victim, the interior of the apartment where her body was found, closeups of Goodrich and his wife and of his fingerprints, has been prepared by the Metropolitan Motion Picture Company, under supervision of local and federal authorities. H. M. Richey, general manager of Allied States, of Michigan, is co-operating with police in having the film shown in every Michigan theatre, and J. E. Flynn, divisional manager for Metro-Goldwyn-Mayer, is making arrangements for nationwide distribution through the Motion Picture Producers and Distributors of America. Mr. Flynn said that Canadian theatres also would show the film.

DISHING THE DIRT

Wichita, Kansas
March 21st, 1935

TO ALL DISTRICT MANAGERS, EXECUTIVES OF FOX MIDWEST THEATRES AND OTHERS:

Gentlemen—

During the last three weeks my district has lost millions of tons of valuable soil. Information I have received indicates it has been widely distributed in districts other than mine. I would like to secure your co-operation in having it returned where it belongs. We need it badly. In some places where wheat fields once were, there is nothing but bare rock—and if we don't get help soon something else is going to be bare too.

If you find yourself in possession of any soil or sand alien to your community, and do not know its original home, just send me a small sample. I am the world's champion dust taster. I can tell immediately whether it's Seward County sand, Ford County dirt, Stevens County soil, or Meade County manure.

Very sincerely yours,
H. E. JAMEYSON,
District Manager.

Pathe News On "HeadacheHour"

Pathe News announced this week that on April 8 it will inaugurate, under the commercial sponsorship of Bromo-Seltzer, a bi-weekly news broadcast over a network of the National Broadcasting Company.

John Begg, who has been placed in charge of the broadcast by Courtland Smith, Pathe News editor, this week was completing the first experimental program.

Pathe plans to avoid news dramatization similar to that used in the "March of Time" broadcasts and will confine its material to events to be shown in forthcoming reels.

Joseph Bernhard Ill

Joseph Bernhard, operating chief of the Warner theatre circuit, suffered a nervous attack last week and will be confined to his home for at least two weeks.

Erpi-Paramount Settlement Taken Under Advisement

Special Master John E. Joyce in New York on Tuesday took under consideration the petitions for orders authorizing the Paramount Publix trustees to proceed with the settlement of the claim of Electrical Research Products, Inc., for $1,900,000 against Paramount and the settlement of litigation against Marks Brothers, former Chicago theatre operators, and the Continental Illinois Bank.

The Erpi settlement provides for allowance of the claim in the sum of $1,200,000 and the negotiations of new recording license and equipment service agreements. The settlement of claim was agreed upon about four months ago, but the new recording and servicing agreements have since been negotiated.

The only objector to the Erpi claim settlement on Tuesday was Ralph Vatner, attorney, who said he represented Paramount stockholders. Mr. Vatner stated the $500 per reel recording fee was excessive and said Paramount could obtain similar recording rights from Radio Corporation of America and others at half that rate. At that rate, he estimated, domestic recording fees of Paramount would approximate $3,000,000 annually.

Counsel for Paramount's trustees said all other large producers pay the same fees as those proposed in the new recording license agreement for Paramount, and Mr. Vatner countered by pointing out that other producers cannot avoid paying such royalties while Paramount, in its bankruptcy proceedings, could disavow its Erpi contract.

Sufficient bondholder assents to the plan of reorganization to virtually clinch its acceptance by the required number of creditors are to be filed immediately by the Fortington creditor group in return for assurances from other major creditor groups that the present board of 16 directors will not be changed unless at the discretion of the federal court at the April 4 hearing, it was learned last week.

A petition asking leave for the Paramount trustees to adopt 181 executory contracts made prior to the company's bankruptcy, in order that they may be assumed by the new Paramount on its reorganization, was filed Tuesday with Mr. Joyce. These contracts include many theatre operations made at the time various circuits were acquired by the company throughout the country. They include fulfillment of contracts made with Saenger, Rickards & Nace, Publix Northwest and Minnesota Amusement Company, Dent Theatres, A. H. Blank, Southern Enterprises, Fitzpatrick-McElroy, Famous Players Canadian, Olympia, Mullin & Pinanski, Jefferson Amusement Company, Walter S. Butterfield and Balaban and Katz.

Two Succeed Green

Forest F. Fine, formerly of San Francisco, and Herb Cass, of Omaha, have taken over the Portland, Ore., territory formerly handled by William Green for National Screen Service. Mr. Green died last week of pneumonia.

See it..

AND YOU'LL SELL YOUR HEAD OFF!

Ask your FOX Exchange for a screening of . . .

"$10 RAISE"

Don't form any opinions about it . . . before the showing.

Make it a party...with your wife, your friends, her friends . . . or anybody else who's ever asked for a raise. *(Note to the boss: And who hasn't?)*

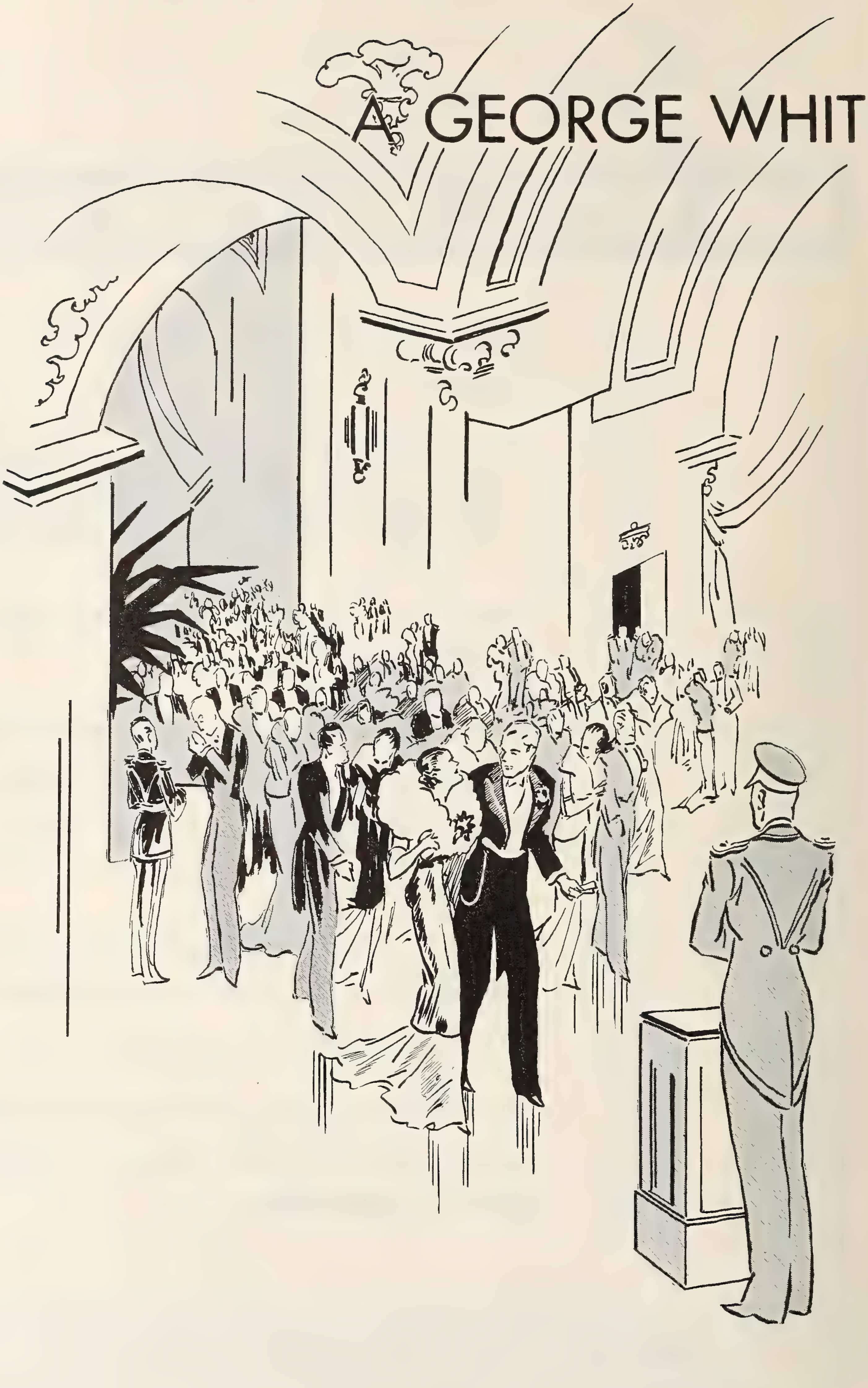
If you don't laugh till you ache at the headaches of the timid Romeo hero . . . we've never seen a comedy.

And if you don't decide to back it with every trick in the bag . . . we've never seen a showman!

"$10 RAISE" with Edward Everett Horton, Karen Morley, Alan Dinehart, Glen Boles. Produced by Joseph Engel. Directed by George Marshall. Screen play by Henry Johnson and Louis Breslow. Story by Peter B. Kyne.

FOX

A GEORGE WHITE



SHOW IS AN EVENT!

Year after year, Broadway theatre-goers eagerly awaited the surprises George White prepared for his annual production. Now he's got the movie public doing the same. And *they're* in for new thrills. Because this year's "Scandals" is 365 times the show that crowded them to the doors last year!

GEORGE
WHITE'S
1935
SCANDALS

ALICE FAYE • JAMES DUNN
NED SPARKS

Lyda Roberti · Cliff Edwards · Arline Judge
Eleanor Powell · Benny Rubin · Emma Dunn

GEORGE WHITE

Entire production conceived, produced and directed by George White. Screen play by Jack Yellen and Patterson McNutt. Based on a story by Sam Hellman and Gladys Lehman. Songs by Jack Yellen, Cliff Friend, Joseph Meyer. Additional lyrics by Herb Magidson.

WAR!

The topic on everybody's tongue...
The fear in everybody's heart . . .

TODAY'S FRONT PAGE NEWS

Smart exhibitors will show their public what war means . . . to people and to nations . . . in the two greatest war dramas ever to reach the screen:

"THE FIRST WORLD WAR"

"THE WORLD MOVES ON"

Phone your FOX Exchange immediately!

BOOK THEM NOW!

FOX

EXHIBITION'S 'DOUBLE LIFE' NEEDS TRIP THROUGH WRINGER: FRANKLIN

One-Third of New Tango Parlor's Intake Comes From Relief Checks, Says Head of the Standard Theatres, Inc.

by VICTOR M. SHAPIRO
Hollywood Correspondent

Topping his announcement that he again will actively engage in exhibition through Standard Theatres, Inc., a California company, Harold B. Franklin, in launching his new venture, offered antidotes for lagging theatre business: a return to good old-fashioned showmanship, a militant front by exhibitors against "common enemies," a practical solution for the "double life" that affiliated and unaffiliated exhibitors are leading.

From a semi-furnished office in the California Bank Building in Beverly Hills, through which interior decorators were flitting with chairs and desks, his associate, Alex Kempner, formerly identified with the real estate activities of Fox Film Corporation with Mr. Franklin, and the writer repaired with him to the Brown Derby, where, under the spell of film personalities and cuisine, Franklin unfolded some of his theatre plans.

"In the last few years every branch of the industry has gone through the wringer with the exception of the exhibition end. Production has seen many changes; distribution has had its conniptions; but exhibition, outside of real estate and mortgage convulsions, is still where it was—kind of muddling through—but it can't be called progress in showmanship.

"No, I don't pretend to be able to remedy that situation, but on my own, with Kempner here, it may be possible for me to put into force some pet ideas that meet the challenge of these crazy-quilt times.

"What do I intend doing? Well, it's all down on paper—ideas, plans which I will divulge at the proper time. Yes, it'll be new and, I might add, revolutionary—but based on principles I've proved for myself in the past, in Buffalo with Shea, with Paramount and with West Coast."

"Back to the Old Religion"

What about product?

"That's the least of my worries. Does Leo Brecker in New York, who runs after Loew's and after RKO, and charges a higher price—does he worry about product? He does not. He concentrates on showmanship—good old-fashioned, personal, neighborly, enterprising showmanship.

"As soon as I get my locations, and announce my policy, and revive the spirit of showmanship that made the exhibitor great in the past, I think you'll see a swing away from unessentials, a departure from the smoke screen of 'cease and desist' orders, protection, bank nights and other bunk that exhibitors are somehow forced to concern themselves with today.

"Free the exhibitor from the red tape and he'll go back to his good old religion of showmanship.

"Give the exhibitor a common cause to fight against and he'll put his house in order himself. And right now there's plenty for them to line up against—not only here in Los Angeles, but all over the country.

"Right now some one should be marshaling showmen against unhealthy, unbusinesslike competition at which even the Government frowns."

"F'rinstance?" we interjected.

"F'rinstance? Why, it's all around. You and your publications in crusading against these evils will be doing all showmen a favor.

"Here are facts as I got them. Right here on the outskirts of Los Angeles they again open up a tango parlor. The first week, mind you, they took in fifteen thousand dollars.

"That is bad enough, but when they counted up, they tell me, they found a third of that money—five thousand dolalrs—to be S.E.R.A. checks, and another five thousand was County Relief Coupons! There's something to crusade against. If the Government is making a drive against crime, bootleggers, narcotics, racketeers, because they take away money from legitimate business, why not give this kind of illegitimate practices of tango parlors some attention too, because they take revenue that otheriwse would go to the theatres and to the butcher, the baker and the grocer.

"Then there's the slot machines and the marble games—rackets that deflect coin from the box-office.

"How about the dog tracks and horse racing? Sure, both of them are legal, but why make dog racing more attractive to the public through the newsreels. The exhibitor should get some of that dog track money at his ticket-window. Why give comfort to the enemy?

"Well, maybe horse racing isn't so bad, but right here in Los Angeles the first season showed a take of over sixteen million dollars—a part of which, you will agree, would have gone to the exhibitor. But that alone isn't so bad, except that a lot of folks mortgaged their homes, their cars and put themselves in 'hock' for money the ponies took away. Some of that unpawned money should have gone to the legitimate picture exhibitor who at least gives 'em entertainment for their money. And after the season is over the town is full of bookies, touts, tipsters who continue to steer the public for other tracks and clip more money from their purses.

"A few years back it was the stock ticker that took time and congested money as an unhealthy influence on studios, exhibitors and public.

"Now it's these new-born competitors, and if the exhibitor wants something to fight he's got plenty, and in most instances the Government will be glad to help."

"Do you think double and triple bills a constructive force for the exhibitors?" we asked.

Showman Decries Newsreels' Glorifying of Dog Tracks; Proposes Contracts Bar Double Billing of Designated Films

"Of course they're *destructive*—but what are the distributors and exhibitors doing about that situation, but going through a lot of motions.

"The industry has got to stop leading a 'double life.'

"Exhibitors resort to the duals as a means of self-preservation. You can't blame them, because they all can't stop doing double on the same day at the same time. They consider a feature—plus vaudeville—equal to double competition and, to keep going, resort to the double standard.

"But distributors can do something about it, if only to protect their product, to give their better class picures added luster and glamour, and by signing contracts with exhibitors that certain pictures *must be* played single bill.

"When I see 'Bengal Lancers' with another good feature, when I see 'David Copperfield' with a second major studio picture, it' shigh time Zukor, Kent, Nick Schenck and others gave showmen a break by having big pictures—outstanding productions—played single bill, and I'll bet they'd get a round of commendation from most showmen that would swamp their mail bags."

"But they've tried already by adding a clause to the standard contract, they've even tried by negotiation, but it doesn't seem to jell," we interposed.

Suggests Selected Lists

"If I could be permited a suggestion—I think the major distributing companies might be able to nail the dual situation just as they inaugurated percentage pictures—by contract. If the leading distributors individually picked out 10 or 12 pictures on their schedule that they deemed worthy, or even if they only stated the number of pictures to be played single, as they state in contracts the percentage of cancellations, and, in their campaign, proposed that the number so specified were to be run as single features and as single features only, I'm inclined to think they'd meet with an overwhelming response from all exhibitors. If this ruling, to start, is made on certain definite pictures, and is made national, then it's fair and square all over to all showmen, and my experience has shown, when an exhibitor feels he isn't getting the dirty end of the stick he'll play ball."

Universal Asks Listing

Universal Pictures Corporation, Inc., has filed an application with the Securities and Exchange Commission, Washington, for listing on the New York Curb Exchange of 250,000 shares of no par common stock.

U. S. HOUSING REELS IN 4,000 THEATRES

First Two Reels Previewed, with Release Starting Early in April; Many Loans Reported

Federal Housing Administration official motion pictures, portraying the benefits of the National Housing Act, are to be released in more than 4,000 theatres early in April, the department announced in New York this week. The pictures, two already completed, are 600 feet in length and bear the title "Better Housing News Flashes." Pathe News, Inc., is producing the subjects and Pathe Exchange, Inc., is doing the laboratory work. Each reel is to be released individually.

Plans are indefinite as to the number of subjects to be made after release of the first two FHA officials said. If the pictures prove popular, an initial series of six will be made.

The FHA, before inaugurating "Better Housing News Flashes," sent a form letter to 13,500 theatre owners and managers outlining the plan and asking whether they would cooperate.

Within three weeks, it was said, more than 4,000 exhibitors had reported they would show the pictures, which are offered free of charge.

James Loughborough, veteran film publicist, is in charge of publicity for the motion picture division of the Federal Housing administration.

Kuykendall Commends Films

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, who reviewed the first reel last week in Washington, said:

"I was pleasantly amazed by the 'Better Housing News Flashes.' They have fine audience value. They are far different from the average run of pictures of this type. The pictures carry the message of better housing in a highly pleasing and entertaining manner. I only hope they cause some exhibitors to look over their own theatres, and then to redecorate and repair inside and out. It will result in finer looking houses and better business for the showman. These pictures have the action and the tempo of a newsreel."

Mr. Kuykendall said he would incorporate in the weekly MPTOA bulletin a strong indorsement of the "Better Housing News Flashes," recommending not only that theatre owners use the reels but that they also take advantage of the FHA's loan plan to rehabilitate their theatres.

Many Loans Reported

The FHA recently made known that a large number of exhibitors already have obtained improvement loans from local lending agencies under the Government's plan to guarantee credit extended by the banks in the field to the extent of $1,500,000,000 for building improvements, as provided for by the Federal Housing Act.

Each theatre may apply for as much as $2,000 for remodeling and reequipping. The loan can be applied only to permanent improvements and fixtures and to unmovable equipment.

A theatre owner, according to FHA officials, need have a net of only five times the actual payments due annually on a loan in order to qualify. If the owner or lessee borrows $2,000, the annual maximum payment to be made is $662 a year for three years. The exhibitor, therefore, need show a net yearly income of $3,310, or $63 net a week. The sole security is the theatre owner's unindorsed note of hand and not a mortgage or lien.

However, applications from exhibitors will not be considered unless the taxes on properties have been paid up to date, and in most instances it is required that there be no arrears in interest on outstanding mortgages.

Loans as small as $100 may be obtained by all classifications of property owners.

Two Reels Shown

Reel one of the "Better Housing News Flashes" shows Washington Monument having "its face lifted," and the White House given a new coat of paint and otherwise improved. There is a talk by a banker explaining how the rental value of a store at Broadway, Fifth avenue and 22nd street, New York, was increased from $5,800 to $11,500 a year by dividing the building into a series of small shops. An interior decorating expert of R. H. Macy & Co., talks on modernizing; there's a discussion by a New York fire chief on how the modernization of homes and other buildings reduces fire hazards, this being preceded by night shots of fire trucks roaring to a residential blaze, and facts on employment.

Reels Run 6 Minutes

The second subject deals largely with improvements which can be made within the home itself, taking up in turn the remodeling of kitchens to save steps; repairs on the exteriors of buildings and homes, modernization of plumbing equipment and other subjects to interest the housewife.

The reels run six minutes each and all inquiries regarding the pictures should be addressed to the Motion Picture Section of the FHA, 35 West 45th St., New York City. Distribution plans are being handled by the motion picture section in cooperation with RKO sales officials.

It was reported that affiliated circuits were hesitating over offering deluxe playing time because of so-called advertising matter in the reels. In the first two issues, General Electric refrigerators, R. H. Macy and other institutions and furnishings come in for prominent mention. Several affiliated circuits identified with newsreel producing companies also are reported to be wary of the prominent use made of the Pathe name in the FHA releases.

The estimated total amount of modernization and repair work reported by field offices of the Federated Housing Administration in all parts of the country totaled $319,255,563 on March 23, an increase of $7,485,808 for the week.

Loew's Gets Three From Allied Owners

The Loew's, Inc., program of world wide theatre acquisition and building got under way this week with the outright sale by Allied Owners' Corporation of three Brooklyn houses for $12,875,000 and, at the same time, with the arrival in Chicago of Robert Lynch, MGM branch manager in Philadelphia, deals for a number of sites for Loew's in Chicago.

The deal between Loew's and Allied Owners was incorporated in a plan of reorganization for Allied, which was given tentative approval by Federal Judge Robert Inch in Brooklyn. The three houses were erected by Allied in 1928 under an agreement with Paramount, subsequently assumed by Loew's when the latter took over the houses. The agreement called for eventual purchase by Loew's, but when Allied became involved in financial difficulties Loew's discontinued payments, contending that Allied might be unable to deliver clear title.

The new agreement embodied in the Allied reorganization plan provides for payments of $500,000 annually for 10 years by Loew's, and $525,000 for the next 15 years. Provision also is made for Loew's to acquire title earlier by anticipating payments on a discount basis.

Robert Lynch has been active in the negotiations for theatres in Chicago since the start of Loew's planned invasion and has authority from the home office to close negotiations for several sites. A deal is reported to be on for a number of theatres, but investigation of mortgages and other details is holding up consummation. Thomas W. Lamb, theatre architect, is due in Chicago from Kansas City late this week. He will confer with Mr. Lynch and both will return to New York after the deals have been set.

Charles Vincent, Playwright, Dies

Charles T. Vincent, actor, playwright and antiquarian, died last week at his home in Glen Cove, Long Island, after an illness of several weeks. He was 76. In all he wrote 23 plays.

Mr. Vincent was born in Bristol, England, spent his boyhood in Australia and came to the United States at the age of 17. Playing in amateur theatricals on the west coast, Mr. Vincent was noticed by a New York producer, who brought him east after a professional debut in San Francisco. From that time Mr. Vincent spent 15 years on the stage, the while writing plays.

Mr. Vincent established a stock company at the Glen Cove Opera House in 1900, and was producer and actor. His book and curio shop, also in Glen Cove, was virtually a rendezvous for those in search of rare books, maps and hunting prints. Some of his most popular plays were written for William Collier, including "The Man from Mexico," which was made into a musical show for Eddie Foy. He wrote two plays for James J. Corbett.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Robert Benchley finds that the problem of supplying good, clean motion picture entertainment has been solved at last, and you'll never guess by whom—The United States Government!

Uncle Sam has announced the release of three absolutely inoffensive pictures: "Beavers at Home," "Why Save the Elk?" and "Porcupine Control in the Western States."

Their box office success is practically assured. The expression on the elks' faces when they are all being saved and somebody comes along and asks why would alone bring down the house.

Get your orders in now, exhibitors, for "Study Hour Among the Bison," "How Field Mice Sleep" and "Methods of Soothing Owls in the Central Mississippi Valley."

Personally, we think they've pulled a double cross on Frank Buck.

▽

Hollywood producers might take a cue from the stunt employed by George H. Doran, noted book publisher and book seller, on how to unload a "big" personality under contract at a large salary and who is unwanted. Mr. Doran had signed Marie Corelli at a fee of $20,000 and shortly thereafter decided that he did not need the lady's services. He describes the incident, with gusto, in "The Chronicles of Barabbas," to be published in a few days.

At a small dinner in England, Mr. Doran had named various English authors who, he said, were held in great respect in America. Next day the English papers quoted him, and in defense against the subsequent clamor of authors whose names he had omitted, he gave out a second list—offering as an excuse that he had spoken informally and hastily at the dinner. But on neither list did he mention Marie Corelli. Miss Corelli's agent called up in a huff and threatened to cancel her agreement. Mr. Doran, with inward glee, took the agent at his word, got the contract canceled and thus saved the $20,000.

▽

Outsiders everywhere are commending the successful efforts expended by virtually the whole industry to effect a higher moral standard in motion pictures. Yet, Miss Dorothy Wilson, a player, blabbered to the Scripps-Howard newspapers that she is forced to turn to the stage because she is "so tired of playing a 'wronged girl.' "

"Leaves Films to Escape 'Wronged Girl' Roles," said the bold headline in two columns over an interview in which this pretty miss boldly blubbered that "it would take only two more films to make audiences start looking for an illegitimate baby the moment I appeared on the screen."

We can picture Joe Breen, morals custodian of things cinematic, dusting his hardwood paddle.

▽

One of Hollywood's extras had four days work last week because of the Santa Anita races, though he didn't appear before the cameras. His job was to place bets and check results for members of the cast and crew. The director found so many persons leaving his set to take care of these matters he figured it would be cheaper to give an extra a $5-a-day wage ticket and have his staff ready to work when he wanted them.

▽

Eric Blore plays the waiter in Radio's "Gay Divorcee," and is seen working on the noon of one day; still on duty after midnight, and still juggling the tray early next morning.

Raymond McKay, of Alpine, Texas, wrote to RKO complaining that Blore was violating the NRA code for waiters.

Trade paper advertisements telling about the arrival of the new "George White's Scandals of 1935" say that "the entire production was CONCEIVED, PRODUCED and DIRECTED by George White." It was White did this and White did that. In fact there is so much White in this one that it has turned into a blackout for White—Mr. White will not be asked to return to the Fox studio.

And the while Mr. White admits to having so brilliantly "CONCEIVED, PRODUCED and DIRECTED" the production, we are reminded that Sam Hellman and Gladys Lehman wrote the story, and Jack Yellen and Patterson McNutt wrote the screen play, and Yellen and Cliff Reid and Joseph Meyer wrote the songs, and Herb Magidson wrote additional lyrics, and Louis de Francesco directed the music, and Gordon Wiles created the settings and otherwise acted as art director, and George Schneiderman photographed, and A. L. Von Kirbach controlled the sound, and Charles Le Maire created the costumes, and Alice Faye, James Dunn, Ned Sparks, Lyda Roberti, Cliff Edwards, Fuzzy Knight and many others acted the piece and danced and sang. Congratulations, Mr. White.

SIX years ago Jack Doyle, an Irish Corkonian lad of some 15 years, shoveled coal into freighters sailing out of Irish and English seaports and decorated the glory hole of a Finnish windjammer. He was a powerful Celt and his brawn got him a break in the ring. Knocking out nine of ten opponents, he then tackled theatricals, doing a bit of singing, dancing, acting, radio-crooning, movie-starring and so on, finally moving majestically into London's smart Mayfair society set to hobnob with Britain's aristocracy and royalty. The other day he arrived on our shores with ambitions to further his career.

Owned in part by Jack the Manassa Mauler Dempsey, young Doyle is finding it difficult to make up his mind as to his future pursuits here. "It is so hard when one has so many talents and sidelines," he drawled.

"Everyone is after me, you know," he youknowed, "Paramount, United Artists, the broadcasting companies. People think I am conceited. Of course I was a great hit in England on the stage. And my first picture should be a smash." Maybe he'll let us touch his coat—just once.

▽

Classified advertisement in the New Orleans ***Times-Picayune:***

> FOR SALE—Elegant swallow-tail full dress coat made by one of Europe's finest tailors at a cost of $100 gold ($160); in excellent condition, ideal for entertainer, orchestra leader, undertaker or any high-class social affair. Size 40. Will sell for $35. Hurry up. Cash. Henry Turck, 1700 Moss Street.

▽

C. B. Anderson, of the Strand theatre in McComb, Louisiana, caused havoc last week when, as an exploitation stunt, he sent the following message on postcards to McCombs' men folk, postmarked from New Orleans:

> DEAR OLIVER
>
> Will be in McComb next Monday for a few days. You had better see me if you know what's good. Will meet you at the Strand theatre. Yours for one night of love.
>
> GRACE

When the wives saw this message they began asking questions. To be exact, they propounded 18,467 interrogations, of which 18,442 were "Who is this Grace?' The Grace in question happened to be Grace Moore. Ernest Jackson, local tailor, a master of thoughtfulness, found one of the cards in a customer's pocket. He returned the suit to the residence and sent the card to the office.

Envious of the success of the Quigley Awards contests conducted by A-Mike Vogel in the Managers' Round Table department of Motion Picture Herald, we have decided to conduct a contest of our own on this page every week (Vogel's contest is put on only once a month), to determine the neatest piece of chiseling effected in the interests of free space, free tieups and the like during and on behalf of a motion picture exploitation campaign.

Eligible: Theatre exploiteers, press agents, janitors, managers, owners, landlords, receivers, trustees, sheriffs and whatnot.

Prizes: First, an autographed photograph of General Hugh Johnson embracing the Blue Eagle; Second, a copy of the first edition of "When It's Proper Time in the Soviet, Will You Propaganda Me?" by William Randolph Hearst; Third, a half interest with William Fox in Tri-Ergon.

Send in your Chisels! The first will be a chisel by Carter's Little Liver Pills.

▽

Echoing our recent paragraph about the building managers at Radio City finding in the RCA towers a whole floor which had been "lost" for months, is the subterranean mystery that has come to light in the same building, home of Universal Pictures and hundreds of other commercial institutions. It seems that building contractors who wish to remove anything from the RCA Building must have their men fill out a pass with a description of the article. A bland little slip turned up in the files at the end of one day last week. "Kindly permit bearer, CEMENT CONTRACTOR, TO TAKE BASEMENT out of the building," it said.

▽

The Christian Community, publication of the Community Church Workers of the U. S. A., Inc., reported the other day that the Goodman theatre in Chicago was the scene of the presentation of "Judas Iscariot," Ernest Temple Thurston's great dramatic spectacle. "The Chicago Church Federation sponsored the production," added the publication, "and, except for attendance, it was pronounced a success."

▽

You must not chew tobacco on the screen if you hope to exhibit your histrionic proclivities in the town of Zion, Illinois, which is controlled by Wilbur Glenn Voliva, religious leader who holds that the earth is flat. Motion pictures had been banned for a long time at the White Dove theatre, owned by Mr. Voliva, until Will Rogers' "Judge Priest" was booked the other day. During the showing they observed that one of the actors was chewing tobacco. Hurriedly all children were herded out of the house and the exhibition stopped forthwith. Mr. Voliva promised that it will never happen again.

▽

Twenty chorus girls were compelled to take showers in specially constructed baths at the Paramount studio in Hollywood. All because each was sprayed with a metallic substance containing pure gold particles. Each treatment cost $17—value of the gold—and the metal had to be recovered. Things are a lot different on the Paramount lot under the new business-like administration of Ernst Lubitsch.

▽

Charles Laughton was arrested in London while making "Henry the Eighth." They were holding him as a madman. He had left the studio with his makeup and costume on.

BRANDT CALLS DRIVE ON DOUBLE BILLING

Affiliated and Independent Exhibitors, Producers and Distributors Called on N. Y. Issue

A concerted drive by affiliated circuit and independent exhibitors to eliminate double featuring in the Greater New York exchange territory—representing about 15 per cent of the industry's domestic distribution market—was called for last week by Harry Brandt. The president of the New York Independent Theatre Owners' Association issued a general invitation to discuss ways and means.

Mr. Brandt said his action followed repeated comment of many patrons attending ITOA member theatres that they are "much disgusted with considerable of the product offered them on double bills."

In inviting producers and distributors as well as exhibitors, Mr. Brandt said, "I am opposed to any plan looking toward the end of twin bills unless admission prices can be raised on some general plan and by the same juncture," to fortify the exhibitor against a discard of product.

Mr. Brandt declared he has no intention of attempting to increase admissions on a set plan. Instead, he would advance prices five and ten cents, entirely dependent upon zones and conditions in them.

Independent producers might be persuaded not to oppose the plan when they considered the cases of many worthwhile independent pictures playing on double bills, he said. He cited Monogram's "The Girl of the Limberlost," which, he said, rated five times its rental draw in many local situations but failed to get its worth because of the prevalence of double features.

Loew's to Cooperate

Official cooperation of Loew's, Inc., in Mr. Brandt's plan was assured Saturday by Charles C. Moskowitz, supervisor of the company's New York theatres, who said that while Loew's had received no official notice of the meeting, it would be "glad to join in" a constructive movement to eliminate duals.

The stand of RKO could not be determined, due to the absence from New York of Nate Blumberg, RKO theatres head. Major L. E. Thompson, representing the RKO metropolitan theatre division, was understood to be planning to sit in on discussions between Mr. Brandt and Mr. Moskowitz early this week.

George Skouras, of Skouras Theatres, said Tuesday that he would be glad to join in any constructive action to eliminate double featuring in the territory.

"So far," Mr. Skouras said, "New York exhibitors have done nothing but talk about doing away with double features. Talking about it is just a lot of baloney—which, in case they don't know it, is goose-liver—and it's about time there was some action."

"There's no question in my mind but that double bills are destroying the industry slowly but surely," he said. "Neither is there any doubt but what the only way to eliminate the practice is for somebody to go ahead and do it. The rest will follow quickly enough. Of course you can't expect every little theatre to cut out doubles, but if the big New York circuits like Loew's RKO, Randforce and Skouras, Springer & Cocalis, Century and the others would do it, there would be very few houses left continuing the practice, and those that did wouldn't matter much anyway."

Mr. Skouras agreed with Mr. Brandt that theatres in the metropolitan area should raise their prices at least five cents.

Some Independents Protest

Reactions to the Brandt proposal were reported to have been immediate and, in some instances, unfavorable, these from independent producers and distributors who pointed out that any curtailment such as he proposes would result in severe injury to them. Mr. Brandt's official reply was that the evil of double bills, as disclosed within the ITOA ranks, is the poor quality of product shown on the twin bill program.

Mr. Skouras said that if those independents opposing would attempt "to make good pictures once in a while," they could realize as appreciable profits as the rest of the industry.

Elimination of double bills is not aimed at any specific producing or distributing group, Mr. Brandt said, and seeks only the elimination of poor quality features, whether from independent or major producers.

Several months ago New York circuits, through Charles McDonald, a division head at RKO, planned to increase admissions at all New York theatres with the cooperation of the ITOA and Theatre Owners' Chamber of Commerce. Nothing materialized, however.

The single feature agreement in Cleveland, which expires July 8th, will be renewed with modification possibly to once a week if it is renewed at all, it was reported. Half a dozen houses opened subsequent to the signing of the agreement and are not, therefore, bound by it. These are all running double bills. They are the Alhambra, Metropolitan, Temple, Family, Erie and Rex.

Double featuring is spreading throughout Ohio, the latest theatres to adopt the policy being the Strand in Akron, the Alhambra at Canton, and the University in Cleveland.

Hays Goes to Coast

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., left New York for Hollywood this week for conferences with production heads. Mr. Hays expects to remain on the Coast for about 10 days.

Monogram Votes Dividend

The executive committee of Monogram Pictures last week declared a dividend of six per cent on the capital stock, payable to stockholders of record May 1 in quarterly installments of 1½ per cent each on May 1, August 1, November 1 and February 1.

Western Electric Loss, $7,751,548 Gross, $91,807,000

Western Electric's total investment in Electrical Research Products, Inc., which it owns outright, stands today at $11,860,593, of which $6,460,593 represents stock and $5,400,000 advances. Erpi is Western Electric's second largest subsidiary; Teletype Corporation, likewise 100 per cent owned, stands as an investment representing some $27,828,875.

These observations were made in New York Monday in Western Electric's annual report, in which it was said that gross sales for 1934 amounted to $91,807,000, an increase of 32 per cent over the sales of $69,511,000 for 1933. Notwithstanding this increase, the company operated at less than 20 per cent capacity and showed a loss for the year of $7,751,548, which compares with a loss of $13,772,504 in 1933.

Sales made by Western Electric to the Bell Telephone Companies in 1934 were $84,698,000, and to others, including Erpi, $7,109,000; the total sales compared with previous years as follows:

YEAR	GROSS SALES
1925	$239,531,000
1926	263.105.000
1927	253.724.000
1928	287.931.000
1929	410.950.000
1930	361.478.000
1931	228.956.000
1932	117.850.000
1933	69.511.000
1934	91.807.000

The net loss for the year after interest charges, $7,751,548, includes a profit of $849,941 from subsidiary and associated companies. After crediting profits of $2,036,073 on sales of marketable securities and other surplus adjustments (net) of $11,093, the balance in surplus at December 31, 1934 was $12,579,222, a decrease of $5,704,382 for the year.

Additions to plant amounted to $1,634,000, while obsolete, worn-out and excess plant written off or retired from service totaled $24,667,000, resulting in a net decrease in plant investment in 1934 of $23,033,000. This had no effect on the year's results as plant written off or retired was charged to the depreciation reserve which has been built up over a long period of years to provide for such charges.

Marketable securities at the end of the year amounted to $25,568,000 of which $24,211,000 are United States Government obligations. All marketable securities including those held by subsidiary companies were valued at the lower of cost or market at Dec. 31, 1934.

Interest-bearing indebtedness was reduced $2,858,000 and at Dec. 31, 1934 amounted to $69,475,000 as follows:

Debenture 5% bonds due May 1, 1944	$35,000,000
Notes sold to Trustee of Pension Fund	33,642,000
Other Notes	833,000
	$69,475,000

Western Electric spent in 1934 some $34,682,970 on payrolls, had total assets of $296,834,739 and working assets of $97,229,432, against current liabilities of only $7,872,973. There was $6,722,086 cash on hand.

Exhibitors Ask More Westerns

Exhibitors throughout the country are demanding a greater number of western pictures, it was revealed this week when several of the major companies announced they will increase the number of features of this type in the 1935-36 season.

Columbia, it is understood, is planning to distribute eight Ken Maynards in the new season and may reissue eight Tim McCoy westerns. During the current season 16 outdoor action films were scheduled, eight of which were Tim McCoys and eight Buck Jones reissues.

Paramount released only five westerns in the present season, but is now contemplating increasing the number to nine or 10, with three or four of the new series to be based on Zane Grey novels.

Universal has six Buck Jones westerns currently and will probably increase the series to at least eight.

William Conklin, Screen Actor, Dies

William Conklin, head of the actor-producer relations committee on arbitration of the Academy of Motion Picture Arts and Sciences on the Coast, died last week at his Hollywood home of a stroke of apoplexy. He was 63 years old.

Born in Brooklyn, N. Y., Mr. Conklin was educated in New York. He had 20 years experience as a leading man on the New York stage, where he began in 1895. He went to Hollywood in 1915 to work for the pioneer Balboa Pictures Company.

U. S. Suit Against ASCAP May Be Delayed Until Fall

The United States government's anti-trust action against the American Society of Composers, Authors and Publishers will probably be put over until next autumn, it was indicated this week by Federal Judge Knox in United States district court, New York. The Department of Justice announced it would ask for an immediate trial. Judge Knox directed that a substantial part of ASCAP's answer to the Government's bill of complaint be stricken out, on the grounds that much of the answer was improper and irrelevant. In Hollywood this week with the contract between the Songwriters' Protective Association and ASCAP due to expire shortly and with failure of several music publishers to sign a new agreement, L. Wolfe Gilbert, western chairman of the SPA, called a closed meeting of the organization on the issue. Mr. Wolfe said later a contract would be signed within ten days.

Theatres and allied amusement interests throughout Canada this week were disturbed over the action of the Canadian Performing Rights Society in filing a new schedule of fees with the Canadian government for performance privileges which is from two to three times greater than previous charges.

NATION IS RULED BY THE LAWYERS

Associated Press, under a Washington dateline, says the federal government still is run in large part by lawyers. Here's what the Senators and Representatives are, or have been in other times:

Lawyers, 327; legislators, 137; public officials, 114; governors, 20; newspaper men, 43; judges, 47; physicians and surgeons, 5; dentists, 3; pharmacist, 1; minister, 1; farmers and allied interests, 65; real estate, 13; insurance, 8; educators, 18; manufacturers, 9; bankers, 9; contractors and builders, 10; business men, 6; chemical engineers, 2; mining engineers, 2; publicity director, 1; radio announcer, 1; furniture, 1; jewelry, 1; clothing, 1; bonding business, 1; railway supplies, 1; theatrical profession, 1; theatrical manager, 1, and postmasters, 3. Those born on a farm total 56.

LaGuardia Asked To Award Plaques

Mayor LaGuardia of New York has been requested to present the Quigley award plaques for the month of February. The Winner of the silver plaque is R. E. Knight, manager of the Fairmount theatre, Fairmount, W. Va., and the bronze plaque was won by Ed Douglas, manager, Loew's Valencia, Brooklyn, N. Y. The presentation will be made at the Motion Picture Club on April 2, in connection with the "Show of Showmanship," which opens April 1 for four days.

Mr. Knight, whose winning campaign in the Round Table Department's monthly contest was on "Devil Dogs of the Air," will be present. The program will be broadcast over WHN and WMCA. The "Show of Showmanship," sponsored by the Motion Picture Club and MOTION PICTURE HERALD, will be an exhibition of publicity, advertising and exploitation campaigns submitted to the Managers' Round Table Club of the HERALD.

NRA Will Take No Action on 'Bank Nights'

The National Recovery Administration this week in Washington announced it has no intention of making an official interpretation of "bank nights," designed to place the practice under the premium clauses of the film code rather than the lottery clause, under which it now is a violation of the code. For several days the NRA's amusement division had received telegrams from various sections, some from exhibitors but mostly from persons in other businesses, in which the consensus was that "bank nights" were proving an impetus to business and should not be treated as a lottery but rather as a premium, thus giving exhibitors in each locality an opportunity to vote on continuance.

It was said at NRA headquarters that no recommendations to action have been received from the Code Authority and that, consequently, nothing would be done in the matter.

Editor Doubts An Exodus to Florida

Ellis Hollums, managing editor of the *Miami Herald,* believes the motion picture industry will not desert its "enormous realty and property investments in California just because they get mad at the legislature." In a letter to the *New York Post,* Mr. Hollums expressed the opinion this week that the talk of a wholesale exodus of the industry from the Coast is chiefly bluff.

"The people of Florida last November voted for a constitutional amendment exempting new units of the movie industry from all taxation for a period of 15 years," Mr. Hollums writes. "A committee of seven business men was organized for the purpose of taking some steps looking to interest the movie industry in this state. So far nothing has been done along that line."

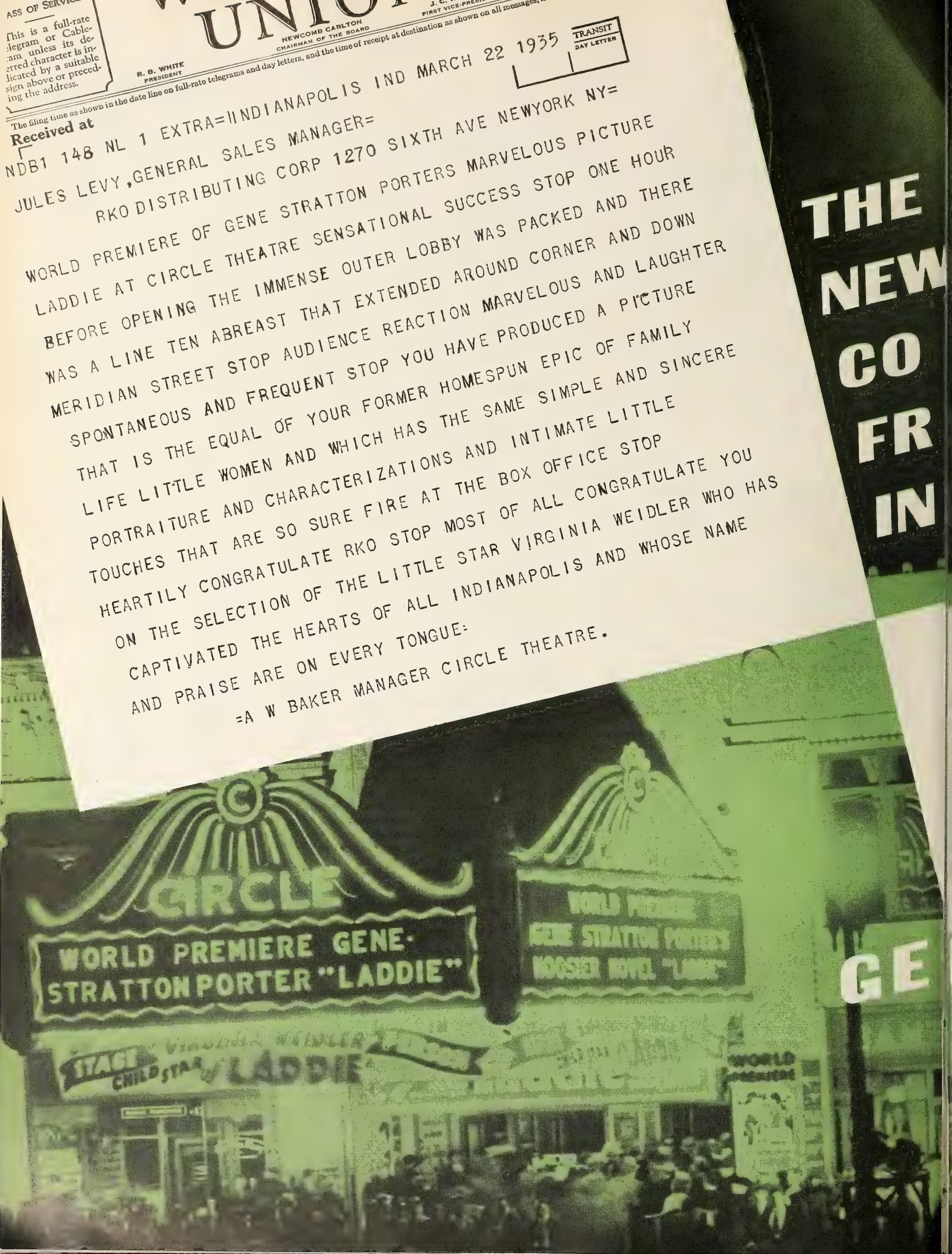
Three other states, however, appear to be taking the threats of Joseph M. Schenck, Louis B. Mayer and others seriously. Virginia, Nevada and North Carolina have made overtures. A delegation from the Las Vegas, Nev., Chamber of Commerce, headed by Paul Balli, arrived in Hollywood Saturday for a conference with Nat Levine to try to induce independent producers to move to Nevada. Governor George Campbell Peery said last week Virginia is ready to cooperate in every way with producers desiring to locate in that state. In Raleigh, Governor J. C. B. Ehringhaus offered the industry tax exemption if it decides to move. In California, meanwhile, legislators indicated belief tax proposals would be softened enough to mollify film interests.

St. Louis Action May Be Delayed Several Months

Doubt was expressed in New York this week that the St. Louis anti-trust hearings will get under way April 2, as scheduled, the consensus being that the trial will not come up for several months. Two weeks ago, Ned E. Depinet, president of RKO Distributing Corporation, pleaded "not guilty," and made a demurrer to the indictment on the ground that it does not state sufficient facts to indicate the commission of a crime. Paramount and Warner officials indicted will plead at the time of trial by arrangement with federal counsel.

Claiming acts in restraint of trade, Francis Reeh of the Shelby theatre, Shelby, Ohio, last week was granted a temporary injunction by Common Pleas Justice Homer G. Powell in Cleveland against members of the local grievance board, RKO Distributing Corporation, United Artists, Universal and GB Productions, restraining them from carrying out an order of the grievance board to discontinue film service to his theatre. No date was set for hearing. Robert Strange, head of the NRA legal department in Cleveland, has been appointed to defend the Code Authority.

The Paramount Publix trustees, E. M. Loew of Boston and A. B. Momand of Oklahoma, have until April 20 to file exceptions to the ruling of Special Master John E. Joyce of New York in connection with the Loew and Momand anti-trust suits against Paramount, Federal Judge Alfred C. Coxe ruled in New York last week.



ASS OF SERVIC

This is a full-rate
legram or Cable-
am unless its de-
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dicated by a suitable
sign above or preced-
ing the address.

UNIO

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C.
FIRST VICE-PRESI

TRANSIT
DAY LETTER

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages,

Received at

NDB1 148 NL 1 EXTRA=INDIANAPOLIS IND MARCH 22 1935

JULES LEVY, GENERAL SALES MANAGER=
RKO DISTRIBUTING CORP 1270 SIXTH AVE NEWYORK NY=

WORLD PREMIERE OF GENE STRATTON PORTERS MARVELOUS PICTURE LADDIE AT CIRCLE THEATRE SENSATIONAL SUCCESS STOP ONE HOUR BEFORE OPENING THE IMMENSE OUTER LOBBY WAS PACKED AND THERE WAS A LINE TEN ABREAST THAT EXTENDED AROUND CORNER AND DOWN MERIDIAN STREET STOP AUDIENCE REACTION MARVELOUS AND LAUGHTER SPONTANEOUS AND FREQUENT STOP YOU HAVE PRODUCED A PICTURE THAT IS THE EQUAL OF YOUR FORMER HOMESPUN EPIC OF FAMILY LIFE LITTLE WOMEN AND WHICH HAS THE SAME SIMPLE AND SINCERE PORTRAITURE AND CHARACTERIZATIONS AND INTIMATE LITTLE TOUCHES THAT ARE SO SURE FIRE AT THE BOX OFFICE STOP HEARTILY CONGRATULATE RKO STOP MOST OF ALL CONGRATULATE YOU ON THE SELECTION OF THE LITTLE STAR VIRGINIA WEIDLER WHO HAS CAPTIVATED THE HEARTS OF ALL INDIANAPOLIS AND WHOSE NAME AND PRAISE ARE ON EVERY TONGUE=

=A W BAKER MANAGER CIRCLE THEATRE.

CIRCLE
WORLD PREMIERE GENE-STRATTON PORTER "LADDIE"
WORLD PREMIERE GENE STRATTON PORTER'S HOOSIER NOVEL "LADDIE"
STAGE CHILD STAR of LADDIE
WORLD PREMIERE

THE
NEW
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BOX-OFFICE

S OF THE WEEK

MES

OM

DIANAPOLIS . . .

and the critics add: . . .

"'Laddie' as a movie has the right to the same position of honor which was awarded to 'Little Women' . . . . Here is a picture of joy, charm and some tragedy." —Indianapolis Times

"Definitely the best production of a Gene Stratton-Porter story the screen has ever had to date . . . . Laughter that greeted each sally of the cunning Little Sister, and applause that sounded after the final fadeout, indicated the sincere pleasure of those who attended the first presentation." —Indianapolis Star

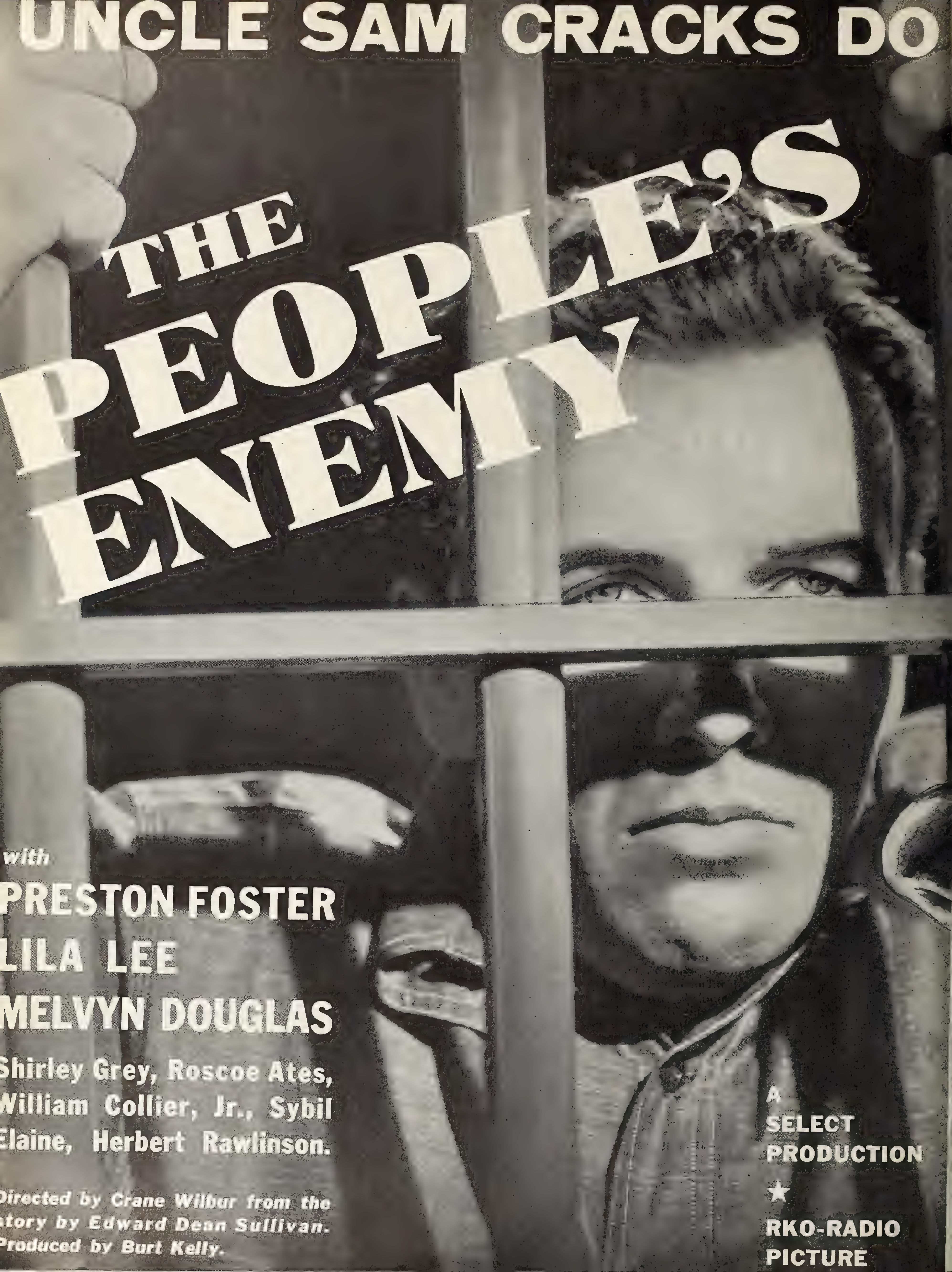
"Wholesome family entertainment . . . . amusing, sentimental, romantic." —Indianapolis News

NE STRATTON-PORTER'S

LADDIE

with
JOHN BEAL
GLORIA STUART
VIRGINIA WEIDLER
Directed by George Stevens
A Pandro S. Berman production

RKO-RADIO PICTURE



UNCLE SAM CRACKS DO

THE PEOPLE'S ENEMY

with

PRESTON FOSTER
LILA LEE
MELVYN DOUGLAS

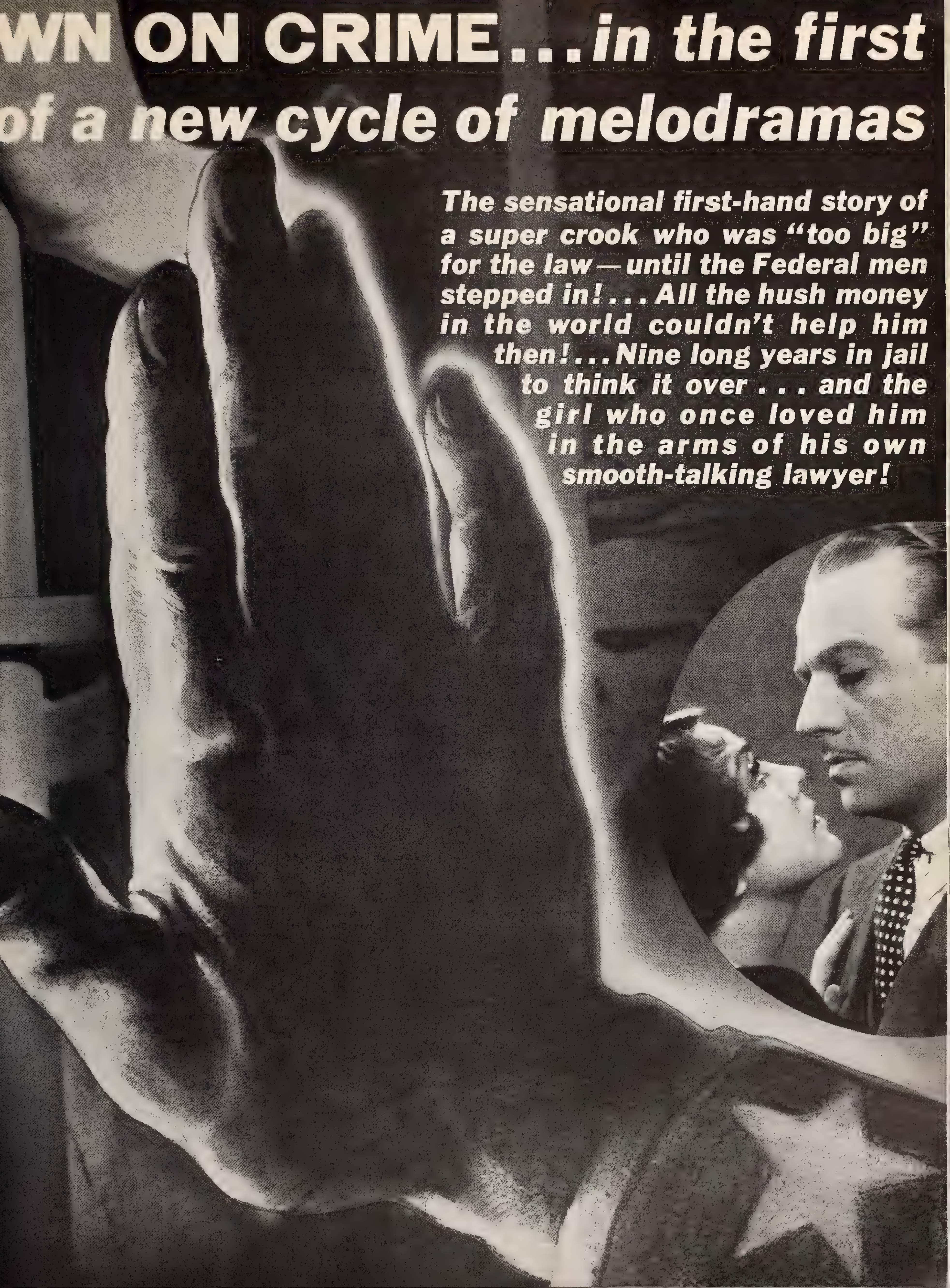
Shirley Grey, Roscoe Ates, William Collier, Jr., Sybil Elaine, Herbert Rawlinson.

Directed by Crane Wilbur from the story by Edward Dean Sullivan. Produced by Burt Kelly.

A
SELECT
PRODUCTION
★
RKO-RADIO
PICTURE

WN ON CRIME...*in the first of a new cycle of melodramas*

The sensational first-hand story of a super crook who was "too big" for the law—until the Federal men stepped in!... All the hush money in the world couldn't help him then!... Nine long years in jail to think it over . . . and the girl who once loved him in the arms of his own smooth-talking lawyer!



U. A. FILMS 1ST RUN FOR FOX METROPOLITAN

Reorganization Plan Is Filed; Creditors' Meeting Called for April 12 by Judge Mack

The long-awaited plan of reorganization for Fox Metropolitan Playhouses sponsored by Joseph M. Schenck, president of United Artists Corporation, and Milton C. Weisman, receiver for Fox Theatres Corporation, was filed late last week in federal court, New York, and a creditors' hearing on the plan was set for April 12 by Judge Julian W. Mack.

Fox Theatres Corporation is the sole stockholder of Fox Metropolitan and has filed a claim as unsecured creditor in the sum of $5,776,386. This figure is contested by the trustee. Other unsecured claims filed against Fox Metropolitan total $1,537,001. This is exclusive of any claims the noteholders may have against any unmortgaged assets.

First-Run United Artists Hinted

There is much incorporated in the plan of reorganization which tends to indicate that the circuit may obtain first-run United Artists and 20th Century product following reorganization. The submitted plan states that entry into Fox Metropolitan of Joseph M. Schenck, "reasonably fortifies the potential availability to the new company of product."

"This," it is explained, "will materially strengthen the company and the intangible worth of the securities issued by it. One of the elements of strength, if not necessity, in successful theatre operation is access on fair terms to an adequate supply of pictures. By 'fair terms' is meant not only cost, but also such other vital trade points as right of selection, playing time and dates, particularly in relation to supply, selection and dates of competing theatres."

Follows Loew's Now

Under present operations, Fox Metropolitan follows Loew's in all competitive situations with United Artists and 20th Century product. Under the plan of reorganization Fox Metropolitan will continue to have the Fox Film franchise held by Skouras and Randforce, who receive new 10-year operating contracts under the plan.

The plan specifically exempts all United Artists and 20th Century contracts made by Skouras and Randforce from subjection to a veto power reserved for the board of the new company in relation to all other Fox Metropolitan film contracts.

The plan provides that Joseph M. Schenck assume the presidency of the new company. Capitalization is provided in the issuance of $6,853,385 of secured 5 per cent debentures which will be issued to the present holders of the old $12,458,200 of debentures. Authorized capital stock will be in 10,000 shares, one-half of which will be issued to Fox Theatres Corporation, the other half to United Artists Theatre Circuit, Inc., of which Mr. Schenck is president and a substantial stockholder. There will be no securities issued or authorized in the reorganization which will rank ahead of the securities to be issued to noteholders.

Schenck Chairman of Board

Mr. Schenck will be chairman of the initial board of nine members, which includes Harry Buckley, vice-president of United Artists Theatre Circuit, Inc.; William P. Phillips, a director of United Artists Theatre Circuit; Milton C. Weisman, receiver for Fox Theatres; Samuel S. Allan, law partner of Mr. Weisman; William Rhinelander Stewart, member of the investment house of John C. Paige & Co. The three remaining members will be elected by the holders of the $6,853,385 of new 5 per cent debentures.

The holders of the new debentures are to receive a minimum of $2,400,000 cash, approximately $1,700,000 of which will be from the Fox Metropolitan cash on hand. An additional $700,000 is being paid in by United Artists Theatre Circuit for the 50 per cent stock holding in the new company. The other 50 per cent holding to be acquired by Fox Theatres is in exchange for its withdrawal of the $5,776,386 claim.

It is pointed out that the 44 Skouras-operated Fox Metropolitan theatres showed a profit of $121,101 in 1934, and the 36 Randforce-operated houses a profit of $48,536. Skouras Bros. will receive $52,000 annually and Randforce $39,780 under the terms of their new 10-year operating contracts.

Wilbert Shallenberger Is Dead in Chicago

Dr. Wilbert Shallenberger, who for more than 35 years was a Chicago physician, died at his home there on Sunday. Funeral services were held Tuesday. Dr. Shallenberger is survived by his widow, a son, Frederic, and a daughter, Mrs. Robert R. Keath.

Dr. Shallenberger was known to the motion picture industry as a brother of Dr. W. A. Shallenberger, who operated the old Arrow Film, and also was an investor in Thanhouser about 1915. Many years ago, W. A. Shallenberger invested in serial products and participated financially in "The Million Dollar Mystery."

Screen Amateur Films

Outstanding amateur films were screened and discussed last week at the Washington Square branch of New York University in New York by Colonel Roy W. Winton, managing director of the Amateur Cinema League, Inc., international group of amateurs, before the National Board of Review.

To Publish "Man of Aran"

The story of the filming of "Man of Aran," GB production directed by Robert Flaherty, will be published in book form by E. P. Dutton & Company in April. It was written by Pat Mullen, a native of the Island of Aran, who assisted Mr. Flaherty in the production.

Gallup Again Heads Columbia Ad Department

George Bruce Gallup on April 8th will return to the position of director of advertising, publicity and exploitation of Columbia Pictures, at the home office in New York, which he left to become account executive and vice-president of Donahue and Coe.

Herschel Stuart tendered his resignation as Columbia advertising director recently.

Mr. Gallup, New York born, 1890, served an apprenticeship with Cosmopolitan Magazine, Street Railway Advertising Company and was advertising director at the home offices of Fox, First National and United Artists. He has been handling New York and national advertising at Donahue and Coe for motion picture accounts, including MGM, Loew Theatres, United Artists. At the agency Lynn Farnol is handling United Artists and Charles Curran the Rivoli.

Mr. Stuart had been a theatre executive, acting at one time as division manager for Fox New England Theatres, and Poli Theatres, general manager of Hulsey Theatres, division manager of Paramount theatres in the southeast, and for eight years was Harold B. Franklin's chief of staff at Fox West Coast, becoming general manager of all RKO theatres in 1933.

1934 Eastman Net Is $14,503,247

Eastman Kodak Corporation and subsidiaries, manufacturing cameras and amateur and motion picture film, earned net profits of $14,503,247 during 1934, an increase of $3,394,243 over the $11,119,004 net of 1933. Earnings last year were equivalent to $6.28 per share, compared with $4.75 per share in 1933.

Frank W. Lovejoy, president, told stockholders that sales are gaining steadily in both domestic and foreign markets, and that earned surplus at the end of 1934 was $80,600,102, compared with $76,595,941 at the close of 1933. Current and working assets total $91,522,874.

Roxy Business Up 18 Per Cent

Federal Judge Francis G. Caffey in New York last week received from Howard Cullman, trustee for the Broadway Roxy, an independent audit which indicated that business at the bankrupt property had increased 18 per cent in eight months, and receipts showed a net profit of $120,169.

Seek School Cooperation

Educators and librarians are being asked by RKO Radio for suggestions on the exploitation of pictures which have been adapted from books of unusual popularity. In the current press book on "Laddie," from the Gene Stratton-Porter novel, Bess W. Timmerman, of the Queens Borough Public Library, has contributed suggestions.

"DECENCY LUCKIEST THING THAT EVER HAPPENED TO YOU"—BRADY

William A. Brady, a Survivor of American Stage's Last Generation, Reminisces Before Motion Picture Club Forum

Once upon a time Mr. William A. Brady of Broadway, today the sole survivor of the last great generation of the American stage, speaking in Chicago, said: "I have been on page one more than any other man in the world, except Theodore Roosevelt." For many and many a year, now, Mr. Brady has been less prevalent.

But Tuesday last, philosphic and laden with memories, many of them mellowed considerably and some more poignant, Mr. Brady appeared at the forum of the Motion Picture Club in New York, with an address made of rememberings and judgments of today. He found the motion picture business "lucky," deplored the plight of his only real love, the stage, and commended the influences of the Legion of Decency.

Has Changed His Views

Proclaiming the motion picture as the world's greatest instrument in the public good, Mr. Brady gave evidence of a change of heart since that day in 1912 when he said: "We (the stage) have the movies on the run." He cited the record of the motion picture industry in the American propaganda of the World War, a period in which Mr. Brady was the president of the National Association of the Motion Picture Industry, successors to the Motion Picture Board of Trade and predecessor of the Associated Motion Picture Producers and Distributors of America, Inc. Mr. Brady suggested that he was not precisely rewarded by the industry in those days.

"As a theatre man," said Mr. Brady, coming to the current period, "I regret the decay of the American theatre. It would be a great misfortune for these United States, if the spoken theatre should become extinct.

"It would be a great misfortune for you movie men if the theatre should pass out, as it is gradually doing. Just think, that in almost 30 or 40 states, or 48 states in our Union, that the theatre, the spoken theatre, is finished—in Texas, Mississippi, North Carolina, South Carolina, Maine, New Hampshire, Rhode Island, Minnesota, North and South Dakota, Washington, Arizona, New Mexico, no longer is the theatre heard.

"As I said to the blind senator from Oklahoma once in an argument before the Finance Committee about taxes, I said, 'Senator Gore, do you realize that in Oklahoma, there has not been a spoken drama presented in five years? Do you realize that the great works of Shakespeare are no longer shown to your youths?' He didn't realize it.

"Washington is neglectful of the theatre. The theatre is one of the great institutions of a country. In Europe they subsidize it.

"I happen to have been fortunate enough or lucky enough to have been in Europe very shortly after the World War finished. Woodrow Wilson was in Paris at the Peace Conference. I went into Germany. I saw the mark fade away from 300 marks to a dollar to a half million marks for the dollar; and after all, I have had a lot of experience in the world of young people and have covered a lot of ground in all lines, and I say to you gentlemen who control the pictures of America that it is the most important method of propaganda in the world. I say to you as a man with a lot of experience, beware of inflation. The same thing that happened in Germany can happen here.

BRADY PIONEER OF THE THEATRE

William A. Brady is one of the last of the American theatre's pioneers, having been active since 1882 when he made his first appearance as an actor in San Francisco. He was born in San Francisco in 1863. In 1888, Mr. Brady started a repertory company, which proved highly successful and subsequently he became a producer.

Mr. Brady was of the nation's biggest fight impressarios a generation ago, as the senior partner of the firm of Brady & O'Rourke.

One of his early day productions famed in tradition was Dion Bouccicault's "After Dark, or Neither Wife, Maid nor Widow," an over mellow melodrama, which a few years ago again became a hit in revival by the flaring exploitation of Morley, Throckmorton & Gribble, producers, on the beery waterfront of Hoboken, in prohibition days.

Mr. Brady always has been fond of acting and occasionally stepped out of his role as producer to assume a part on the stage.

"As to the theatre in Germany, when the people were starving, when you could not get any milk, when you went to the bank with a suit case to draw out your money, when you paid your hotel bills the money weighed three or four pounds—throughout that period, the theatre and the motion picture did more to preserve the morale of those unfortunates in Europe than did religion or any other institution in the country.

"The luckiest thing that ever happened to you people is the so-called Legion of Decency.

"When it came in sight, I saw an opportunity and I packed up about 150 plays in a trunk, two trunks, about August 1 last, and I jumped to Hollywood, figuring that you'd need clean plays. I had produced many clean plays, and so I saw an opportunity. Well, I succeeded in one instance, I sold 'Way Down Eeast,' which ran 21 years consecutively in the American theatre, but I could not stay there long enough to sell more, which I regret; but I came in contact with pictures for the first time in just about 16 years as the managing director of the World Film, which both produced and distributed, so I was pretty well acquainted with the 'ins and outs' of pictures, and I had read in the newspapers and the columnists the fun that was poked at the people in Hollywood, particularly at Sam Goldwyn, a fine guy, and when I went to Hollywood and in some of the studios, what I saw there, young men and women, amazed me, and I can talk authoritatively of it—the method of production, the completeness of detail, the knowledge of literature and drama of the past amazed me.

Change of Heart Visible in Lauding of Films, Which He Calls the World's Greatest Instrument for Public Good

"Poke no fun, you columnists, at Hollywood. Rather get on your knees and regard them as a great industry. An elder in the theatre said that he has never in his long experience seen such knowledge, such thoroughness, such complete perfection of detail as he saw on that visit to Hollywood. I congratulate you, Hollywood.

"I want to go on record right now that I consider the competency and the intelligence of Hollywood far, far, far, beyond the intelligence of the present American theatre.

"I am not coming here demanding. You can do nothing for me. You had a chance to do it, to pay me back for the service I rendered you over in 1916 to 1920. I wasn't paid $120,000 a year. I wasn't paid anything, and I paid $10,000 a year out of my own pocket in the World War to lead you.

"You're a lucky industry, very lucky. You don't know your own luck—delinquent, when you were outraging decency; some of you, not all of you. What a grand thing it is for you people to think that David Copperfield could run five weeks on Broadway. Who would ever thought it possible? I played in David Copperfield as a boy. Concerning 'Little Women' I was less fortunate—I did not play any part in it. Let us put that on the record. RKO had my manuscript for six months, and I suggested 'Little Women' to RKO.'

"I thought I was down and out when a couple of the Warner Brothers produced 'Three Men on a Horse' at the Playhouse, and they made me comfortable for the next three months, six months or twelve months, and I say 'God Bless the Warner Brothers.'

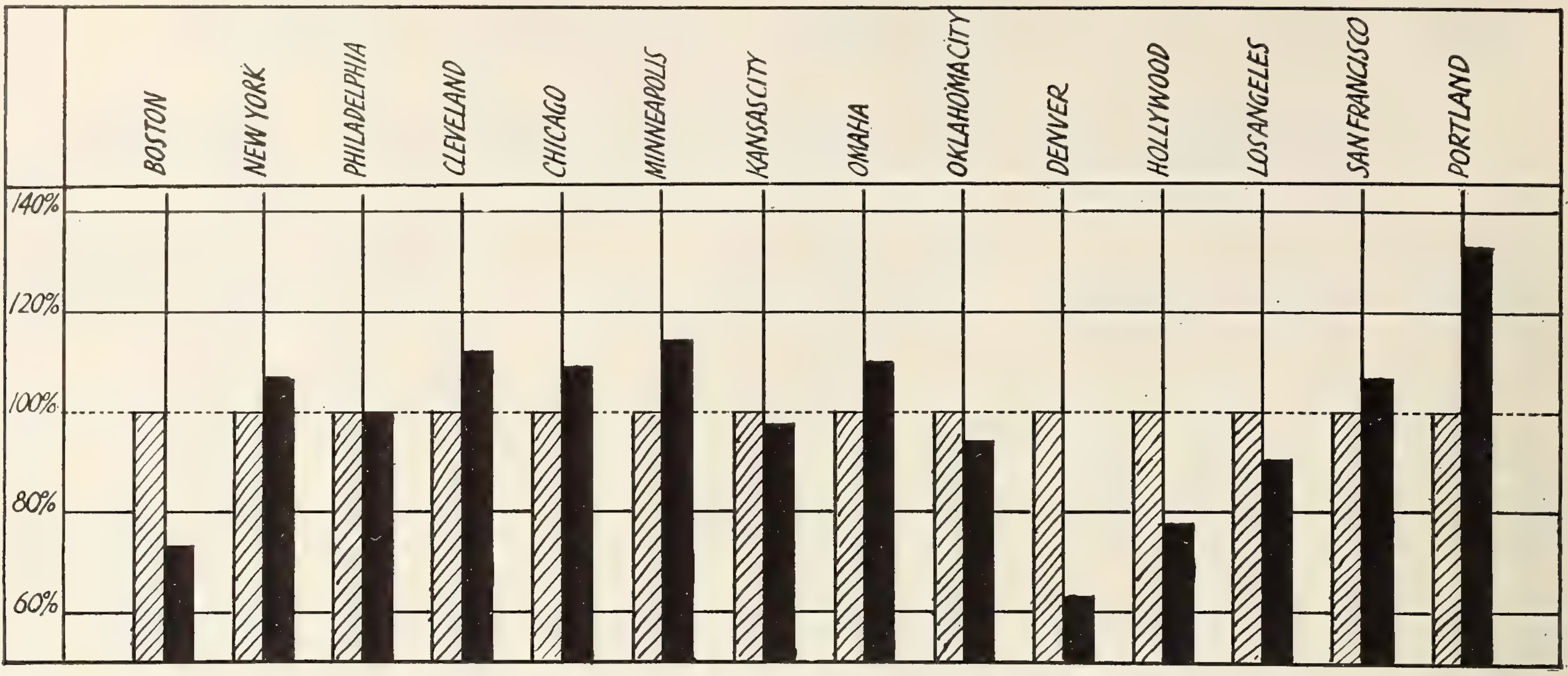
"Censorship — censorship is un-American. What sent me to 46 states out of 48 in 1919 to fight censorship? I never lost a state. The governor of Nebraska vetoed the censorship bill after the legislature had passed it. The powers to be at that time handled New York state, as far as censorship was concerned, and I think they paid Paul Cravath $15,000 to go to Albany for 24 hours, and so censorship became a law."

Other speakers at the Forum included Faith Baldwin, novelist; Rita Weiman, magazine writer, and Magistrate Anna Kross, one of New York City's two women magistrates.

Magistrate Kross discussed censorship of motion pictures, which she termed an attack on American democracy.

"I believe that censorship in every phase of life is of very little value," she said. "I think the industry itself should be relied upon to produce the type of film that will really bring to the community the things they need."

Faith Baldwin humorously described her experiences in Hollywood, while Miss Weiman made a plea for producers to engage writers and playwrights to adapt their own works to the screen.



The chart, based on Motion Picture Herald's tabulation of box office grosses, compares the business done in each of fourteen key cities during the seven weeks from February 2 to March 16, 1935, with the receipts from the same cities in the same interval in 1934. The grosses for the 1935 period are indicated by the black bars. The figures for the 1934 period are taken as 100 per cent for each city and are represented by the shaded bars.

Justice Department Denies Film Report

The Department of Justice at Washington late last week officially denied a report said to have been published in a "motion picture newspaper" to the effect that the department had officially approved a motion picture to be produced on the Coast depicting the activity of department agents, and that a former agent had been designated by the department to act as technical adviser in the production.

The department had earlier refused to endorse one of several scenarios which were submitted to Attorney General Cummings for approval by an unnamed producer, according to William Stanley, assistant to the attorney general.

Mr. Stanley said, "We informed the producer during his visit (to Washington) that we would be glad to furnish a technical adviser in order that a true portrayal of the activities of Department of Justice agents might be assured. His group decided not to accept our offer. He asked us to suggest someone outside the service who could act as adviser and we refused to do that."

An official statement of denial was issued by the department, which concludes: "The department has approved no motion picture scenario or production purporting to deal with its work."

Photographic Group to Meet

The Photographic Society of America, developed from the Associated Camera Clubs, has prepared a bulletin at the beginning of its second year. The society plans a national meeting in April, 1935, in conjunction with the Pittsburgh Salon of Photography at Pittsburgh. The secretary of the association is B. H. Chatto, 1300 Milton avenue, Pittsburgh.

Finney Named Chief Nominator of AMPA

Ed Finney, advertising and publicity director of Monogram Pictures, on Tuesday in New York was selected as chairman of the nominating committee of the Associated Motion Picture Advertisers. The committee includes Edward McNamee, Tom Hamlin, Charles Atwell and Jack Harrower.

The regular weekly luncheon of the AMPA on Thursday was scheduled to be a closed meeting, to be devoted to committee reports on the annual Naked Truth dinner.

Vitaphone Completes Program, Closes Studio for Five Weeks

The Warner Vitaphone studio in Brooklyn, N. Y., producer of Warner short product, completed its current schedule last week and closed for five weeks. The remainder of the short product is in work at the Coast plant. The writing staff, supervised by Herman Ruby, will be engaged in preparing next season's scripts during the shutdown. The studio will reopen in April.

The studio's permanent chorus of 16 girls, who appear in musical subjects, will undertake a four-week stage tour. They will appear at the Earle in Philadelphia and the Earle in Washington. Allan K. Foster directs the group.

RKO Opens Fourth Office in Spain

A branch sales office of RKO has been opened at Seville, Spain, making the fourth now doing business in that country. The others, in charge of Robert Trillo, are at Barcelona, Spanish headquarters, and Madrid and Valencia. Mr. Trillo is now en route to Bilboa, where a fifth branch will be opened.

Handling Liberty Films

Metropolitan Film Exchange is distributing Liberty features in the Northwest.

NRA Cites Gains In Amusement Field

Amusement enterprises which during the first nine months of last year showed a profit of $2,500,000, compared with a deficit of $10,700,000 during the same period in 1932, and other industries which have jumped from the red into the black during the past two years are cited by the planning and research division of the NRA at Washington as showing the tremendous improvement brought about by the recovery movement.

In a 60-odd page report replete with charts, graphs and tabulations, the division, without actually so stating, links business improvement to NRA, asserting that some 490,000 workers are receiving the benefits of the amusement codes.

The report was not generally distributed. Apparently it was prepared for use during the Congressional investigation of the NRA. The figures cited are not government statistics but are part of a large amount of data secured from all sorts of outside sources to bolster up the contention that business is better because of the New Deal.

Publisher Has Film Office

Doubleday, Doran and Company has inaugurated a new department to assist authors in marketing the film rights to their works. The department is headed by Leda Bauer, formerly scenario editor at United Artists and later with Paramount.

Washington Circuit Formed

H. D. R. McBride and L. L. Francis of Spokane, Wash., have incorporated Howard Amusement Company at Portland, to operate a circuit in the state.

an open Letter to...

George Schaefer
Felix Feist
G. L. Sears
Jimmy Grainger
A. W. Smith
Al Lichtman
John Clark

THE HOTTEST PIECE OF SALES POWER IN THE BUSINESS IS AVAILABLE APRIL 8

OUR SALE

CONVENTION

● Billings—
Montana?

● Collections—
Gold Teeth Included

● Delinquents—
Don't Ask!

WE'LL BE IN TO SHOW

JOAN BLONDELL •

in

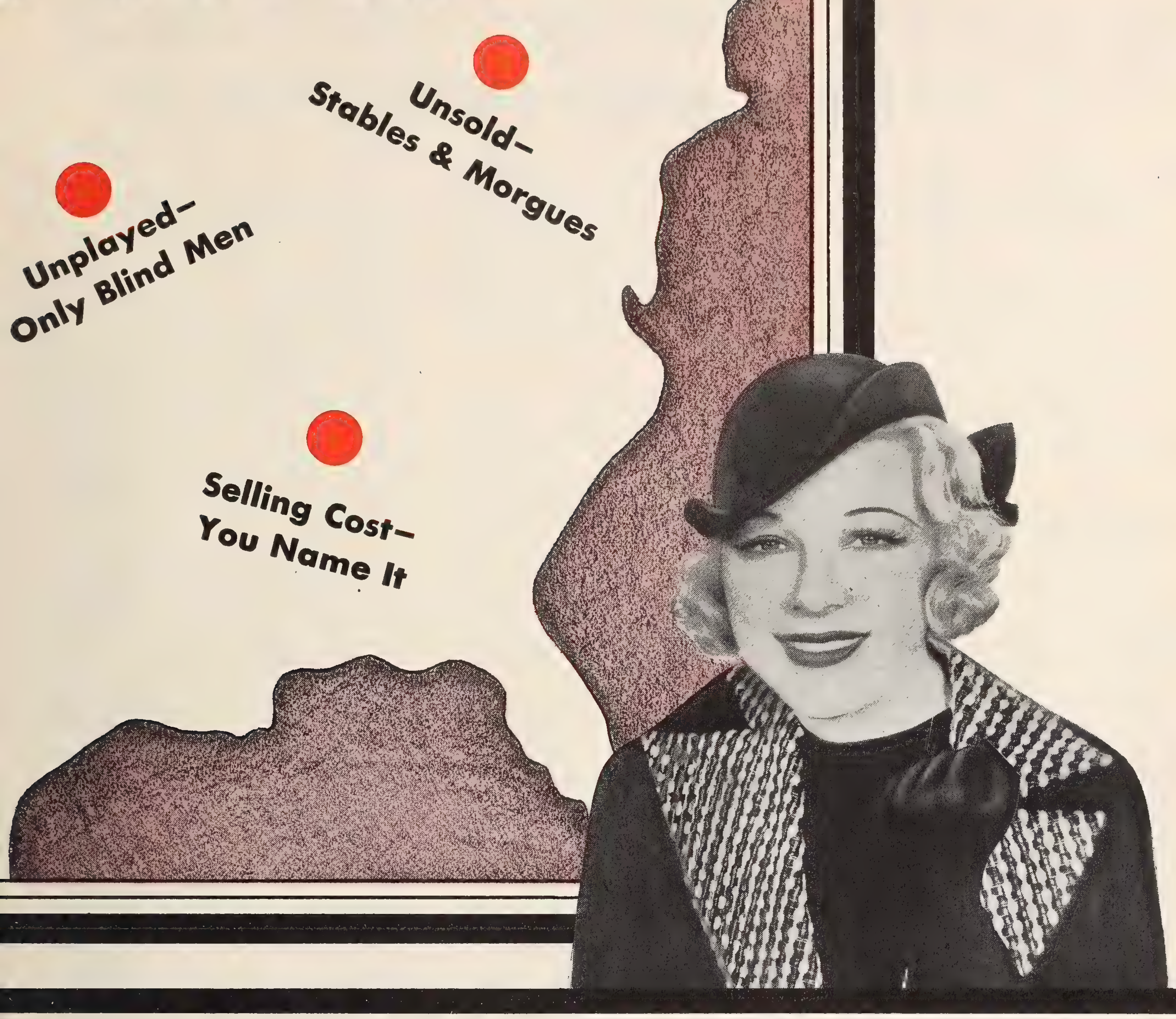
"TRAVELING

WILLIAM GARGAN • HUGH HERBERT • RUTH DONNELLY • GRANT

WARNER BRO

A First Nati

S RECORD


Unsold–
Stables & Morgues
Unplayed–
Only Blind Men
Selling Cost–
You Name It

OUR LINES APRIL 8TH!

GLENDA FARRELL

SALESLADY"

ITCHELL • AL SHEAN • BERT ROACH • Directed by RAY ENRIGHT

S.... *Producers*

al Picture

38 FEATURES IN WORK AS STUDIOS SPEED UP

Plans for 1935-36 Expanded by Producers and Distributors; Paramount Drops 2-Reelers

Producers and distributors this week expanded their plans for 1935-36.

Production in Hollywood last week registered a decided increase over the preceding week with a total of 38 features and eight short subjects in work as compared with 33 and seven for the previous period.

A recapitulation of company plans announced in the past week follows:

Atlantic Pictures

The company has taken over distribution of "Silver Lining," a Patrician picture.

Commodore Pictures

Commodore will distribute 24 seven-reel features starring Lon Chaney, Jr., to be produced over a three-year period by Ray Kirkwood.

Educational

Educational's program will be completely set in a week or so and will approximate 110 short subjects, E. W. Hammons, president, said.

First Division

Basil Dean, head of Associated Talking Pictures, Ltd., will visit Hollywood in September to complete arrangements for joint production with First Division. Associated British Film Distributors, distributing link of ATP, which is handling First Division product in England on a reciprocal basis giving ATP product the First Division release in the United States, also is distributing 20 features from Mascot in England. Directors in the new season will include Alfred Hitchcock and Monty Banks. Hitchcock will direct "London Symphony," first of two features to star Clive Brook. ATP is planning to produce one or two in this country.

ATP has closed with First Division to distribute "The March of Time" in England. Reginald Baker, financial head and joint managing director of ATP, said in New York en route to England that no contracts had been signed, but that no contracts would be necessary. March of Time Distributing Corp., the new company which will handle exploitation of the "March of Time" reel, has been formed in Dover, Del., to deal in pictures of all kinds, listing a capital of $100,000. Incorporators are Russell A. Smith, Keith T. Middleton and Henry G. Walters, Jr. Under a deal now ready for signatures, Regal Films will take over distribution of "The March of Time" in Canada.

Fox

Sidney R. Kent left on a two-week visit to the studios.

MGM

Approximately $20,000,000 will be expended on the 52 features and undetermined number of shorts for the new season, the company announced. Fred Quimby, short subject sales manager, currently is in Hollywood, and Felix F. Feist, general sales manager, is expected to join him there soon.

Paramount

Paramount announced it will sell 100 single-reel subjects next season and will drop production of two-reelers. The company's shipments of features, shorts and Paramount News for the week ended March 16 "exceeded any week on record in Paramount," and indications for the two following weeks were even better, Neil F. Agnew, general sales manager, said. William Rowland arrived in New York to negotiate with Paramount for release of four musicals. The first two will be written by Herbert Fields and will have Rodgers and Hart music. King Vidor's one-picture deal with Paramount has been extended to two years. He will be directly under Ernst Lubitsch. Mr. Vidor's first film will be "So Red the Rose."

United Artists

"The Diamond Horseshoe," an original by Bess Meredyth and George Marion, Jr., will be Lawrence Tibbett's first picture under his contract with 20th Century. It goes into production early in July. "Sing Governor, Sing," originally scheduled for Tibbett, has been revised for the use of Paul Whiteman and his band. Lou Schreiber, 20th Century casting director, arrived in New York on a quest for acting talent.

With "The Legion of Valor" now in production at the studios of Reliance Pictures, Edward Small announced two others to start soon. "The Melody Lingers On" and "Amateur Lady." Harry Goetz, Reliance president, arrived in New York after seven weeks on the Coast.

Warner - First National

Al Jolson, associated with Warner Bros. for six years, was signed to a new contract before he left Hollywood for New York. Leon Schlesinger is planning an animated cartoon opera in color for next season in addition to his "Looney Tunes" and "Merrie Melodies." The producer is considering "Carmen."

Warner expects to produce 20 features at its Teddington studios in England next season for release in that country.

Parents Urged to Back New York Admission Bill

Ernest K. Coulter, general manager of the Society for the Prevention of Cruelty to Children, has urged parents to support a bill now before the New York state legislature at Albany, which would amend the present law providing for the admission of children under 16 at theatres. He declared he thought the bill would be the answer to "the present most intolerable conditions."

The measure, according to Mr. Coulter, was drawn by a commitee of the society following a study of conditions. The present penal law makes it a misdemeanor for a film house to admit children under 16 unaccompanied by an adult. The measure would amend that law to admit unaccompanied children subject to certain conditions.

Postpone Somerbee Dinner to April 8

The dinner in honor of Al Somerbee, manager for the Lathrop Theatre Corporation, Boston, and an exhibitor for 35 years, has been postponed to April 8 at the Copley Plaza Hotel. The affair will be formal, instead of a "Gay Nineties" party, as originally planned. Louis Boas and Stanley Sumner are treasurer and secretary, respectively, of the committee. Joe Brennan, executive secretary of the local MPTO, is chairman.

Rabbi Asks Public To Preserve Gains Of Motion Picture

The Rev. Dr. William Fineshriber, last week in Philadelphia, called for a militant public opinion to insure the preservation of artistic and social gains which have become evident in the motion picture, and to encourage the industry to make continued advances. He contended that "the menace of mediocrity is as great as the menace to morals in screen entertainment."

Dr. Fineshriber, rabbi of the Reform Congregation Keneseth Israel of Philadelphia, was appointed by the Central Conference of American Rabbis last year to study the social and moral problems presented by the motion picture. His report was made public last week, following an intensive study of the film industry's problems and the results of its program of self-regulation.

Notes "Fine Films" Now

He credited religious leadership, which "crystallized public opinion" against "socially deplorable" films, with having "performed a great service to the American home and the American child."

"The parade of fine films now featured from the theatre screens of the nation," his report continued, "testifies to the power of public opinion, effectively organized. At the same time these pictures have made needless the fears voiced that the creative impulse would be destroyed and true artistry would be fettered by the productions that would result from a moral crusade against objectionable features of screen entertainment."

Urges Public Support

Dr. Fineshriber listed the problem of film betterment from the social standpoint as fourfold, namely:

"Better pictures must be made. Higher standards of appreciation must be developed for pictures of the better kind. Public leadership must support the honest efforts of the industry to produce honest entertainment. And films that disregard the accepted standards of decency and of wholesome popular appeal must be driven from the screen."

Dr. Fineshriber warned that the problem could not be solved "by any spasm of virtue enforced upon the industry." Instead, he said, it was necessary to "organize public sentiment for clean pictures, to encourage selectivity that will make itself felt at the box office and to make public opinion articulate in its demands upon the industry."

Oriental Film Company Is Formed in China

Oriental Film Productions has been formed in Hong Kong as the newest Chinese producing organization. Men now engaged in Hollywood are to form the operating staff, while the executive personnel is made up of Chinese who are university graduates and American born. The main studios and executive offices are located at Macao. It is the intention of the company as well to bring to China at least one wellknown scenarist.

FIXED MINIMUM PENALTY DROPPED IN ADMINISTRATION COPYRIGHT BILL

Excessive Penalties Doubted Due to Greater Discretion Left to Courts and Granting of Right of Appeal

Broadly modified in some of its most important provisions, as a result of conferences last month with representatives of the motion picture industry and others, a new copyright bill has been drafted by the State Department at Washington for introduction in Congress as the first step toward making the United States a member of the international copyright union.

A major change in the bill was the elimination of a fixed minimum penalty for infringement, sought by exhibitors, although the maximum assessment is raised to $10,000.

While it was considered in film circles that the provision still left room for excessively high penalties, this likelihood was lessened by the greater discretion vested in the courts, together with the giving of the right of appeal, which does not now exist.

Aid Against Racketeering

The penalty provision as amended does not provide for payment of proven damages and profits but for such sums not exceeding $10,000 "as shall, in the opinion of the court, be sufficient to prevent their operation as a license to infringe and as shall be just, proper and adequate in view of the circumstances of the case."

Representations of the film industry resulted in a number of changes designed to protect the exhibitor from racketeering and other evils. One provision is that the right to use copyrighted material in production shall carry with it the right to exhibit the film.

The bill classifies motion pictures separately in the category of material entitled to copyright, but drops the previous attempt to distinguish between filmed plays and other types of pictures.

To obtain registration under the proposed law it would be necessary to deposit five prints from scenes of the film, and no action or proceedings for infringement might be maintained until the plantiff complied with all requirements for deposit of copies and registration.

Special attention is paid to newsreels in the revised draft, placing them in the same class as newspapers and prohibiting the issuance of injunctions which would prevent exhibition of a newsreel or the reproduction therein of copyrighted photographs. It also is provided that no civil or criminal liability shall be incurred by newsreels for the incidental reproduction of a copyrighted work depicting current events.

The department has retained its provisions reserving to authors the right to prevent mutilation of their works, but has modified the protection by giving picture producers the right to make necessary changes in conformity with their customary standards and requirements.

Of considerable importance, in view of the fact that the proposed extension of the copyright period to 50 years will remove many works from the public domain, is a provision in the bill protecting users of material now free. Under this clause, after a work is withdrawn from the public domain and placed under copyright, no damages may be collected for its use while in the former category.

Legislatures Active

Legislative tussles were at their height in a number of states. In Ohio was passed the Waldvogel bill banning designated playdates.

ARKANSAS: A two per cent sales tax was passed by the legislature.

CALIFORNIA: The Lyons sales tax bill was amended by the Assembly to eliminate a $250,000 annual tax levy on motion pictures. The Legislature approved the Townsend old age pension plan. A bill calling for state income tax equal to the Federal rate was expected to be passed by the Assembly.

CONNECTICUT: A bill to sanction pari-mutuel betting needed only the Governor's signature. A general fight was being organized against a 5 per cent admission tax bill pending.

INDIANA: Exhibitors were satisfied with the results of the legislative session, but the forthcoming special session to raise additional revenue is causing worry. A 10 per cent admission tax bill has been indefinitely postponed, a bill increasing penalties for discrimination has been killed, as have bills for pari-mutuel betting and lightening carnival license fees.

IOWA: Repeal of the Sunday blue laws was passed in the House, 61-38, and the measure is now up to the Senate.

MARYLAND: A bill to permit Sunday shows in Alleghany county passed the House at Annapolis.

Industry Control Bill Fails

MASSACHUSETTS: Decisive defeat was handed to the House bill calling for an Economic Council to form a central point of control for all phases of every industry. The state public safety committee discussed the petition, House 1648, that would put the licensing of stagehands under the commissioner of public safety. The bill, opposed by the theatres, provides that no one may be given a license until he "has passed an examination . . . and shall have at least five years' experience."

MINNESOTA: A bill for a 10 per cent ticket tax has been introduced.

MISSOURI: Passage of the state administration's 2 per cent sales tax bill appeared probable. It specifically mentions admissions.

Inclusion of theatres in the two per cent sales tax bill in the Missouri legislature was assured when the House defeated an amendment exempting theatre admissions.

Nebraska Tax Killed

NEBRASKA: The legislature killed a bill imposing a 10 per cent tax on all film rentals.

NEW HAMPSHIRE: Pari-mutuel betting was legalized for another six years.

OHIO: Senator Edward N. Waldvogel's bill prohibiting designated playdates passed the House after previously passing the Senate.

PENNSYLVANIA: Action proposed in the Assembly to legalize Sunday shows has drawn numerous protests in Scranton from religious and civic organizations. A 10 per cent amusement tax, passed in the House, was expected to fail in the Senate is predicted.

Ohio Measure Barring Designation of Playdates Passes Both Houses; Indiana Exhibitors Awaiting a Special Session

TEXAS: A bill calling for a 10 per cent admission was killed in the House.

WASHINGTON: The Senate is redrafting the sales tax bill, taxing admissions of 20 cents or more.

WEST VIRGINIA: The gross sales tax was reduced from $2.25 to 65 cents per $100, a dog-racing bill was defeated and efforts to reduce carnival license fees came to nothing.

WISCONSIN: The Carow bill calling for a 4 per cent tax on grosses and an annual license fee of $5 was introduced in the House.

NRA to Discuss Reopening of Code

The question of whether or not anything can be gained by a reopening of the motion picture code was scheduled for discussion sometime this week between NRA Compliance Director Sol A. Rosenblatt and members of the National Industrial Recovery Board, which recently refused to reopen the shoe manufacturing industry's code pending action by Congress on extension of the Recovery Act. It was said in official circles in Washington last week that there is considerable doubt in Mr. Rosenblatt's mind as to whether it would not also be best to defer consideration of the film code.

The legislation extending the Recovery Act undoubtedly will make some important changes in the law as now written, possibly to the extent of requiring the revision of all codes and if this is the case, as has been pointed out, changes recommended by the MPTOA would be considered at that time.

John C. Flinn's report on Los Angeles clearance and zoning, which he has been studying as a result of a protest by Fox West Coast over 11 situations in the sector, was sent to the Code Authority's committee on clearance and zoning in New York on Monday. The Los Angeles schedule is expected to become effective March 31.

Dissatisfied with the failure of the Code Authority to act on clearance and zoning complaints in New Haven involving what they believe to be excessive clearance for Loew's College, exhibitors of the Connecticut city have consulted attorneys with reference to instituting an action in the federal court.

Another 30-day extension of the period in which delinquent exhibitors can pay their 1934 code assessments was to be considered by the Code Authority at its meeting on Thursday. The deadline for the first extended period ended Monday. Following breakdown of the 1935 budget, as requested by the NRA, the Code Authority has submitted it to its finance committee, which is expected to approve it for presentation to the Code Authority.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Mystery of Edwin Drood

(Universal)

Mystery

From the unfinished novel of murder, mystery and horror, written by Charles Dickens, and uncompleted when he died, Universal has woven an attention-gripping picture, characterized by able execution and excellent performances.

In its combination of mystery murder, romance, highly complicated, and deftly inserted comedy moments, there is inherently something for the exhibitor to sell. The perennial interest of the public in the mystery picture, when strongly played, well cast, should draw patronage. And when the patronage is told that this is the notable, unfinished Dickens story, for which Universal's writers have supplied their own conclusion, the interest should achieve a sharper edge, with the exhibitor handling the grindstone.

It is true that there is rather less mystery than might be supposed, since, although the murderer is not specifically pointed out, it becomes very obvious to the audience, comparatively early in the story, just who the murderer must be. The interest then is in the manner in which he is brought to book, his own undoing and his reactions to approaching doom, and his own occasional moments of remorse.

The cast is reasonably strong in drawing names, and definitely strong in ability. In the role of the murderer (and that gives away no secret) is Claude Rains, who has made for himself a reputation for strongly dramatic portrayals. With him are Douglass Montgomery, Heather Angel and David Manners in particular, while the performance of Forrester Harvey as the drunken caretaker of the ancient English cathedral is a high spot in the picture. The exhibitor obviously has plenty with which to work in the selling.

Rains, choir master in the old cathedral which dominates the English town, is secretly and passionately, in his embittered manner, in love with Miss Angel, who since childhood, so to speak, has been engaged to Rains' nephew and ward, Manners. Miss Angel is no more in love with Manners than he is with her, although both maintain a pretense for appearance's sake. To the town come Montgomery and his sister, from India, and Miss Angel and Montgomery find an immediate mutual attraction. But Montgomery's quick temper gets him into trouble with Manners and the two quarrel violently, chiefly over Miss Angel. Rains arranges that they shall make peace at his home.

The next morning Manners (Edwin Drood) is missing, after a violent storm, and Montgomery, who just then went on a walking tour, is accused by Rains. Montgomery is brought back, held for evidence, but leaves. The day before the disappearance, Miss Angel and Manners agreed to be friends, but not an engaged couple. Montgomery returns in the disguise of an old man (which is a triumph of makeup) and sets to work to trap Rains, whom he suspects, with the aid of Miss Angel's elderly bachelor-guardian.

Harvey, who one night before the disappearance led Rains through the cathedral, again comes into the picture when Montgomery enlists his aid. Discovered in a formerly unused tomb is what is left of the quick-lime-eaten body of Manners, identified by an unusual ring. Rains has followed, finds himself trapped, and flees to the cathedral belfry, pursued by Montgomery and the town's officials. Rains jumps from the belfry, and Montgomery is left free to marry Miss Angel. Rains made away with the unsuspecting rival for the hand of Miss Angel.

Strong, dramatic material, it is excellently done, but perhaps too weighty for children.—AARONSON, New York.

Produced and distributed by Universal. Edmund Grainger, producer. Directed by Stuart Walker. From the novel by Charles Dickens. Adaptation by Leopold Altas and Bradley King. Screen play by John L. Balderston and Gladys Unger. Photographed by George Robinson. Technical director, Madame Hilda Grenier. P. C. A. Certificate No. 544. Running time, 87 minutes. Release date, February 4, 1935. General audience classification.

CAST

John Jasper	Claude Rains
Neville Landless	Douglass Montgomery
Rosa Bud	Heather Angel
Edwin Drood	David Manners
Helena Landless	Valerie Hobson
Mr. Crisparkle	Francis L. Sullivan
Hiram Grewgious	Walter Kingsford
Thomas Sapsea	E. E. Clive
Tope	Vera Buckland
Durdles	Forrester Harvey
Mrs. Crisparkle	Louise Carter
Miss Twinkleton	Ethel Griffies
Deputy	George Ernest
Opium Den Hag	Zeffie Tilbury

Baby Face Harrington

(MGM)

Comedy

This is a straight-away farce comedy of average values with added burlesque gangsterism. The picture, while lacking the advantage of marquise names, makes up for this shortcoming in its exploitation possibilities. Hokum being the element that motivates the story, its action and situations, here isn't a serious moment throughout the short running time. After the start, which is comparatively slow, and the semi-prologue which establishes the character and personality of the hero, there are about three reels of exciting action in which there is a laugh a minute.

Willie is a poor worm clerk continually being urged by his much younger wife, Millicent, to be a man among men. A flop as a parlor entertainer, fired from his job when he dares ask for a raise, and losing his insurance money with which he intends to pay off the mortgage, Willie suddenly changes when he robs Skinner of $2,000 which he believes that shrewd real estate promoter has stolen from him.

In sequences that are full of fun, Willie becomes the talked about man his wife had hoped he would be when he is arrested and thrown into jail after bad man Rocky Bannister robs him of his own money, which he had found, and the roll he stole from Skinner. Cellmate of mobster Mullens, he is delivered from durance vile by Gangster Glynn.

Through a desire of New York papers to create a sensation, meek Willie becomes Baby Face Harrington, the brains behind the Rocky Bannister gang. Taken to the gangster hideout, he and Rocky meet again and that worthy's attention is to put Willie on the spot. Amazed at his own headline importance, Willie basks in glory until he reads that his wife, inspired by Georgie, intends to divorce him. However, learning that the gang intends to rob a bank he contrives to put a note in the bandit car's gas tank and then, with his world shattered, he contemplates suicide by hanging. As the robbers are captured, Willie is interrupted in his deadly plan by Rocky, who hates to see a guy quit under fire. As it turns out, they discover that they both at one time belonged to the same Young Woodman troupe of scouts. As they reminisce and demonstrate their knot tying knowledge, Rocky becomes securely fastened to Willie. The cops arrive and Rocky scrams, dragging the frightened helpless Willie behind him over hill and dale until the officers catch up.

Willie is credited with the capture and is made a grand hero, idolized by those who scoffed at him, and with the rewards he gets for the mobsters' capture he can more than give Millicent everything.

Presented to the patrons as a laugh fest for old and young, adaptable exploitation is limited only by the lengths one cares to go.—MCCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Edgar Selwyn. Directed by Raoul Walsh. Assistant director, Horace Hough. Screen play by Nunnally Johnson and Edwin H. Knopf. Additional dialogue by Charles Lederer. From a play by Edgar Selwyn and William LeBaron. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Howard H. Campbell, Edwin B. Willis. Photographed by Oliver T. Marsh. Film editor, William S. Gray. Running time, when seen in Hollywood, 60 minutes. Release date, April 19, 1935. General audience classification.

CAST

Willie	Charles Butterworth
Millicent	Una Merkel
Ronald	Harvey Stephens
Uncle Henry	Eugene Pallette
Rocky	Nat Pendleton
Dorothy	Ruth Selwyn
Skinner	Donald Meek
Edith	Dorothy Libaire
Albert	Edward Nugent
George	Robert Livingston
Mullens	Stanley Fields
McGuire	Raymond Brown
Glynn	Wade Beteler
Dave	Bradley Page
Judge Forbes	Richard Carle
Hank	G. Pat Collins
Colton	Claude Gillingwater

Hold 'Em Yale

(Paramount-Rogers)

Comedy

Even though it winds up with quite a bit of football furore and the title has a very definite football significance, "Hold 'Em Yale" is not a football picture. Primarily the production is comedy, dolled up with hectic romance and embellished with great gobs of that hilarious mug menace that Damon Runyon has helped make famous in stories and on the screen.

Clarice Van Cleve is quite a problem to her father as her romantic inclinations continually carry her away from the young man, Hector Wilmot, who the senior Van Cleve fondly hopes will set the girl's heart afire. But Hector is of the Gene Tunney type and would rather read and study than play football, so when along comes the gaudily uniformed aviator, Georgie, Clarice falls head over heels in love with him. But Georgie is a mug, pal and cohort of Sunshine Joe, Liverlips, Sam the Gonoph and Bennie South Street, gents who delve in any racket but now are busily engaged in doing a little ticket scalping on the forthcoming Harvard-Yale game.

Though Georgie likes the idea of Clarice making a fuss over him, the gang thinks she would be more profitable otherwise and frames a kidnaping. The father things it's swell that at last someone has come along who can tame the wilful girl and as she in turn kidnaps the kidnappers, treating them in such manner that they are glad to make a deal with Van Cleve to make a football player out of Hector. Done in unique mobster fashion on the Yale bench, Hector is inserted at a crucial moment, proves a demon on wheels, and Clarice, glad to have a real hero at last, promises to marry him at once, much to the relief of her father and the mugs.

There being plenty of novelty to the show and all of it well done, the picture legitimately permits billing as a laugh-fun fest with patrons assured that it will be possible for them to do everything from smile to laugh heartily and loud. Likewise, patron familiarity with the Runyon brand of entertainment is automatically suggestive of the type of exploitation.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Charles R. Rogers. Directed by Sidney Lanfield. Original by Damon Runyon. Adaptation by Eddie Welch and Paul Gerard Smith. Photographed by Milton Krasner. Film editor, Jack Dennis. Sound, P. G. Wilson. P.C.A. Certificate No. 628. Running time, when seen in Hollywood, 65 minutes. Release date, April 12, 1935. General audience classification.

CAST

Clarice Van Cleve	Patricia Ellis
Gigolo Georgie	Caesar Romero
Hecter Wilmot	Larry Crabbe
Sunshine Joe	William Frawley
Liverlips	Andy Devine
Mr. Van Cleve	George Barbier
Sam, the Gonoph	Warren Hymer
Bennie South Street	George E. Stone
Mr. Wilmot	Hale Hamilton
Coach Jennings	Guy Usher
Cleary	Grant Withers
Laverty	Gary Owen
Mrs. Peavey	Ethel Griffies
Langdonn	Leonard Carey

Cardinal Richelieu

(20th Century)

Action Drama

Given half the showmanship it deserves there is no need worrying about "Cardinal Richelieu's" possibilities. Its worth as screen merchandise is unquestioned. George Arliss is the star. Essentially the picture is a thrilling action drama. At the same time it possesses an educational value, which, without intruding upon the primary entertainment purpose, is revealing and inspiring. Thus to understand fully and appreciate its theatric quality, it is not necessary that one should be familiar with the political history background. Although the time is the early 17th century and the locale France, and consequently a costume picture, the story told is as fresh and new as today's news headlines.

The picture is the story of its central character. Richelieu, churchman first but also an amazing political and military genius. In graphic fashion, with no necessary detail ignored as it uniquely balances dialogue with action, it tells the story of the great Cardinal's mighty struggle to create a unified France, with Louis XIII on the throne but with himself the real power, and to hold the country for the Church.

As it unfolds, it runs the full range of entertainment. There is gripping drama, tender romance, laugh provoking comedy, fine acting by star and supporting players, great production value in settings and mass groupings, suspense, colorful, thrilling excitement and even a wild and woolly chase. Direction has so expertly welded each element that for both the intelligentsia and the masses the picture's entertainment carries beyond the former limits of the screen into a world of new drama.

The picture is an intelligent blending of entertainment assets that have continually demonstrated their value, and it is by no means an ordinary picture. It is big in every sense of that word's application to picture quality. It should not be sold in hackneyed style. To get all the money that the attraction demands, it will be necessary to step out of the beaten path. At that, nothing extraordinary is required. The picture itself places everything that is necessary at hand. There are names to sell; a powerful, elevating story; the prestige of a company that has made many successful pictures to serve as a guarantee, novelty in the way in which the straight commercial values are blended, and what is probably most important—understandable human interest entertainment.

No matter what the competition, an aggressive advance campaign that capitalizes the entertainment and exploitation potentialities that are in the show should be ample assurance.—McCarthy, Hollywood.

Distributed by United Artists. Produced by Darryl Zanuck, 20th Century Pictures. Directed by Rowland V. Lee. Associate producers, William Goetz, Raymond Griffith. Based on a play by Sir Edward Bulwer-Lytton. Adaptation, Cameron Rogers. Screen play by Maude Howell. Dialogue by W. P. Lipscomb. Photographed by Peverell Marley. Sound, Vinton Vernon and Roger Heman. Musical direction, Al Newman. Film editor, Sherman Todd. Art direction, Richard Day. Costumes by Omar Kiam. Assistant director, Ben Silvey. P. C. A. Certificate No. 676. Running time, when seen in Hollywood, 80 minutes. Release date, April 28, 1935. General audience classification.

CAST

Cardinal Richelieu	George Arliss
Lenore	Maureen O'Sullivan
Louis XIII	Edward Arnold
Andre de Pons	Caesar Romero
Baradas	Douglass Dumbrillle
Gaston	Francis Lister
Father Joseph	Halliwell Hobbes
Queen Marie	Violet Kemble Cooper
Queen Anne	Katharine Alexander
Fontrailles	Robert Harrigan
De Bussy	Joseph Tozer
Gustavus Adolphus, King of Sweden	Lumsden Hare
Le Moyne	Russell Hicks
Duke D'Epernon	Keith Kenneth
Duke of Lorraine	Murray Kinnell
Duke of Normandy	Herbert Bunston
Duke of Buckingham	Guy Bellis
Austrian Prime Minister	Boyd Irwin
Olivares	Leonard Mudie
Innkeeper	David Clyde
Old Inkeeper	Charles Evans
Richelieu's Outrider	Reginald Sheffield
Tradesman	Frank Dunn
King's Chamberlain	William Worthington
King's Captain of Guards	Pat Somerset
Richelieu's Captain of Guards	Leo McCabe

Nobles: Gilbert Emery, Holmes Herbert. Agitators: Lionel Belmore, Wilson Benge, John Carradine, Tom Ricketts, Arthur Treacher, David Thursby, Reginald Barlow, D. W. McReynolds.

Princess O'Hara

(Universal)

Romantic Drama

Not a story of royalty, this pleasing, sympathetic romance drama is the kind of entertainment that makes many hearts glad. Essentially it's a typical Damon Runyon story of the ten, twenty and thirty hokum variety. But as it is put together with expert blending in romance, drama, comedy, bits of villainy, little dabs of flim-flam, action, excitement and suspense, it has the ingredients for mass appeal. Although the comedy and romantic phases predominate, it presents a lot of heart-touching sorrow, then with a sort of magic wand wave it brings just as much sunshine.

King O'Hara is the last of that royal line of New York hack drivers. His daughter, the Princess, is first seen as a night club dancer and object of affections of taxicab magnate Vic Toledo. In a taxi war, wherein Toledo's two henchmen Louie and Fingers do everything wrong perfectly right, King is killed and his horse, Goldberg, pretty much banged up. Believing that Toledo is responsible for her father's death, Princess, first bringing the horse back to some state of efficiency, takes the reins herself. Toledo, with his henchmen again functioning, see that she has plenty of business, but the Princess will have nothing to do with him personally.

With trouble enough, Vic starts going places with another horse owner, Alberta; who is unaccountably jealous of the Princess. Each has a horse entered in a big race. As both are favorites, he knows it will look bad for him with the gamblers no matter which wins. Goldberg finally giving up the ghost, he orders his cohorts to provide another plug. They steal Alberta's horse and with the aid of Veterinary Spidoni paint him up and give him to the Princess. There's naturally a great hue and cry about the missing thoroughbred and when an accident reveals him in the Princess' possession, things look bad for the girl. However, Miss Van Courtland gets the judge to parole her in her care, as Alberta agrees not to prosecute in case her horse wins the handicap. The race is on and though tired from his cab pulling activities, the horse puts up a great battle against Toledo's entry. Finally Toledo's horse wins, but when he proves that he had legally turned the horse over to Alberta before the race started, the winner is hers and Princess cannot be prosecuted according to the agreement.

Naturally Princess finally understands that Toledo has always been helping her because he loves her and the happy ending has them both driving away in the jehu's old cab.

There's a full quality of good, saleable merchandise in the attraction. Only a little analysis should be necessary to pick out the angles which will have the most local appeal. It may be the production itself or it may be the lead of any of the supporting personalities.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by David Burton. Associated producer, Leonard Spigelgass. Original story by Damon Runyon. Screen play by Doris Malloy and Harry Clork. Editorial supervision, Maurice Pivar. Photographed by Norbert Brodine. Art director, Albert D'Agostino. Film editor, Alfred Akst. Sound supervision, Gilbert Kurland. P.C.A. Certificate No. 672. Running time, when seen in Hollywood, 80 minutes. Release date, March 25, 1935. General audience classification.

CAST

Vic Toledo	Chester Morris
Princess O'Hara	Jean Parker
Louie	Leon Errol
Fingers	Vince Barnett
Spidoni	Henry Armetta
King O'Hara	Ralph Remley
Maggie O'Hara	Dorothy Gray
Hanna O'Hara	Anne Howard
Pat O'Hara	Jimmy Fay
Alberta	Verna Hillie
Tad	Clifford Jones
Miss Van Cortland	Clara Blandick
Mrs. Goldberg	Pepi Sinoff
Deadpan	Tom Dugan

The Woman in Red

(First National)

Drama

Wallace Irwin's novel, "North Shore," which has received some attention from the reading public, has been adapted to the screen with the result a better than average story of society, blue bloods and complicated romance, woven about an atmosphere of polo, horse shows and horse training.

It appears basically a film of greatest appeal to the women, toward whom the exhibitor might well direct the major selling emphasis. There is no reason why men should not find the picture entertaining, but it appears one of these cases where the women will be initially attracted and will bring the men to the theatre with them.

The strong name of Barbara Stanwyck in the lead may be found a selling asset. In support are featured Gene Raymond, Genevieve Tobin, John Eldredge. The story's theme may be said to revolve about a conflict between blue blood and red, with red blood—and romance—winning at the end. Involved are difficulties engendered from in-law snobbishness, the backbiting of a jealous woman, an accidental death and a resulting courtroom scene, and the sacrifice of a woman, who risks her future happiness to save an innocent man.

From those ingredients the exhibitor should have little difficulty in the preparation of that type of campaign which should attract women especially, making full use of the origin of the picture, its star and the story's major elements.

Miss Stanwyck, riding show horses in the employ of Miss Tobin, meets Raymond, scion of a once wealthy but financially embarrassed Long Island family, who goes about the country playing polo for wealthy friends to keep their strings of horses in action. They are married, despite the efforts of Miss Tobin, who is in love with Raymond. Eldredge, wealthy, has long pursued Miss Stanwyck.

At the ancestral home, Miss Stanwyck is treated frigidly. She and Raymond start handling the horses of wealthy neighbors, a move which is frowned upon by Raymond's family. Miss Stanwyck borrows the money from Eldredge without telling her husband. Miss Tobin arrives on the scene and begins a campaign of gossip directed at Miss Stanwyck and designed to estrange Raymond. When he is away Miss Stanwyck is invited aboard Eldredge's yacht to help him entertain an important customer. She tries to reach Raymond, fails, and accepts the invitation. The customer shows up intoxicated and with a ne'er-do-well girl companion. Her own clumsiness causes her to topple overboard, she is drowned, and Eldredge, keeping Miss Stanwyck out of it, is held for murder. The case looks bad until Miss Stanwyck, the missing "woman in red," appears in court and saves Eldredge. The family stand by, only to save their good name, but Raymond comes through for his wife, and what she considered to be a complete sacrifice of everything turns out to be a better and firmer understanding between them.

Society drama, it nevertheless moves at a rapid pace, with a touch of polo for action and considerable live drama moving through the story.—Aaronson, New York.

Produced and distributed by First National. Director, Robert Florey. Screen play by Mary McCall, Jr., and Peter Milne. Based on novel, "North Shore," by Wallace Irwin. Dialogue director, Stanley Logan. Photography by Sol Polito. Film editor, Terry Morse. Art director, Esdras Hartley. P. C. A. Certificate No. 523. Running time, 58 minutes. Release date, February 16, 1935. General audience classification.

CAST

Shelby Barret	Barbara Stanwyck
Johnny Wyatt	Gene Raymond
Nicko	Genevieve Tobin
Eugene Fairchild	John Eldredge
Dan	Phillip Reed
Olga	Dorothy Tree
Clayton	Russell Hicks
Aunt Bettina	Nella Walker
Grandfather Wyatt	Claude Gillingwater
Mrs. Casserly	Doris Lloyd
Wyatt Furness	Hale Hamilton
Major Casserly	Arthur Treacher
Foxall	Ed Van Sloan
Mooney	Forrester Harvey
Cora	Ann Shoemaker
Stuart Wyatt	Gordon Elliott
Nels Ericson	Fred Vogeding
Mrs. Agnew	Eleanor Wesselhoft
Uncle Emlen	Brandon Hurst

Strangers All

(Radio)

Comedy

Domestic comedy, along the lines made familiar by "Three Cornered Moon," it is distinctly possible that this fast moving interesting attraction may find unusual popularity. The picture is all fun; written, acted and directed to accentuate that entertainment quality. Clean and undoubtedly of interesting familiarity to the vast majority of rank and file audiences, it deals entirely with legitimate and understandable conditions and situations.

The Carter family, as the title indicates, are practically strangers to one another. Mom's sole hope and aim in life is that each one of her weird brood shall succeed in the things he wants. Murray, clothing store proprietor, is the good fellow fall guy. He'll do anything Mom asks him, but his great dream, marriage to Frances, is denied as he must care for the others. Dick (William Bakewell, in a role similar to that he occupied in "Three Cornored Moon"), wants to be an actor and is sure that the only thing that prevents him from being a great screen star is the fact that he's not in Hollywood. Lewis, a speech-making radical, has dedicated his life to rescuing the common man from the clutches of the capitalists. Daughter Lily, away at school, never writes home.

Anyway, the picture strikes its climax when Lily arrives home with a husband. That's a tough blow for Murray, but when he learns that Mom has given Dick $1,000 to go to Hollywood, when the money would just stave off his creditors, he blows up. Funny as it is at home, the radical meeting which Lewis is addressing breaks up in a riot and the young revolutionary is arrested.

In court, with Lily's husband Pat acting as attorney, the family rally to the defense of Lewis. In turn, each gives the boy a grand character with Dick acting his testimony in grand fashion. It remains for Mom to deliver an oration which frees the boy.

Then, as she finally consents to the pleadings of her persistent swain, Mr. Green, the whole gang attend a picture show to see Dick in his first picture where he appears as the meekest of extras.

Fun is the thing to sell in this one, as that element, embellished by light drama, predominates, and love interest is almost completely ignored. A large audience in to see the opening performances should produce word-of-mouth advertising.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Associate producer, Cliff Reid. Directed by Charles Vidor. Screen play by Milton Krims. From the play by Marie M. Bercovici. Photographed by John Boyle. Art director, Van Nest Polglase. Associate, Perry Ferguson. Musical director, Roy Webb. Recorded by D. A. Cutler. Edited by Jack Hively. Running time, when seen in Hollywood, 70 minutes. Release date, not yet set. General audience classification.

CAST

Mom Carter	May Robson
Murray Carter	Preston Foster
Lily Carter	Florine McKinney
Dick Carter	William Bakewell
Lewis Carter	James Bush
Mr. Green	Samuel Hinds
Pat Gruen	Clifford Jones
Frances Farrell	Suzanne Kaaren
Mr. Walker	Leon Ames
Judge	Reginald Barlow
Prosecuting attorney	Paul Stanton

In a Monastery Garden

(R. & S. Corporation)

Drama

An English importation, this picture was produced by Julius Hagen. Its story, told in flashback, is heavily dramatic, unrelieved by lighter moments and lacking in action. The players characteristically employ a pronounced British accent.

The cast is entirely unknown in this country, consequently offering no sales opportunity for the exhibitor. The film acquires its title from that circumstance which finds a player recounting to the abbot in a courtyard of the monastery the events which have caused his brother to enter the institution and from which they seek to induce him to go with them.

Two young English musicians, brothers, the elder possessing the genius, the younger the appearance, visit an old friend of their late father, an Italian count. They both fall in love with the count's attractive daughter, although she is engaged to a trigger-tempered Italian noble and soldier. Her father refuses to permit him to marry his daughter unless he drops an affair he is having with a dancer. The brothers, although they hide their feeling from each other, are bitter.

One night, after a particularly violent quarrel with the dancer, the soldier finds the elder of the English brothers with his fiancee in the garden, and confronts him. At that moment the soldier is shot, by some one unknown. The Englishman is sentenced to life imprisonment. The younger brother and the girl leave for London, where the couple are shortly to be married. Meanwhile, her father makes every effort to have the prisoner freed, and writes him of the engagement of his daughter and the younger brother, who has been composing loudly acclaimed music but which is actually material he has stolen from old compositions of his more gifted brother. Freed, the elder enters the convent, and his brother insists on going to him, his fiancee with him. His story is told to the abbot, but the elder brother, hearing of the stolen music, and of the final clearing of his name by the authorities, realizes the girl loves his brother, and elects to remain in the convent, forcing his brother to promise he never will tell the girl of the theft of the music.

The production itself is technically not of the best, showing the weaknesses of what apparently was hasty work in the studio.—Aaronson, New York.

Distributed by R. & S. Corporation. A Julius Hagen production. Directed by Maurice Elvey. Story by H. Fowler Mear. Adaptation, Michael Barringer. Running time, 77 minutes. Release date, March 12, 1935. Adult audience classification.

CAST

Michael Ferrier	John Stuart
Paul Ferrier	Hugh Williams
Count Romano	Alan Napier
Caesare Bonelli	Dino Galvani
Bertholdi	Frank Pettingwell
The abbot	Humberstone Wright
Nina	Gino Malo
Roma	Joan Maude

Motive for Revenge

(Majestic-Darmour)

Drama

It is quite likely that this picture will surprise those who play it. It is not a big picture; there probably won't be any cycle of similarly based themes following its presentation, but it amply provides the necessary essentials in entertainment worth and merchandising requirements. Built upon a unique but understandable premise, it is an aptly titled action drama; one in which the elements of love interest, comedy, mystery, tragedy, suspense and thrill are deftly combined in support of the motivating idea, as well as a vein of sympathy inspiring human interest.

Bank Clerk Webster, whose salary doesn't permit his purchasing for his wife every little luxurious knick-knack, is goaded into turning thief by his mother-in-law, Mrs. Fleming. Sentenced to jail, graphic prison sequences show how a man's character breaks down. When Webster learns that the wife who has promised to wait for him has divorced him and married William King, he lives only for revenge upon his ex-wife and mother-in-law and successor-husband.

As scenes show him working a vivid mental revenge upon Muriel, he is in her home to be confronted by husband King when the latter is shot. Though both Webster and Muriel have pistols in their hands neither has been fired. Suspicion being attached to Muriel, Webster experiences a change of character and writes a note confessing the crime. Hiding away on a deserted gambling boat, he is joined by Muriel, and in sequences marked by hilariously dumb detective comedy, the pair in a stirring motor boat and auto chase manage to elude the police. In the meantime, Kenilworthy, maid in the King house, has confessed the crime and gives her motive. The finale has the lovers planning to pick up their broken life and getting rid of the interfering mother-in-law by a clever ruse.

"Motive for Revenge" is just what the title implies, plus the added elements of swift moving keep-'em-guessing melodramatic mystery situations, cheerily broken by clever comedy and exciting action. It's not a lavish production, yet there is plenty of production value, all of which aids materially in keeping the show going at an active pace. With that to take care of the appetites of the action-thrill fans, there's plenty of heart-ache and heart-break to enthuse feminine interest. With it all being built around the interfering mother-in-law angle, there's plenty of opportunity to create a campaign to arouse maximum interest in the picture's entertainment value.—McCarthy, Hollywood.

Produced by Larry Darmour. Distributed by Majestic Pictures. Directed by Burt Lynwood. Screen play by Stuart Anthony. Photographed by Herbert Kirkpatrick. Settings by Frank Dexter. Sound recording by Thomas Lambert. Edited by Dwight Caldwell. Music by Lee Zahler. Running time, when seen in Hollywood, 65 minutes. Release date not yet set. General audience classification.

CAST

Barry Webster	Donald Cook
Muriel Webster	Irene Hervey
Mrs. Fleming	Doris Lloyd
William King	Edwin Maxwell
Milroy	William Lestrange Millman
McAllister	Russell Simpson
Larkin	John Kelley
Red	Edwin Argus
Ray	Billy West
Doane	Wheeler Oakman
Warden	Frank LaRue
Mrs. Kenilworthy	Fern Emmett

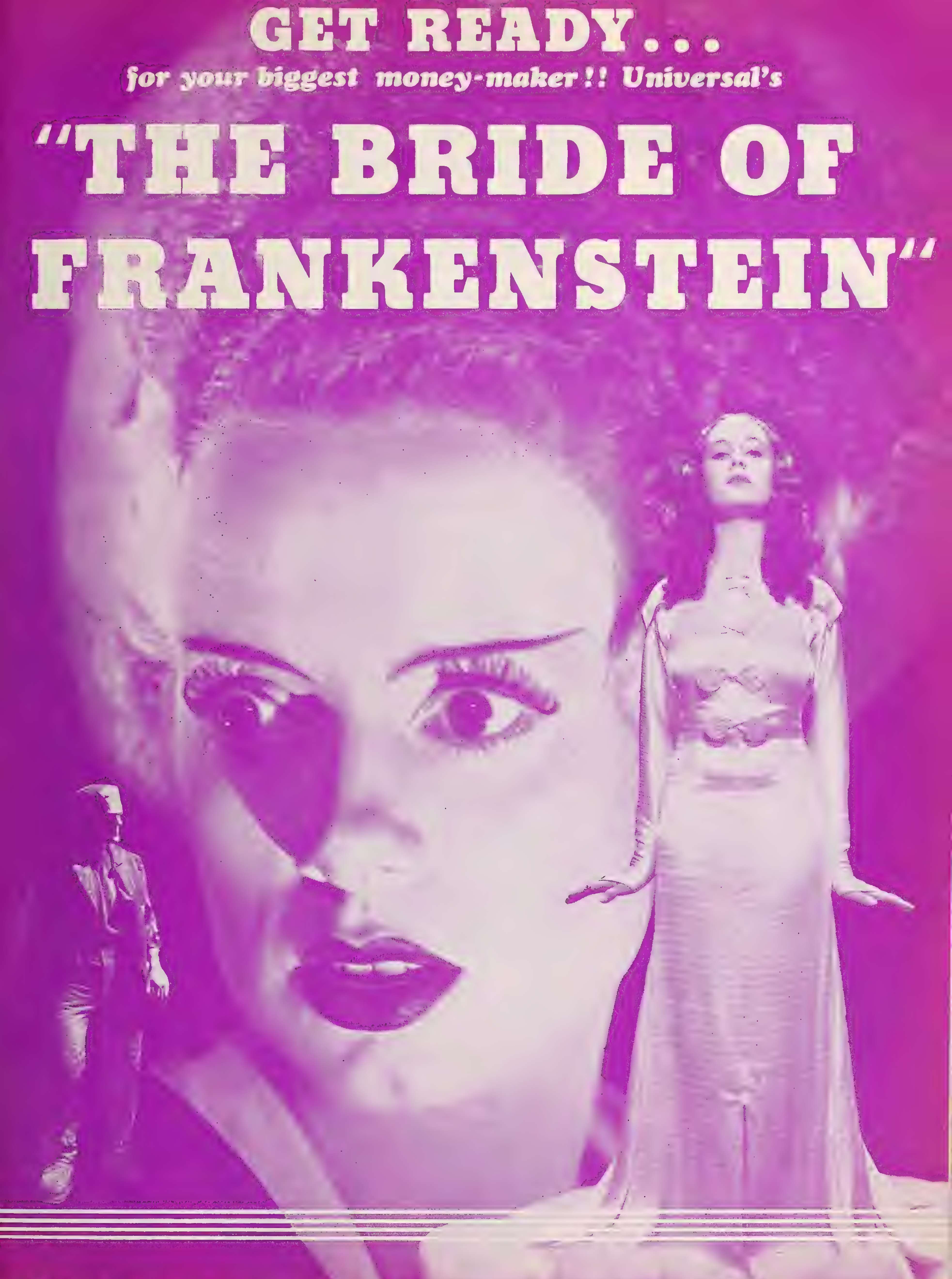
The World Accuses

(Chesterfield)

Drama

About the sad plight of the child who is torn from his mother by courts of law which dispose by statute rather than by heart, this independent production presents a thematic angle which may be used to attract parental patronage in particular.

The leading players really are the two children, Dicke Moore and Cora Sue Collins. Despite their appearance, however, the film cannot



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Princess

Carl Laemmle presents

Jean **PARKER** *and* *Chester* **MORRIS**

in DAMON RUNYON'S
Collier's Magazine story
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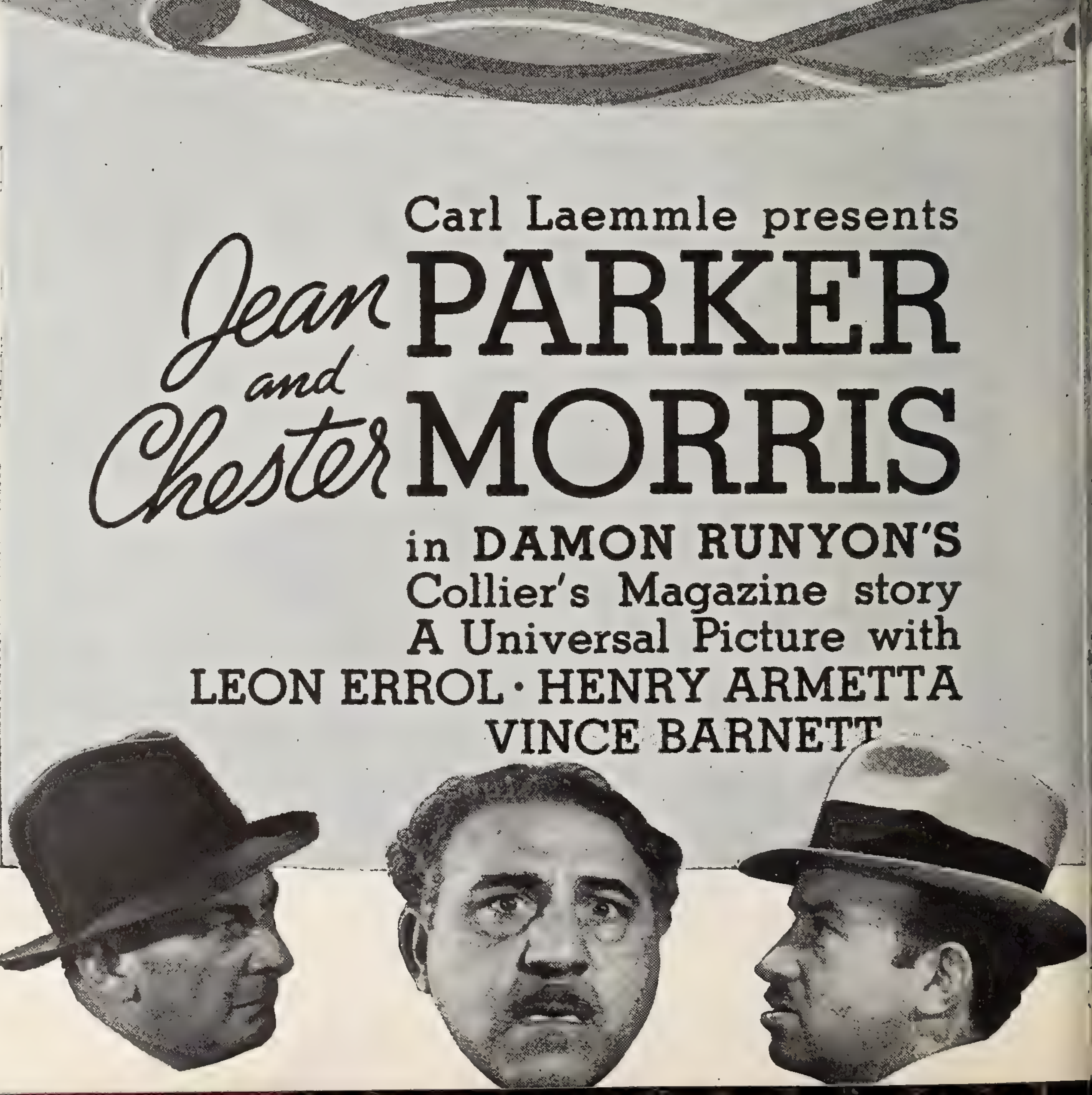

O'HARA

Directed by David Burton

Leonard Spigelgass, Associate Producer

be classified as particularly for children, although there is nothing in the film which can be considered objectionable for them. It is merely that in all probability they will be unable to understand or appreciate the story. Vivian Tobin, Russell Hopton and Mary Carr are the cast's adults who will be familiar.

The precocious remarks of little Cora Collins provide the greater portion of the picture's lighter moments, the film for the most part being rather heavily dramatic. The theme secondary to that of the legally abused child is one of marital strife as a result of mother-in-law interference in what was otherwise a happy marriage, an interference through which the child suffers in one way while his mother suffers equally in being deprived of her son.

Miss Tobin quarrels with husband Paul Fix only because of the meddling of his mother. Patching their quarrel, they visit a night club, where Fix is killed in a brawl. Through the efforts of the mother-in-law, Miss Tobin is deprived of her infant son, who is given to Fix's mother. Miss Tobin is given employment by Miss Carr, matron of a day nursery. Five years elapse and Dickie Moore is miserable at his grandmother's home, while his mother is holding annual birthday parties at the nursery for the son she cannot find. When the grandmother dies, Dickie is transferred by the doctor to the nursery under an assumed name, Miss Tobin being unaware it is her son.

Hopton, widower, is the father of Cora, the nursery's star boarder, and most precocious charge. Hopton is in love with Miss Tobin, who refuses to marry him because of her past difficulties. The story reaches its lively climax when the man who killed her husband and whom she previously had known, escapes from the penitentiary, presents himself at the nursery and demands she hide him on threat of revealing her past to the authorities.

The two children, in a playful moment, invade the attic hideout of the criminal and are held by him as hostages, pending his own escape. The children try to get away by crawling across the sloping roof, the criminal brings them back, and a pursuing policeman finishes his career. The child's identity is revealed to his mother and Cora. Sue bestows her blessing on her father and Miss Tobin.

It appears to be in the nature of a midweek attraction.—Aaronson, New York.

Produced and distributed by Chesterfield Pictures. Producer, George R. Batcheller. Directed by Charles Lamont. Supervised by Lon Young. Photographed by M. A. Andersen. Sound recorder, Pete Clark. Assistant director, Melville Shyer. Art director, Edward Jewell. Film editor, Roland Reed. Running time, 63 minutes. Release date, November 12, 1934. General audience classification.

CAST

Lola Allen	Vivian Tobin
Tommy Weymouth	Dickie Moore
Hugh Collins	Russell Hopton
Pat Collins	Cora Sue Collins
Mrs. Warren	Mary Carr
Lieutenant	Robert Elliott
Rogers	Jameson Thomas
Martha	Barbara Bedford
John Weymouth	Paul Fix
Barrett	Bryant Washburn
Nora	Jane Keckley
Hopper	Robert Frazer
Mrs. Weymouth	Sarah Edwards
Judge	Lloyd Ingraham
Jarvis	Broderick O'Farrell

La Crise Est Finie

The Depression Is Over

(European Film Corp.)

Musical

Nero Films of France, the producer, and Robert Siodmak, the director, have gone after optimism in a large and hearty musical fashion in this operetta-like picture, which is somewhat different from the run of importations from France to reach this country. It is, for the most part, entertaining material. In so far as exhibition in this country is concerned, it suffers from the natural handicap of a foreign language. However, there are plenty of superimposed translations of dialogue to assist those not understanding the language, which makes for ready understanding of the story.

The music is tuneful, there are numerous comedy situations, and although the picture cannot quite match the American productions in spectacle concoction for musical films, it is well paced and lively. Its story is simple and of no special significance, merely affording an opportunity to bring out the engaging optimism of its title. There is no name in the cast which will be familiar in this country.

It appears that the most logical location for exhibition of the film would be in those metropolitan situations where the showman can count on a number of potential patrons who either are interested in foreign importations or are familiar with the French language.

The story has Nicole, young actress in a revue, hoping for an opportunity to take the star's place, and losing out when the star puts in a belated appearance. A trick is played on the star and Nicole is fired. When her sweetheart, Marcel, the orchestra leader, is about to quit with her, the others of the cast join him. They are all discharged, and, penniless, set off for Paris. They find no jobs, but at the old theatre, now closed, where the troupe's elderly player, once a star, had triumphed, the caretaker is attracted to the leading man, and they are permitted to make the abandoned theatre their home and headquarters.

Marcel composes the music for a new show, titled "The Depression Is Over." The difficulty is finding the wherewithal to put on the revue. Exercising all their ingenuity, members of the cast scour the city, bring in equipment and costumes. When Nicole puts her charm to work, she gets a grand piano from a dealer, but when she is only pleasant, he rents the theatre and would evict the players. A trick locks him in the basement, the word spreads about the town, the opening night is a sell-out, and the play is a success, as is the romance between Nicole and Marcel.—Aaronson, New York.

Distributed by European Film Corp. Produced by Nero Films. Directed by Robert Siodmak. Story and screen adaptation by Kurt Siodmak. Music by Jean Lenoir and Franz Waxman. Running time, 81 minutes. Release date, March 12, 1935. General audience classification.

CAST

Marcel	Albert Prejean
Nicole	Danielle Darrieux
Olga	Suzanne Dehelly
Lola	Regina Bary
Rene	Rene Lestelly
Bernouillin	Carpentier
Madame Bernouillin	Jeanne Loury
The woman caretaker	Milly Mathis
Hercules	Pitouto
The machinist	Paul Velesa
The manager	Aul Escoffier

Tit for Tat

(MGM)

Good Comedy

The generally high comedy standard of the team of Stan Laurel and Oliver Hardy is maintained in this latest subject, in which the two are the not too intelligent proprietors of an electrical store. Built considerably of slapstick, the comedy has numerous laugh-provoking situations, as the two engage in a bitter tit for tat feud with the owner of a neighboring grocery store, after Hardy, in his own estimation, is insulted. And while the three march back and forth, wrecking havoc on the contents of each store with the goods therein, a potential patron casually enters the electrical shop and finally removes all the stock. Slapstick, but amusing. —Running time, 20 minutes.

Once Over Lightly

(Vitaphone)

Amusing

There are more than a few laughs in this comedy, in which Roscoe Ates of the stuttering tongue is the extremely unfortunate barber. He and his assistant conduct their shop more in the nature of a butcher than barber shop, as witness the faces of their "victims," and when Ates starts a "double or nothing" game with a patron he loses up to and including the cash register. He uses his wife's fur-coat money for a poker game, the plan being that she should call him when he stamps on the floor from above. She falls asleep when he wins, but when he is snowed under, the other boys all get foot ailments, and his wife takes him from the game, with disastrous results—for him. It is an entertaining comedy.—Running time, 20 minutes.

Stranger Than Fiction (No. 8)

(Universal)

Several Unusual Turns

Something to interest each of several kinds of patron interest is found in this issue. There's the choking of miles of forest by shifting sand (in Douglas county, Oregon), a 24-compartment trailer pullman for pedigreed dogs (Cincinnati), a carwheel tombstone of a railroad messenger boy (Nashville), a fire-walking by the Schingon sect in Japan, the coffin that won't stay put under the dirt floor of a mission church in New Mexico, a traveling dentist, a midget and her 6 ft. 2 partner in a shoe store (Kansas City), a gander that stands sentinel over a Negro boy statue on a hitching post (Prospect, Ky.), Cleveland's oxygen hotel, and the cartoning of baby alligators.—Running time, 10 minutes.

Restless Knights

(Columbia)

Lively Comedy

The Three Stooges in another of their nonsense concoctions, in which, as usual, they maltreat each other to the best of their considerable ability in maltreatment. The result is for the most part amusing comedy, as comedies go, with especial entertainment for those who particularly enjoy this insane trio of knock-down-and-drag-out comedians. In this case, they are knights of old, who volunteer to guard the queen of a neighboring kingdom from the designs of the prime minister and his men. They guard her, rescue her when she is kidnapped, but in so doing succeed chiefly in knocking out each other, and finally the queen herself.—Running time, 17 minutes.

Mickey's Service Station

(United Artists)

Excellent

The Disney Mickey Mouse standard has hit its high standard in this new subject, in which Mickey, the cow, and Donald, the Duck, operate an automobile service station with the result an entirely enjoyable cartoon comedy subject. The big, peg-legged brute brings his fine car to Mickey, demands that squeaks be elimited in 10 minutes—or else. They go to work, with consequences which must be seen to be appreciated. It cannot fail to draw innumerable laughs. —Running time, nine minutes.

Rainbow Canyon

(MGM-FitzPatrick)

Excellent

As are all of this FitzPatrick Travel Talk series in color, this is excellent and should be of general appeal. The Grand Canyon of the Colorado and Brice Canyon in Utah are pictured in all their amazing color and all the beauty of their strange rock formations. Scenically, as well, the subject is of unusual quality, with incidental vocalization and instrumental music, added to the running commentary, adding considerable to the effectiveness of the short. It appears worth special attention. —Running time, 8 minutes.

Buddy's Theatre

(Vitaphone)

Good Cartoon

One of the Looney Tune cartoon series, this is really entertaining and amusing, as Buddy is manager, ticket taker and projectionist at his picture house. There is real novelty and laugh provocation in Buddy's newsreel, and the feature starring his friend Cookie, whom Buddy rescues from the pursuit of a gorilla. A wholly engaging cartoon short.—Running time, seven minutes.

"BUSTER KEATON IS LEADING THE COMEDY FIELD"

says the Cleveland Plain Dealer, whose veteran critic, W. Ward Marsh, writes:

"Visits to Warner Brother's Hippodrome and the RKO Keith's 105th Street Theaters this week will convince you that Buster Keaton has fairly discovered the true secret for making talkies.

"He is miles ahead of the feature producers today...he has discovered the way to use detail so that it becomes action and his picture 'flows' steadily without interruption by or very much help from dialog.

"I felt that perhaps Buster had blundered into a happy accident when he made 'Palooka from Paducah'...Telling his story of 'Palooka' in pantomime was no mere accident for Keaton. He proves that with 'One Run Elmer'. This is his second feature in his new two-reel series...Keaton is back where he belongs, and at the moment leading the comedy field!

"There is even less dialog in 'One Run Elmer' than in 'Palooka', proving that Keaton does know how to make pictures.

"Here is Buster on the rebound. In fact he's now leading the pack."

Thank You, Mr. Marsh... AND DON'T MISS BUSTER'S THIRD. WE BELIEVE IT PACKS MORE LAUGHS THAN ANY OTHER SHORT SUBJECT HE EVER MADE !

HAYSEED ROMANCE

with JANE JONES ☆ DOROTHEA KENT

PRESENTED BY E. W. Hammons

Directed by Charles Lamont

Educational Pictures

"THE SPICE OF THE PROGRAM"

Distributed in U.S.A. by
FOX Film Corporation

THE CODE QUESTION BOX

by JAMES P. CUNNINGHAM

No. 111—AUGUST 23, 1933, IS DATE APPLYING TO WAGE SCALES

QUESTION—We are in doubt as to what rule to follow in regards to the operators (projectionists) of our theatre. We have one understanding, while others seem to believe that it is quite different. Therefore, we are forwarding the following question hoping that you can set our mind straight as to what to do:

During June, July and August, 1933, our operators had taken a reduction of 5 per cent in their wages. At this time the code was settled, with the clause of "Wages in effect August, 1933, are to be the standard wage of said operators," etc. How does this, then, affect us. Are we right in believing that the wages they then received (with the five per cent cut) during August is the right wage, or does the code mean that since this was only a temporary reduction we must again pay the wage the operators were receiving before the cut? In other words, do we obey the code by keeping the wages as they were in August, 1933, with the 5 per cent reduction, or must this reduction be brought back again?—PENNSYLVANIA.

ANSWER—The clause says very plainly that projectionists who are directly and regularly employed by exhibitors shall receive not less than the minimum wage and work no longer than the maximum number of hours per week which were in force as of August 23, 1933, in a particular community, but in no event shall the maximum number of working hours exceed 40 per week. In other words, the minimum wages that were in force on August 23, 1933, are the minimum wages to be paid under the motion picture code. The fact that there was in effect a salary reduction at that time has no bearing on the matter.

▽ ▽ ▽

No. 112—"BANK STUNT", THE CODE AND INFRINGEMENTS

QUESTION—Not being familiar with the legal technicality of copyrights on "Bank Night," I will thank you to kindly advise me in regards to same; also, if the following plan I aim to carry out will be an infringement on copyright of such "Bank Night":

I intend to have cards printed as follows:

Member of
BLANK THEATRE
Cash Club
Meeting Friday and Saturday Nights
Cash Awards Each Night
No. .... Member's Name..............
Address...................

I may use any name for the name of the club, and each ticket or membership card will be numbered and dropped in a box and these same cards used in drawings. I will keep a record book of all members and their numbers so as not to have any duplicate membership cards issued. On Fridays of each week I will draw out one number, and if a winner is not drawn I will add to the "pot" for Saturday night with another drawing of one ticket, and so on.—ILLINOIS.

ANSWER—The inquirer's own lawyer would have to advise him as to whether the "Cash Club" plan described by him, as outlined above, would be an infringement on the copyrighted plan of "Bank Night." (A copy of the "Bank Night" procedure as outlined in the Code Question Box, page 60, January 26, was forwarded to the inquirer for study by him and his lawyer for the purpose of comparison). Affiliated Enterprises, which sells the copyrighted "Bank Night" plan to exhibitors, could take action on any infringement.

We assume that the inquiring exhibitor is aware that lotteries and stage drawings for prizes are a violation of the motion picture code, Part 3, Section 1, Article V-E, when the patron is compelled to purchase a ticket in order to participate.

▽ ▽ ▽

No. 113—STATUS OF "FIRST RUNS"; RIGHTS IN CLEARANCE

QUESTION—Kindly give me the exact definition of "First Run."

I signed most of my film contracts with a clause: "RUN: FIRST." I belong to the San Francisco zone, located on the Pacific Highway, which runs from San Francisco to Portland. Ten miles south there is a theatre belonging to a circuit of about 65 theatres. Ten miles north there is a theatre belonging to another circuit of about 16 theatres and is served from Portland exchanges (an overlapping zone). Ten miles southeast is a lumber town, and that theatre buys everything selective. I am an independent. We all have the same admission prices.

On account of the big buying power of my competitors most of the exchanges are clearing against me at least seven days, with the excuse that they get a bigger revenue from my competitors, and telling me that the clause "First Run" is understood as first run in my town, and does not mean the first run in the competitive area, as I understood when buying the films. There is not another theatre in my town. I complained to the San Francisco Clearance Board against this arbitrary clearance,and they told me that this matter is up to the "bargains" between distributors and exhibitors.

Please kindly advise me what to do. Shall I try the Grievance Board, or shall I go straight to Mr. Flinn in New York, or maybe to the U. S. courts, charging these corporations with "conspiracy" and practicing of trust unlawfully.—CALIFORNIA.

ANSWER—The term: "First Run" means the initial exhibition of a motoin picture within an area defined by and in the distribution license contract. If the contract merely says: "Run: First," then that means that the exhibitor is given the right to the initial exhibition of the pictures under that conract in the town in which that exhibitor's theatre is located. It would not give him first run clearance over any other competitive area unless such competitive area is specifically defined in the contract.

The Grievance Board apparently was correct in replying that the matter of obtaining clearance over theatres in a competitive area is one involving the economics of bargaining with the exchange when the product was purchased and the contract signed. The exchanges likewise indicated this when they told the inquiring exhibitor that they are giving the circuits at least seven days' clearance over him because "they get a bigger revenue" from his competitors.

The exhibitor was following the correct procedure when he presented his complaint to the Clearance and Zoning Board. The Grievance Board has no connection with or control over clearance and zoning. These are matters intended for the attention of Clearance Boards alone.

Appeals from local board decisions are not made to John C. Flinn in New York, but are made to the Code Authority of the Motion Picture Industry, at 1270 Sixth Avenue, New York.

Regarding the question: "Shall I go to the U. S. courts, charging these corporations with 'conspiracy' and practicing of trust unlawfully." To this we can only answer that a competent lawyer is the person to advise in such matters.

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

Moissi, Famed As Tragic Actor, Dies

Alexander Moissi, famous European tragic actor, died last week in Vienna, Austria, of congestion of the lungs at the age of 53. An Italian, Moissi gained his greatest fame in Germany, and was long known as the "John Barrymore of Berlin." It was generally agreed that his remarkable voice and diction in three languages were among the most accomplished on the dramatic stage.

He came to New York in 1927 with the group headed by Max Reinhardt, and was held over in his performances in "Everyman," "The Living Corpse," "A Midsummer Night's Dream," "The Death of Danton" and "Ghosts." He returned the following season under Morris Gest, later toured South America, and returned to make a talking picture of "The Royal Box," in German, for foreign distribution. The picture was termed a failure by critics, but because of mechanical rather than dramatic faults. Moissi perfected his German that he might make other German films for distribution here, but never accepted the offers that were made later.

Born in Trieste of a poor peasant family, Moissi went to Vienna to cultivate his voice for an operatic career. Penniless, he obtained a theatre job. He was noticed, and advised to study German. Finally he was seen by Reinhardt and taken under his wing, from which time his advance in the theatre was rapid.

Kentucky Theatre Is Sold; Essanoe Continues Operation

The Vernon theatre building at Mount Vernon, Ky., has been sold by the Commonwealth Life Insurance Company of Louisville to Lewis Miller of Mount Vernon for $30,000. The theatre will continue in operation under the direction of the Essanoe Amusement Company. The present lease, not yet expired, was transferred to the new owner, and a new lease is to be drawn.

A Champion is a Champion

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* * *

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NATIONAL SCREEN SERVICE

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THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

OIL FOR THE LAMPS OF CHINA

Warner

For many reasons this is the type of entertainment production that showmen should welcome. It is adapted from a sensationally best selling novel, one of the most widely discussed in recent years. It has been adapted to the screen by a writer who numbers many successful screen plays such as "The Key," "British Agent" and "Bordertown" among his credits. "The director, Mervyn LeRoy, is credited recently with "Hi' Nellie," "Happiness Ahead" and "Sweet Adeline," as well as being remembered for "Five Star Final."

Where names, regardless of any other asset, are the dominating interest-creating quality, "Oil for the Lamps of China" has them in plenty. Pat O'Brien, lately in "Here Comes the Navy," "I Sell Anything" and "Devil Dogs of the Air," is starred. Among the featured players are Josephine Hutchinson, who scored in "Happiness Ahead"; Jean Muir, who made her debut in "As the Earth Turns" and later was seen in "Gentlemen Are Born"; Lyle Talbot, John Eldredge, young Ronnie Cosby, Henry O'Neill, Donald Crisp, Arthur Byron, Christian Rub, George Meeker, Florence Fair, John Hyams and Olive Jones. Orientals appear in oriental characters; Willie Fung, Tetsu Komai and Key Luke, seen in "Charlie Chan in Paris," are included.

The locale is China. It portrays strange life in that land and tells the story of a young American, agent of an oil company, who invents a lamp and brings lights to the Chinese and millions to his company. As it tells his romantic dramatic story, it concerns itself with proved entertainment elements. The guiding hand of a woman, wife of the hero, exerts an influence on his life that not only saves him for himself and the company, but for the benefit of the natives who idolize him.

The production has the earmarks of a potential big picture. In dealing with real life in a little known country and actually making that life real and true, it gives promise of being a showmanship feature that will give all who care ample opportunity to exercise their exploitation ingenuity.

SECRET LIVES
(Temporary title)

Fox

In this production are combined such proved standby entertainment and exploitation assets as love interest, tricky mystery, comedy, murder melodrama, action, suspense. Given glamorous production in personnel and settings, with all the values fulfilling their proper functions, it's the story of a young playwright whose apartment is invaded by an exotic, thinly clad creature one moment after a murder has been committed next door. Flipping a coin to decide whether he shall call the police or make her tell the truth about herself, the writer follows the dictates of romance, and together the pair become involved in an intriguing love affair and a couple of sensational murders.

The feature is based on a story by Ilya Zorn, adapted by Robert Ellis and Helen Logan, with screen play by Samson Raphaelson. Direction is by Bruce Humberstone.

The team of Gilbert Roland and Mona Barrie, that apparently made a favorable patron impression in "Mystery Woman," again are featured. Name value of the principal supporting players is of more than ordinary worth. Included are Adrienne Ames, Herbert Mundin, Donald Cook, Nick Foran and Hardie Albright. Others of lesser note are Marion Clayton, Ray Walker, Akim Tamiroff, Russell Hicks, Rita Rozelle, Paul McVey and Snowflake.

Situations in the story and its atmosphere being of the caliber that on many occasions has demonstrated their mass appeal value, there is also a novelty of basic idea which quite effectively lifts the production out of the formula class. As it permits the selling of many qualities, it also allows concentration upon any one of them and thus provides a wide latitude in adapting its commercial value so that local conditions can be satisfactorily met.

AIR FURY

Columbia

As the title indicates, this is an action, thrill melodrama of the air. Not a war story, it does, however, treat of a very real kind of war, the attempt of a big commercial flying company to put a little rival express-mail line out of business and the diabolical methods used. Highly imaginative in content, it builds its thrill around the use of a new kind of destructive electric ray which shatters planes in the clouds.

The story and screen play are originals by J. Griffin Ray and Grace Neville. Direction is by Al Rogell, recent maker of "Among the Missing" and "Name the Woman."

Fantastic story content, which is, nevertheless not without definite realism, looms as the most outstanding selling quality. With inclusion of two noted fliers in the cast, Wiley Post and Roscoe Turner, there is a certain topicalness that should be productive of unique exploitation. Post's attempt to make a transcontinental stratosphere flight not only was a subject of national news head lines, but the manner in which his effort was mysteriously frustrated was equally publicized. Also his latest unsuccessful effort to span the country has made him the subject of intense interest.

Straight dramatic and romantic roles are occupied by both known and new names. Ralph Bellamy and Tala Birell are teamed in the leads, and while Bellamy is the focal point of the story's drama, both share the comparatively meager romance which supports the dramatic elements. In the part of the man possessing the death ray secret Douglas Dumbrille will be seen. Included among the better known supporting names are Billie Seward, Robert Allen, Geneva Mitchell, Ed Van Sloan and Joe Sauers. Lesser known are the newcomer, Victor Kilian, Robert Middlemass and Wyrley Birch.

PUBLIC HERO NO. 1

MGM

This is a "G-Man" story. With sensational drama, action and thrill, it reveals authentically, if in theatricalized fashion, the fights which men in the service of the Department of Justice are waging in their war against organized crime and criminals. Headline stuff, about which pages have and are being written, it is by no means a gangster story. The department puts one of its own men on the inside, having him become a jailbird and a member of the mob after an exciting jailbreak, in a story that is graphically topical and thereby familiar to almost everyone. Mingling fact with fiction, it picturizes a notorious case in which the "G-Men" spot their quarry, and, though harried on all sides, hound him until his death.

The story and screen play are originals by Wells Root, former newspaperman, whose screen credits include participation in "Black Moon" and "Paris Interlude," and by J. Walter Ruben. Ruben, who during his career at Radio specialized in action thrill pictures, is also directing.

While the cast interpreting the story is large, most of the action is confined to a few principals. Chester Morris, currently in "Society Doctor" and "Princess O'Hara," is starred. A newcomer from the New York stage, Joseph Calleia, makes his screen debut. Romantic interest with Morris is carried by Jean Arthur, currently in "The Whole Town's Talking." Others who are prominent are Paul Hurst, Lewis Stone, Lawrence Wheat and John Hale.

An apparent natural for contact with newspaper and law enforcement agency support, this picture is one of the several now in production dealing with the activities of Department of Justice men. A new subject, it calls for use of the most effective and startling ways possible to create maximum audience interest.

THE CRUSADES

Paramount

As a producer-director of authentically based religious-historical entertainment presented against lavish production backgrounds and scenic values, Cecil B. DeMille stands without rivals. From "The Ten Commandments" and "King of Kings" to "Cleopatra" that has been demonstrated. In this effort, a great spectacle as well as promising romantic, dramatic and thrilling entertainment, he deals with one of history's greatest events.

"The Crusades" is based upon the famous Harold Lamb stories of the stirring events of the days when the armed forces of Christian Europe united to recover Jerusalem and the Holy Lands from the grasp of the infidels. The screen play is by Lamb, Dudley Nichols and Waldemar Young.

Actually it is the romantic love story of King Richard of England, the Lion Hearted, and Berengaria, daughter of the King of Navarre. Although the enmity of the Christians and infidels was great, the King of France feared Richard of England more than any other thing.

No agreement made, both lead their hosts to the Holy Land. Richard is stranded in Navarre. The king of that domain offers his daughter Berengaria in marriage to Richard if he will leave the country. Without seeing the girl, he consents. She joins him and they proceed on. As the conflict of the holy war rages, the girl is captured by Saladin. Still not knowing her, but definitely in love, Richard makes truce with Saladin and breaks his vow to place his sword on the Holy Sepulchre by breaking it in two. Berengaria, taking a piece of the sword, places it there herself, thus enabling Richard to keep his vow. They accept each other for life.

An appealing story related against stirring backgrounds, the cast which will play it is composed of accomplished artists. Loretta Young is Berengaria. Henry Wilcoxen, seen in

IN THE STUDIO CUTTING ROOM

"Cleopatra," is Richard. Ian Keith, noted on stage and screen, plays the role of Saladin. C. Henry Gordon is the King of France and Katherine DeMille his daughter. C. Aubrey Smith is the Hermit and Joseph Schildkraut is Conrad of Montferrat, Richard's enemy. George Barbier is the King of Navarre. In the roles of various other historical figures of the time and occasion will be seen Alan Hale, Montagu Love, Hobart Bosworth, Lumsden Hare, Ramsay Hill, Paul Satoff and the old star of the silent days, Pedro de Cordoba.

NIT WITS

Radio

The combination of Wheeler and Woolsey, plus the title, readily establishes this production's comedy entertainment character. Unlike many of the previous attractions starring this pair, "Nit Wits" is a comedy mystery thriller. It's the kind of show in which the comedians, inventors of a lie-detecting machine, get themselves mixed up with a terrorizing murderer. As love, fun, foolishness, menacing drama and suspense fulfill their allotted functions, the two stumble into a solution that makes them big shot crime detectors.

The yarn is an original by Stuart Palmer, whose specialty is comedy mystery stories, as attested by such pictures as "Murder on the Blackboard" and the current "Murder on a Honeymoon." The screen play is by Al Boasberg, whose adaptability to comedy is well known, his flair for combining it with mystery and thrill is demonstrated by his screen play of "Murder in the Private Car," and Fred Guiol, who collaborated on "Kentucky Kernels." Direction is by George Stevens, who also made "Kentucky Kernels," the latest W & W picture.

Straight comedy romance, plus mystery, the production completely ignores the music and dancing which marked the early Wheeler and Woolsey pictures. Production values which contrast the theme motivation are such as should cause the creation of much unique exploitation, particularly the prominence which is given the "lie-detector."

The support includes Fred Keating, seen in "The Captain Hates the Sea"; Betty Grable, Erik Rhodes, Evelyn Brent, Sleep 'n' Eat, Hale Hamilton and Williams Wells.

MEN ON HER MIND

Warner

This production, adapted from the stage play "Outcast," is a gripping and powerful dramatic romance. It seems to be made to order for its star, Bette Davis, whose work in the similarly atmosphered "Of Human Bondage" made her one of 1934's most talked about artists. The story is that of an ordinary girl who becomes associated with a disappointed-in-marriage socialite, and marries him. When circumstances beyond her control threatens to separate them she fights to save him from the gutter. The story promises tense drama, embellished with sharp irony that accents its humanness yet balances its motivating quality with bright comedy.

The screen play is by Charles Kenyon, whose adaptability to this kind of dramatic entertainment is demonstrated by "Doctor Monica" and "The Firebird." It is directed by Alfred E. Green, maker of "Sweet Music," but also experienced in handling more serious dramatic material, as is evidenced by "Housewife," which also starred Miss Davis; "A Lost Lady" and "Side Streets."

Ian Hunter, noted on both stage and screen, is the man for whom Miss Davis fights not only to hold him for herself, but to regenerate him. The supporting cast presents Katherine Alexander in the role of the jilting woman, who, after her unsuccessful marriage to Colin Clive, tries to win Hunter again. John Eldredge and Philip Reed, both of whom have been seen in several recent Warner productions, are club men friends of Hunters. While the drama of the story evolves around this group, its comedy features Alison Skipworth.

The nature of the story and the personality it heroizes loom as the dominating selling angles. Naturally sophisticated in tenor, it is potentially an adult attraction which calls for the type of publicity essential to a seriously toned problem play.

AGE OF INDISCRETION

MGM

Although the title naturally suggests a flaming youth or otherwise sophisticated entertainment, this producion is acually a drama. Its story is built upon a unique situation and relative reaction. A man, whose wife divorced him that she might marry another who could provide greater luxuries, is found by his ex-mother-in-law in a secluded mountain cabin in the company of his own son and his very appealing secretary. The elderly lady, using that situation to prove that her grandson is not being brought up under the proper surroundings, uses it to evolve all the romance, drama and human interest appeal attached to gaining custody of the child.

The story and screen play are originals by Leon Gordon, who collaborated on "Transatlantic Merry Go Round," and "Tarzan and His Mate" and supplied the dialogue for "Sequoia." Direction is by Emil Ludwig, who made "Man Who Reclaimed His Head" and "Friends of Mr. Sweeney."

In the story, May Robson, currently in "Vanessa" and "Strangers All," will be seen as the grandmother who is the cause of all the excitement. Paul Lukas, now in "The Casino Murder Case," is the man and David Jack Holt is his son. The roles of the secretary is played by Madge Evans, currently in "David Copperfield," and Helen Vinson, now in "Private Worlds, is the luxury-craving ex-wife. Supporting roles are filled by Ralph Forbes, Beryl Mercer, Shirley Ross, Minor Watson, Walter Walker, Christian Rub, Catherine Doucet and Paul Stanton. Also included is the little white-haired dog, Flush, seen in many pictures.

Naturally serious in tone, situations in the story are potentially promising of comedy. This element is not to be overlooked, as in the exploitation of so-termed problem plays it is quite often difficult to create a campaign calculated to interest the greatest number of patrons when the more dramatic elements are concentrated upon solely.

DOUBTING THOMAS

Fox

This feature is adapted from the stage success, "Torch Bearers." It is essentially novel comedy. Mainly it deals with the Little Theatre movement and through Will Rogers and Billie Burke as his wife, the hilarious events that cause women who participate to believe they are the artists for whom the whole world is waiting. It also treats of the troubles that come to a husband who not only has to endure such a domestic condition, but must attend the shows and then find a way to blast them out of his life.

The screen play is by William Conselman, whose most recent credit is the adaptation of "The Little Colonel." Direction is by David Butler, previously associated with Rogers as director of "Handy Andy," and maker of the last two Shirley Temple pictures, "Bright Eyes" and "Little Colonel."

Supporting Rogers in the cast, Billie Burke will be seen as the stage-struck wife. Her known acting technique should enable her to fill the role with plenty to spare. There are many familiar screen names in the cast, and there are also quite a few who are new to motion picture theatre goers. Among the new names are Andrew Tombes, noted stage actor, and Helen Flint, who are making their screen debuts. Among the more familiar personalities are Alison Skipworth, Sterling Holloway, with Rogers in "Life Begins at 40"; Frank Patrick, currently in "Mississippi"; Frank Albertson, Francis Grant, another newcomer; George E. Cooper, Helen Freeman, seen in "Nana" and "Count of Monte Cristo"; Ruth Warren, Johnny Arthur, T. Roy Barnes, John Qualen, Fred Wallace and William Benedict.

As every town has its Little Theatre movement, the show brings a novel premise for comedy exploitation that in many instances may prove a more efficient business builder than cast names, even though Rogers is starred. At this time, it looks as if it should inspire much new showmanship.

THE GLASS KEY

Paramount

As the production pendulum gradually swings back towards the gangster atmosphered brand of entertainment, this production is one of the few to revive all the qualities that made the original gangster films so popular. This story is vivid drama and romance. It was written by Dashiell Hammett, author of "The Thin Man." The screen play is by Kathryn Scola and Kubec Glasmon. It is being directed by Frank Tuttle, who did "Here Is My Heart," "All the King's Horses" and many other successful attractions.

George Raft is featured in the lead in a role that should be glove fitting. As a gambler and first lieutenant of the city's political boss and chief racketeer, he is called upon to solve a murder for which his boss, Edward Arnold, has been framed. The situation, charged with menace and dynamite, is complicated by the fact that the framed man is in love with the dead man's sister and dares not name the killer. Only Raft's ingenuity and ability to fight gangsters with their own weapons enables him to exonerate his boss and pal.

Though romantic interest is not of very great importance, the girl who appears as the woman in the case, Rosaline Culli, is new to picture audiences and seems to possess in looks and personality those qualities which make for popularity. All others are familiar names. Included are Charles Richman, Claire Dodd, Robert Gleckler, Gwinn Williams, Tammany Young, Ray Milland (one of the trio in "Gilded Lily"), Harry Tyler, Dean Jagger, Emma Dunn, Frank Marlowe, Pat Moriarty and Herbert Evans.

With the type of story and lead names providing a basis for graphic exploitation completely identifying the picture's character, the title appears to be of unique value as an exploitation asset.

Paramount Names Six Potential Screen Stars

The Paramount studio on the Coast has named six young feminine players who are adjudged most likely to achieve stardom on the screen. They were chosen by vote of 280 stars, executives, directors and writers. The six are Grace Bradley, Ann Sheridan, Gertrude Michael, Wendy Barrie, Gail Patrick and Katherine DeMille.

1st Annual SHOW OF S

- an exhibition of ideas and materials that bring the dollars into the theatre box offices

4 Days April 1-4

The Show of Showmanship will be on view at the Motion Picture Club 1560 Broadway, New York for four days starting Monday, April 1 and ending Thursday, April 4. Doors open from 10 AM to 10 PM

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THE HOLLYWOOD SCENE

MANY BIG PICTURES FORTHCOMING SOON
THREE FEATURES, TEN ACTS, FOR ONE DIME
SEES CARTOON SPROUTING, BUT TO BE SHORT
SEVEN PICTURES START, SEVEN ARE FINISHED

by VICTOR M. SHAPIRO
Hollywood Correspondent

AFTER the production lull of the last few weeks, big pictures, films of real magnitude, are being prepared by all studios for spring, late summer and early fall release.

Executives here, having been apprised of the box-office results of the public relations campaign, are applying their showmanship to meet the demand, as evidenced by the response to "David Copperfield" and "One Night of Love," and are inclining their output toward classics on the one hand and varied musicals on the other.

Satisfied in its own composite mind that decency can be made to pay, and that the Legion campaign has acted as a leverage on producers, directors and writers, to be more thoughtful and resourceful in their screen expressions, Hollywood has buckled down with renewed fervor to the exigencies of the situation. The following list of forthcoming films attests what is in store for showmen:

METRO-GOLDWYN-MAYER

"Mutiny on the Bounty"—Clark Gable, Charles Laughton and Robert Montgomery.
"China Seas"—Wallace Beery, Clark Gable and Jean Harlow.
"Anna Karenina" (Leo Tolstoy story)—Greta Garbo and Fredric March.
"Broadway Melody 1935"—Jack Benny.
"The Great Ziegfeld"—Cast to be determined.
"Rise and Shine" (Jerome Kern music)—Ted Lewis and Pinky Tomlin.

FOX FILM

"In Old Kentucky"—Will Rogers.
"Farewell to Fifth Avenue," by Cornelius Vanderbilt, Jr.
"George White's 1935 Scandals"—Cast to be announced.
"Way Down East"—Janet Gaynor.
"Curly Top"—Shirley Temple.
"Dante's Inferno"—Spencer Tracey and Claire Trevor.

WARNER BROS.-FIRST NATIONAL

"Captain Blood" (Rafael Sabatini story)—Robert Donat and Jean Muir.
"Black Fury"—Paul Muni.
"Napoleon"—Edward G. Robinson and Bette Davis.
"Oil for the Lamps of China"—Pat O'Brien and Josephine Hutchinson.
"A Midsummer Night's Dream" (Shakespeare-Max Reinhardt)—All-star cast.
"Page Miss Glory"—Marion Davies.

PARAMOUNT

"So Red the Rose"—Pauline Lord.
"The Crusades" (Cecil B. DeMille)—Loretta Young and Henry Wilcoxon.
"Big Broadcast of 1935"—Jack Oakie.
"Milky Way"—Harold Lloyd.
"Paris in Spring"—Mary Ellis, Tullio Carminati, Ida Lupino.
"Two for Tonight"—Bing Crosby, Joan Bennett.
"Accent on Youth"—Sylvia Sidney and Herbert Marshall.

20TH CENTURY

"Cardinal Richelieu"—George Arliss.
"Les Miserables"—Fredric March, Chas. Laughton.
"Call of the Wild"—Clark Gable, Loretta Young, Jack Oakie.

UNIVERSAL

"Bride of Frankenstein"—Karloff.
"Diamond Jim" (Life of Jim Brady)—Edward Arnold.
"Sutter's Gold" ('49 California gold rush)—Cast to be determined.

RADIO

"Star of Midnight"—Ginger Rogers and William Powell.
"Becky Sharp" (Thackery story in Technicolor)—Miriam Hopkins, Frances Dee.
"She" (Sir Rider Haggard story)—Helen Gahagan.
"The Informer"—Victor McLaglen.
"Last Days of Pompeii" (Cooper and Schoedsack)
"Mr. Grant" (Biography of Ulysses S. Grant)—Cast to be announced.
"Break of Hearts"—Katharine Hepburn.

MONOGRAM:

"Keeper of the Bees" (Gene Stratton Porter story)—Cast to be named.
"The Hoosier Schoolmaster"—Norman Foster, Charlotte Henry.

COLUMBIA

"Love Me Forever" (Romance drama with music) Grace Moore and Leo Carrillo.

3 Features, 10 Acts for a Dime

While nothing in the code prevents an exhibitor from running triple bills, Hollywood neighborhod houses, like the Vermont, periodically break forth with a gesture of philanthropy and give their customers fifteen or eighteen reels of feature productions, a newsreel, travelogue and a cartoon.

In down town Los Angeles, many of the Main Street honky-tonks are even more generous. For ten cents, three features and ten vaudeville acts are donated, with many park-bench sleepers taking advantage of a soft seat to sleep in—all for a dime.

Cartoon "Sprouting"

The cartoon is "just starting to sprout in a manner like that of the motion picture itself in the past 20 years," says Leon Schlesinger, who produces "Looney Tunes" and "Merrie Melodies" for distribution by Warner Brothers.

Mr. Schlesinger, who produces thirteen black and white cartoons and thirteen color animateds each year, is definitely switching to the tricolor process for next year's program. There is also a possibility that he will eliminate the black and white entirely.

One-reel operas may also make their debut in animated form from the Schlesinger studios next year. The producer is now working on several ideas using "Carmen" as his trial horse. He is considering three musical cartoon specials. In addition, he is closing a deal for a well-known comic strip.

News Flashes

First Division Productions is soon to embark on a program of feature production, with a quiet lining up of a roster of personalities of the higher bracket to break into the first string houses.

* * *

J. J. McCarthy has returned to his home office after spending three weeks on the Coast conferring with studio publicity executives to clean up publicity emanating from Hollywood correspondents. Many of the sensation seeking writers have been called for an accounting and warned that a continuance of such practice would mean elimination from the Hays office credential lists.

* * *

To assure the maximum of authenticity in the present cycle of films depicting the activities of federal operatives against crime, the Motion Picture Producers Association has obtained the services of Thomas F. Cullen to act as an advisor on all technical matters concerning these operations. Mr. Cullen is special agent in charge of the New York Division of the Department of Justice and at present is on leave of absence.

* * *

The week's production schedule balanced. Seven new pictures went in and seven were completed. With three, MGM dominated in the new work group. Both Radio and Warner finished two pictures.

All the MGM quota are potentially big pictures, because of story or cast values and topical interest. In two of them many of the company's foremost stars will appear. The third is one of the current cycle dealing with the activities of the Department of Justice in its war against crime.

In "Anna Karenina," the several times filmed classic by Count Leo Tolstoy, which Clarence Brown will direct, the cast is headed by Greta Garbo and Fredric March. In support are Basil Rathbone, Maureen O'Sullivan, Freddie Bartholomew, May Robson, Reginald Denny, Reginald Owen and Phoebe Foster. Long in preparation, actual shooting started on "China Seas." An Irving Thalberg production, Wallace Beery, Clark Gable and Jean Harlow are teamed in the leads. Others who will be seen are Lewis Stone, Rosalind Russell, Dudley Digges, William Henry, Edward Brophy, Lillian Bond, Akim Tamiroff and Robert Benchley. Tay Garnett directs. The third of the new trio, "Public Hero No. 1," a "G man" story, will present Chester Morris, Joseph Calleia, Jean Arthur, Paul Hurst, Bert Roach, Lewis Stone.

The new Columbia, "Love Me Forever," is a musical drama romance starring Grace Moore. The cast includes Leo Carrillo, Robert Allen.

Radio began work on "Hooray for Love." A romantic comedy with music, which Walter Lang is directing, the cast will feature Gene Raymond, Pert Kelton, Arthur Byron.

With Sally Eilers starred, Universal started "Alias Mary Dow." Kurt Neumann is directing.

At Mascot, camera work started on "One Frightened Night," a dramatic thriller.

"Becky Sharp" Completed

After many weeks in production, Pioneer Pictures (Radio) completed "Becky Sharp." Entirely in Technicolor, the William Thackeray classic, directed by Rouben Mamoulian, will feature a large cast. Among the more important principals are Miriam Hopkins, Frances Dee, Cedric Hardwicke, Billie Burke, Alison Skipworth, Allen Mowbray, Nigel Bruce, Colin Tapley, G. P. Huntley, Jr., William Ravensham, Charles Richman and William Stack. Also completed was "Village Tale," a drama of small town folk, directed by John Cromwell.

Warner finished shooting on "Oil for the Lamps of China." The story is a best seller by Alice Hobart and was directed by Mervyn LeRoy. Pat O'Brien and Josephine Hutchinson are starred. "Dinky" was also moved to the cutting rooms.

"Party Wire" was completed at Columbia. A drama directed by Erle Kenton, the cast features Jean Arthur, Victor Jory, Helen Lowell.

First Division completed the second Hoot Gibson, "Rainbow's End," a western. The cast lists June Gale, Charles Hill, Stanley Blystone.

Paramount completed "Paris in Spring," a comedy romance drama with music, directed by Lewis Milestone.

TECHNOLOGICAL

TALKS WITH MANAGERS ON PROJECTION

By F. H. RICHARDSON

We have already talked about the necessity for managers being able to determine whether or no there is a competent man in charge of projection in the theatre. Let us now talk about screens.

The selection of screens is a matter demanding expert knowledge. One should examine carefully into the matter of support for the screen surface. Is it of a kind that seems likely to remain in good condition over a considerable period of time? Is it of a kind that can be stretched tightly and perfectly flat? Is it a backing that will not harden quickly so that it cannot be re-stretched in case it becomes necessary. Is it sufficiently heavy to "stand the gaff" of re-stretching after a period of use.

What percentage of the total surface is removed in the process of perforation? If much surface is cut out by perforation, sound will be the gainer, but there will be excessive loss of light. If the contrary, then the loss and gain will be reversed. There must be a happy medium. Here are two letters which I advise you to consider carefully. One is from RCA, through Mr. J. E. Volkmann, who says, "The amount of sound a perforated screen will transmit is very largely governed by the thickness of the screen itself, as well as by the size or aggregate area of its perforations or openings; the thinner the screen and the greater the perforated area per unit area, the greater will be the percentage of sound transmitted. In general, the diameter of the openings should be several times the thickness of the screen.

"Of the screens we have tested in accordance with S. M. P. E. standards, and have approved for use with our equipment, we find them to have a minimum percentage of open area of six to 12 per cent, and a variable thickness of 0.012 to 0.024 of an inch, the smaller values of thickness obtaining for the smaller values of percentage open area."

The other statement comes from Erpi, through Mr. S. K. Wolf, acoustics engineer and former chairman of the screens committee of the S. M. P. E. He says:

"The sound transmitting properties of perforated screens are interdependent upon both the number and size of the perforations and the thickness of the screen itself. In general, the thicker the screen the greater must be the perforated area. The exact optimum percentage of open space is therefore indefinite, being as before stated, dependent upon the thickness of the screen.

"For example, a screen the thickness of which is 0.013 of an inch, having an aggregate open area of five per cent, is quite satisfactory, whereas a screen 0.030 of an inch thick and the same percentage of open area would probably be found unsatisfactory.

"Measurements made some while ago on one commercial screen indicated that an open area of about eight and one half per cent not only was satisfactory with regard to its acoustic performance, but also did not cause too much loss of light. On the other hand the same screen material having perforations amounting, in total, to six per cent, was acoustically unsatisfactory. Smaller open areas are possible on certain types of screens. On the other hand, larger areas will be found necessary for screens of other types. Commercial screens vary from about six per cent to as much as 15 per cent open area. The latter figure seems extreme and probably might, with more careful design be materially reduced without seriously damaging the acoustical performance."

From this it will be observed that care should be exercised in the matter of perforated area. You may observe that thin screens are more efficient in the matter of light (electric power) than thick ones. However, there must be sufficient thickness to insure stability, which of course means in general that small screens may be thinner than large ones—another argument in favor of projecting the smallest picture compatible with seating space dimensions.

And now let us examine into another important phase of screen performance, namely reflection power when new as compared with reflection power after a more or less extended period of use. How often do you test the reflection power of your screen and how do you do it?

There is always a drop-off in reflection power, but its rapidity of course varies with the impurity of the air. It is very rapid in cities where the air is laden with smoke, dust and other impurities. It is quite slow, by comparison, where the air is pure. It occurs much more rapidly in theatres where smoking is permitted and indulged in to a considerable extent. However, regardless of everything, there always is a drop-off in reflection power as time passes.

There is no practical way in which theatre men can make periodical tests that will determine the matter exactly. However, it is quite possible to make very inexpensive tests, in two different ways, that will determine the matter with quite sufficient accuracy for all practical purposes.

First, when a new screen is purchased, oblige the manufacturer to provide you with a strip of the same surface, preferably one foot wide by two feet long though half the width can be made to serve. On the reflection surface of this strip lay a sheet of ordinary blotting paper and wrap the whole in several yards of cheap black cloth, storing the whole on a shelf in a dry, dark closet. If this be carefully done, this strip should suffer no appreciable change in at least one year.

When you wish to test the screen, suspend the sample on the screen, project the white light and note the result. Whatever difference there may be in brilliance as between the screen surface and sample represents loss in reflection power and therefore wasted light—wasted electric power.

The other way is even less trouble. Instead of a sample of the screen surface, a sheet of plain white paper of good quality, such as may be had for a few cents at most any stationer's, is employed, a fresh sheet being obtained for each test. The only fault with this is that it may show considerably higher reflection power than will the new screen surface. This may be tested immediately after the screen is installed, at which time a kind of paper that will most nearly match the screen surface brilliancy may be selected.

Pittsburgh Variety Club To Hold Annual Benefit

The Pittsburgh Variety Club will hold its sixth annual benefit show on the evening of March 31 at the Stanely theatre. It is reported by George D. Tyson, chairman of the publicity committee, that there are comparatively few tickets still unsold. Mike Cullen is general chairman of the affair.

The talent for the stage show is being arranged by John H. Harris and his entertainment committee. Among the personalities scheduled to appear are Bob Crosby, brother of Bing Crosby; Dorsey Brothers, NBC orchestra; Dave Appolon and his orchestra and revue and other acts brought in from New York and Chicago.

Erpi Transfers Hodges and Hickson to Coast Staffs

A. J. Hodges, operating superintendent of the northeast division for Electrical Research Products, was promoted this week to chief technical and commercial contact with the major studio licensees at Hollywood.

D. C. Hickson, who has held a similar position in the southeast division, left New York with Mr. Hodges Wednesday by plane for the coast to become an executive with the company's General Service Studios.

Vonderschmitt Circuit Opens New Indiana House

Vonderschmitt Amusement Enterprises, Indiana circuit, last week opened its seventh theatre in the state, the Vanity at Crawfordsville, where the circuit also operates the Strand. The new theatre, modernistic in design, seats 500. The walls have been covered with acoustically treated board. Guy Hammit, manager of the Strand, will manage the Vanity as well.

FOSTER ATTENDANCE

FILM COUNCILS IN 20 SCHOOLS

To the Editor of the Herald:

Perhaps it will be of interest to you to know what is being done in New Haven to promote greater appreciation of good films as well as greater patronage of the better kind of entertainment.

Last fall at the invitation of the Better Films Council we organized about twenty school motion picture councils in as many schools throughout the city. These councils are composed of pupils of the schools interested in moving pictures. Each council elected a leader and requested the appointment by the principal of a faculty adviser. These councils have weekly meetings at which they read papers, discuss current motion picture values, and study motion pictures production and direction. Outlines published by the National Council of Teachers of English are used in council meetings and in regular class work.

Another phase of the work covers the preview of coming pictures. Each week on Thursday afternoon a picture is shown at one of our junior high schools. This picture has been selected from all the showings to appear the following week in our local theatres as being the best available. Motion picture council leaders, faculty advisers, leaders of all the civic, social, recreational, school, and church groups of the city are invited to attend these previews. Instructions are given to the group of previewers that if they approve of the picture, it is their duty to report back to the group which they represent that it is a good picture and should be patronized by the group. In this way we reach practically every group in the city. We feel certain that this method of advertising good pictures has been highly effective. At least we are certain that practically every member of our better social groups is made to realize that our theatres are presenting worth while entertainment.

We do not set ourselves up as censorship bodies. We encourage attendance at the better shows without saying anything about the others.

As a result of our efforts thus far we know that an increasing number of people are attending our local theatres, who have not been regular patrons of the pictures in the past. Parents who have not attended picture shows in the past and have not allowed their children to attend are now attending the pictures we sponsor and are sending their children to these selected pictures.

I hope this information will be of interest to you.—A. F. Mayhew, Assistant Superintendent of Schools, The Board of Education, New Haven, Conn.

EXHIBITOR WARNS OF TRAILER SCHEME

To the Editor of the Herald:

In order to warn other exhibitors, may I give you the following experience.

Two men called on me several weks ago, and put up a proposition to make a merchant's advertising trailer. Each merchant interested was to pay $3.75 for his name and a ten-word slogan to appear on the film. There were to be two merchants on a frame—in other words, two appearing on the screen at the same time, one in the upper half of the frame, and the other in the lower half. A ghost voice was to give a talk about patronizing home merchants, etc. All money collected by these men was to be turned over to me and when checks were used they were to be made payable to the theatre or me. Then I was to divide up the money in this way: $20 to the film company making the print, one-third the remainder to the theatre for screening costs, and two-thirds to the salesmen. I agreed and signed the screening agreement. Being busy those days when they were canvassing, and unable to contact them, I found that they had collected the money, and left town with all of it. I received a letter from the nearest town that they had not done so well, that the trailer would be on time, that they would see me the following Saturday, and that I would have to pass my profits up this time. I immediately went to all the merchants and had them stop payments on the checks, and found when the checks started coming back in, that my name had been used for endorsement, and that all receipts had been signed with my name.

"I wrote to the company making their film and found they had not turned the order in, nor did they know the weheabouts of the men. So it looks like they saw a chance to be dishonest, and took it.—R. M. Thomason, Crystal Theatre, Ellis, Kan.

FOUND HERALD BEST TEACHER

Twenty years ago I operated a picture theatre after the doctor told me to get out of the newspaper game for a time. The smell of ink, however, proved too much and I drifted back and have remained there ever since. Recently the opportunity presented itself to purchase the local theatre, and I found I had to learn the motion picture language over again. In this, the Herald has been my most valued instructor, with the exhibitor comments being particularly valuable.

Having profited to such an extent from your magazine, I feel that I should add my mite on "What the Picture Did for Me". I will make it a point to contribute to this department in the future.—ROY C. IRVINE, *Ritz Theatre, Ritzville, Wash.*

India's Need Is Technical Skill

Actors, directors and studio equipment in India are the equal of those to be found in Western Europe, but the Indian studios are lacking in technicians who are capable of making the most, in results, of the high grade of equipment at the disposal of the studios, in the opinion of Abdulla Fazalbhoy, founder of India's first major studio, Film City, Bombay, on his return to Bombay recently from a tour of Europe and the United States.

He expressed the belief that there is a wide field for 16 mm. apparatus in India, especially for the education of the country's mass population, and foresaw the adoption of the method by the educational and governmental authorities of the country. There has been a gratifying expansion in the Indian film industry, said Mr. Fazalbhoy, and most of the major studios have installed or are installing the most modern technical equipment. The result is the improvement of the quality of Indian productions, and the opening of a vast new employment field.

Mr. Fazalbhoy noted an unusual increase recently in the number of film houses showing Indian talking films. In Bombay several which previously showed English pictures have turned to the domestic product. When Indian films were first produced only one theatre in Bombay exhibited them, but in the ensuing four years 22 theatres have taken Indian films, with plans set for three more. A new development, said Mr. Fazalbhoy, permits the recording of music on film, which may later be broadcast over the radio through reproducers.

A writer in a recent article in *The Illustrated Weekly* contends that in the important development of the Indian motion picture, it is necessary that the producers strike out in the direction of pictures which will carry the distinctive mark of Indian tradition and thought. They may borrow all the technical achievement possible from western producers, says this writer, but in the intangibles, they must make their own way, in the production of distinctively Indian films.

Sees Musical Sequences In Color in the Future

Harold Hecht, New York dance director, who collaborated with Josef Berne in the direction of "Gypsy Night," produced by Harry Rapf in Technicolor for MGM, believes that all "musical sequences" will be filmed in natural color within the next few years. The true mood of music can be brought to the audience more effectively by blending with color, the director declared. In the short "Gypsy Night," various sequences were filmed with emphasis on the particular color which most effectively carried out the mood of the music in each instance.

Paramount, MGM Move Offices

Paramount has leased the Samuels Building in Atlanta, a three-story structure, which it will occupy some time in June. MGM's branch office, has moved into new quarters located at 153 Spring Street.

WABASH AVENUE

CHICAGO

Add signs of Spring: the hustle and bustle along the Row as exhibitors are remodeling and improving their houses. Essaness has just announced a complete remodeling job for the Keystone to cost $40,000. It will be renamed the Mode. The new Beverly theatre for James Coston of Warner circuit is being pushed for opening May 15. Manny Silverman, who operates houses in Kenosha and Milwaukee, has completed construction of the Valencia at Waukegan—a theatre converted from a former dance hall. These are only a few instances in what is undoubtedly the biggest activity in theatre remodeling since 1929.

▽

Some travelers: Walter Branson of RKO is back from Bermuda with a nice sunburn. Jack Osserman is preparing to hie himself to Biloxi, Miss. Aaron Saperstein returned Monday from Hot Springs.

▽

Mabel McCane, widely known musical comedy and vaudeville star, was through here headed for Hollywood, where she will make a bid for the place made vacant by the late Mabel Normand. Miss McCane and Miss Normand bear a marked resemblance and on many occasions have been taken for sisters.

▽

Van Nomikis has taken over the Halsted theatre at 61st street and Halsted.

▽

The Chicago publicists' organization is launching a protest to newspapers which should meet with general support from theatres. The group is asking the publishers if they won't please place all the trick patent medicine and funny cures for funny illnesses advertising somewhere else except upon the amusement page. Cures for gout, water on the knee, fallen arches and what have you, are hardly in keeping with the tempo and urge of theatre ads, is the contention.

▽

Fred Anderson has taken over the Tivoli theatre at Downers Grove.

▽

Gus Constan of the Avon theatre, Decatur, has just returned from an eight months visit to his native Greece—bringing back to these shores with him a bride.

▽

Two cases of reduced admission prices by use of ticket books were ordered stopped by the local board. In one case the Paramount and Tivoli were complainants against the Fargo at Geneva. The other was the Virginia at Champaign against the Park, same city, operated by E. E. Alger.

▽

Ray Crawford, president of Bank Night Corporation, was in town last week. Also Arthur Gangel of the home office of Master Art Products, who is assisting Harry Phillips on the new lineup of lobby display frames.

▽

Albert L. Rule, who is well known along the Row as the producer of "The Big Drive" and "The Death Parade," is on the west coast completing foreign versions of his war epics.

▽

John Flinn, Code Authority secretary, made a brief stop Saturday on his way from Kansas City back to headquarters.

▽

Roy Barger is all set to open the Rialto with pictures and burlesque.

HOLQUIST

New Cleveland Firm

Progressive Pictures Company has been formed by Harry Klein and Morris Blank for distribution in Ohio.

Paramount Plans Wide Campaign on West Film

A nationwide day and date release schedule in more than 100 key cities has been arranged for May 1 by Paramount in connection with Mae West's new picture, "Goin' to Town." Cash prizes of $1,500 for the best advertising, publicity and exploitation campaigns on the picture are a feature of the release campaign for exhibitors playing the film between May 1 and May 10.

The plan was developed by Neil Agnew, sales manager; Robert Gillham, director of advertising and publicity, and Alec Moss, exploitation manager. A special press book supplement will be issued. Campaigns must be in the mail by May 31 to be eligible. Judges are Oscar Doob, Loew's; Mort Blumenstock, Warner Theatres; John Dowd, RKO Theatres; Milton Feld, president of Monarch Theatres, and Mr. Moss.

McCormick to Coast After Circle Opening

S. Barret McCormick, director of advertising and publicity for RKO Radio, has gone to the Coast studio for conferences on advertising and publicity problems in connection with forthcoming product, following his "guest management" of the Indianapolis Circle for one evening. In Hollywood he announced Howard S. Benedict would succeed Eddy Eckels as studio publicist. Eckels will handle exploitation.

Sam Fox to Move Office

Sam Fox, head of Sam Fox Publishing Company and Movietone Music Corporation, publishers to Fox Film, has leased new quarters in Rockefeller Center, New York, to which the headquarters will be moved in May.

SHORT PRODUCT PLAYING BROADWAY

Week of March 23

CAPITOL	
Shrimps for a Day	MGM
MAYFAIR	
Two Little Lambs	Universal
Eggs Marks the Spot	Vitaphone
An Ear for Music	Educational
MUSIC HALL	
Pathe Topics No. 4	RKO Radio
Life's Last Laughs No. 6	Columbia
PARAMOUNT	
Hark Ye, Hark	Paramount
Songs of the Birds	Paramount
Nerve Control	Paramount
RIALTO	
Restless Knights	Columbia
RIVOLI	
Mediterranean Songs	First Division
Mickey's Service Station	United Artists
ROXY	
Air Thrills	Columbia
Two Alarm Fire	Paramount
Bric-a-Brac	RKO Radio
STRAND	
Remember the Alamo	Vitaphone
Buddy's Theatre	Vitaphone

TRAVELERS

George Cukor, MGM director, arrived in New York from Hollywood to look over some Broadway plays.

Dame Sybil Thorndike, who for the past seven months has been in "The Distaff Sile" on Broadway, returned to England. Clifford Evans, leading man of the company, also returned for film work in Elstree.

Binnie Barnes, Universal star, arrived in New York from her native England en route to Hollywood.

Walter Abel, Broadway stage star, left for the RKO Radio lot to begin work under his new contract.

Ben Piazza, who recently transferred from MGM to Paramount as talent scout, is in New York looking at Broadway plays.

Lew Screiber has added his presence to the ever-growing group of talent scouts in New York. He looks for new faces for 20th Century.

Clyde Elliott, who will produce "China Roars," for Columbia, planned to leave New York for Hollywood this week.

Roger Pryor flew into New York on Tuesday and left again Thursday night immediately after the Rudy Vallee broadcast.

Hal Horne, United Artists advertising and publicity chief, returned to New York from Hollywood. Herb Jaediker was with him.

Sidney R. Kent, Fox Film president, left New York for Hollywood.

Benjamin Glazer, Paramount associate producer, is in New York looking for radio headliners for "The Big Broadcast of 1935."

Al Jolson returned to New York from Hollywood.

Among others arriving in New York from Hollywood this week were Miriam Hopkins Jack Benny, Harry Goetz, A. J. Michel, William T. Powers, Eddie Alperson, Fred Pride, attorney, and Alfred McCormack of Cravath, de Gersdorff, Swaine and Wood.

Capt. Richard Norton sailed from New York for England.

Joseph M. Schenck and Al Lichtman planned to leave for the Coast this week.

Claudette Colbert left New York for Hollywood via the Panama Canal.

J. J. Unger returned to New York after a Miami vacation.

S. Barret McCormick, director of advertising and publicity for RKO, is spending a few days in Hollywood.

Larry Darmour planned to leave New York for Hollywood.

Robert Katscher, Viennese composer under contract to MGM, arrived in Hollywood.

Maude Howell, writer and associate director with George Arliss for many years, sailed for England to supervise the next two Arliss films for GB Productions.

Nate Blumberg is making a tour of RKO circuit cities.

Maurice Chevalier sailed for France.

Karl MacDonald, Warner division manager for Latin America, left New York on a trip to Cuba, Jamaica and Puerto Rico.

John D. Hertz, former Paramount financial adviser, is basking in the Florida sun.

Barney Balaban is in New York.

Genoroso Ponce Filho, distributor of Radio pictures in Rio de Janeiro, is en route to his South American headquarters after a five-week sojourn in New York looking over the 1934-35 product.

George J. Schaefer, Paramount general manager, is deep-sea fishing in the Bahamas.

John C. Flinn, executive secretary of the Code Authority, returned to New York from Los Angeles.

J. J. McCarthy returned to his New York MPPDA headquarters after a two-weeks visit in Hollywood.

Harry E. Nichols, Quigley Publications field representative, is in Georgia and the Carolinas this week.

J. C. JENKINS--HIS COLYUM

Alamo, Texas

Dear Herald:

We drove down to Brownsville yesterday on purpose to see J. C. Fanning, who operates the Capitol theatre, and when we got there we found out that J. C. was sick and could not see us. If you will remember, he romped all over us in a recent HERALD because we did not stop and call on him when we went through Brownsville over to Matamorros, Mexico, but that was because we had a party with us who were anxious to get back home and wouldn't stop long enough for us to call on him. We are sorry J. C.; we merit all you want to say about us, but we hope you soon get well.

Since we couldn't visit J. C. and since we had one gentleman with us who was 92 years old and who had never seen salt water, we drove down to Boca Chica so he could see the Gulf of Mexico.

Named After 'Em Both

If you have never seen Boca Chica you have never lost a great deal. J. C. King, who operates both theatres in Harlingen, gave us a full history of the city, and J. C. is the recognized historian of Southeast Texas. He says that the town was founded by an Indian chief by the name of Boca and that he married a Mexican squaw by the name of Chica and that he put the two names together and named the town Boca Chica.

He says that Chief Boca founded the town soon after they put water in the Gulf and that he built the place right down close to the edge of the water so he could wade out and catch a mess of perch for breakfast while Chica was taking little Fifi out for his morning airing (his name was Fifi).

In the business section of the city we found one shack which was occupied by a couple of fellows and these two, together with the shack, composed the entire population and the entire business and residential section of the city. One young fellow said he was the alderman from the fourth ward and the other one was the chief of police. The alderman said he came from Tennessee and the chief of police looked like he came from Grindstone, South Dakota.

The town has no north and no south but it is bounded on the east by the Gulf of Mexico and on the west by some sand dunes and the state of Texas. In telling us the history of the place J. C. didn't give us the politics of the town but we presume it went unanimous. If you want to know any more about Boca Chica just write to J. C. King of Harlingen.

▽

What makes us pretty doggone sore is when the leaders of both political parties are hunting for a candidate to run on their ticket for the presidency they always overlook the radio crooners and leaders of jazz orchestras. There's no darn sense in acting that way.

▽

Last night we went down to McAllen to see "David Copperfield," a picture based on a story that was written by a guy named Dickinson, or Jones, we don't remember which, but they put it on the screen and put Maureen O'Sullivan in it to play the part of David's wife. Maureen has always been one of our favorite screen players, but when she held a bench-legged, pug-nosed, poodle pothound in her arms, with a blue ribbon around its neck, and fondled and kissed it and handed it to her husband to kiss, it was rather more than Shine Mason's pass allowed us to see, so we got up and went out to a drug store and got a dose of castor oil and six pink pills for pale people.

▽

Just Too Much

Whenever we see a girl or woman fondling and kissing a cur pup it makes us wonder if the white race has really risen above the level of the monkey family. We are sorry that Maureen did this for hereafter, whenever we see her on the screen, we will be reminded of the scene in David Copperfield wherein the director required her to kiss a ki-yi pup. This picture will most likely be given four stars by critics who know good pictures, which will be perfectly all right with us, but we want to thank Shine Mason for sending us passes to his theatre. It was very nice of him and we shall always remember his kindness. The question is: if it wasn't for Shine and his two theatres, where would McAllen be?

▽

When they get that "Shelterbelt" built across western North Dakota, South Dakota, Nebraska, Kansas, Oklahoma and the Panhandle, to "bring rain" to that arid section, the great-great grandchildren of the "Brain Trust," and other office help in Washington, will go out there to spear fish and catch bullfrogs, provided the administration will furnish them with raincoats and rubber boots, which it probably will do. Outside of that we have the honor to reoprt that "The Marines have landed and have the situation well in hand."

▽

The other day little Johnnie said to Willie, "Say Willie, do you know how they put water in watermelons?" And Willie said, "No. How do they do it?" And Johnnie replied, "Why, they plant 'em in the spring, of course." Doggone these smart Aleck kids anyhow.

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UNITED AIR LINES

▽

As for the Sharks—

You remember we promised to tell you about catching some sharks. Well, the other day Bob Smith of the Mission theatre at Mission drove up here with his wife and son and they stopped and grabbed onto us to go down fishing with them at Red Fish bay. We went down there and Bob hired a motor boat to take us out about five miles out in the bay and we would have caught seven or eight big sharks but they wouldn't bite because there were none there.

▽

After we found that the sharks were all gone we changed our bait and caught a lot of red fish, trout, croakers (whatever that is) and Bob caught a drum that looked a lot like a sea bass, and Mrs. Smith yanked out several red fish that she had to throw back because of their size. (The law of Texas won't allow people to keep them over seven feet long.) And then that evening she cooked some fish for dinner, and listen, Elmer, if you ever have her cook fish for you once you will never call for huckleberry pie after that.

▽

That man Townsend from California ought to be ashamed of himself for going down to Washington and busting into Congress with his Old Age Pension plan right at a time when the boys are busy in a draw poker game. It always made us sore, when we pick up a queen full, for someone to come and call us out to try and borrow a quarter.

▽

When we were eating dinner in a cafe down at Point Isabel the other day we called the waitress over to us and said, "Say Gertie, do you know the best way to put salt in a salt shaker?" and she replied, "No, I don't know as I do. How do you do it?" And we said, "Well, just take the shaker in your left hand and unscrew the lid and pour the salt in at the top." She turned around to leave and said, "Oh, you think you are smart, don't you."

▽

If it weren't for the six gray hairs that stand straight up on our gourd we'd be as bald as Shine Mason who runs the Palace and Queen theatres in McAllen. Shine was playing Shirley Temple in "Little Colonel" last night and he invited us down to see the pictures.

We saw Shirley not long ago in "Bright Eyes" and it was our opinion that she never would do a better thing in her life than "Bright Eyes," but now she's got us out on a limb. "The Little Colonel" is plenty good enough for anybody.

We are leaving the valley for Corpus Christi next Saturday. We dislike to leave the valley, mainly on account of Shine Mason, and Bob Smith of Mission, but then, we expect to find some more.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

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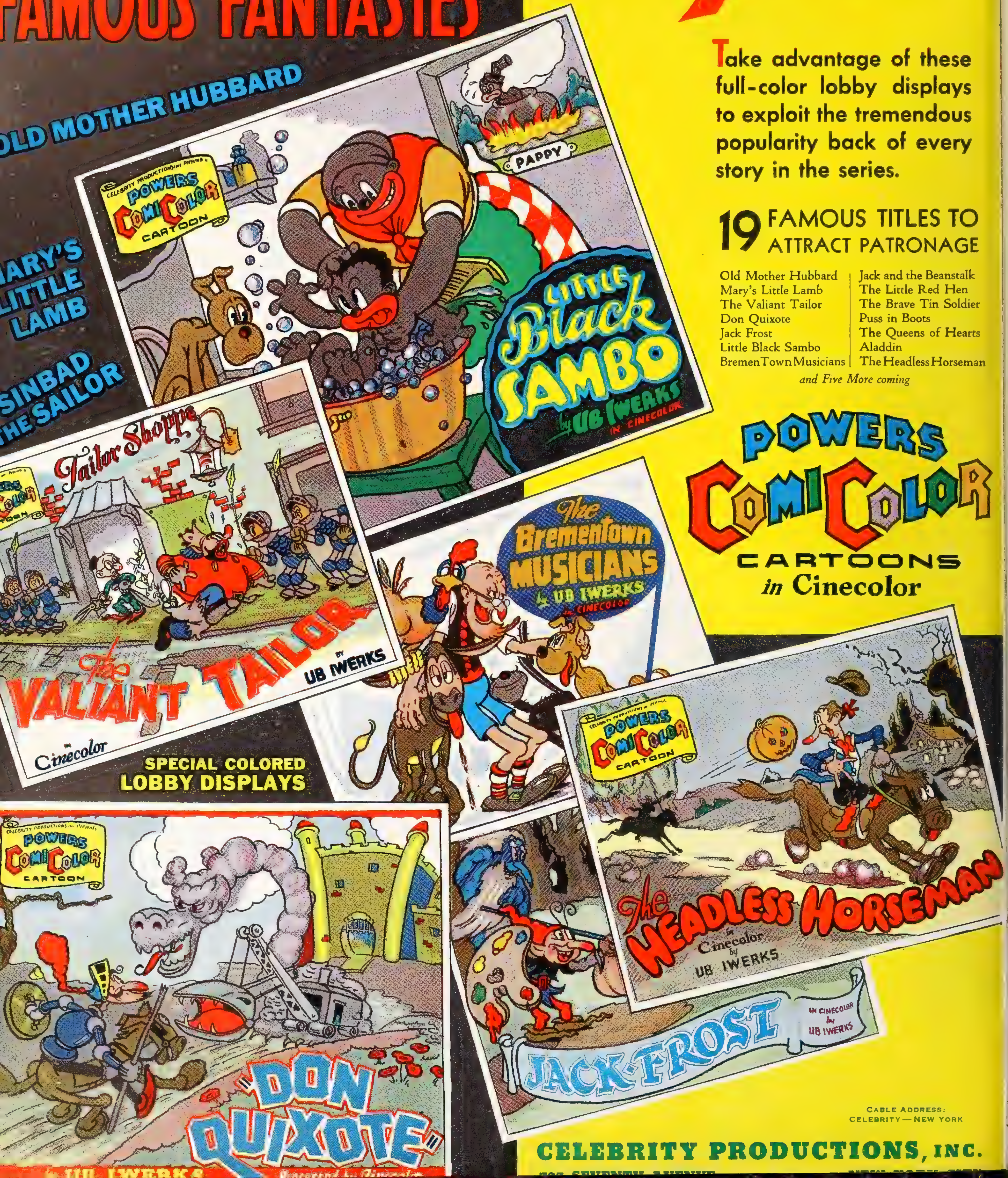

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CELEBRITY PRODUCTIONS, INC.

WHAT THE PICTURE DID FOR ME

Capitol

A WALTZ BY STRAUSS: Gustav Froelich, Maria Paudler—This is a picture all in German and it was a great picture. The life of the master composer Strauss and all of his beautiful waltzes. The picture has an appeal to three types of audiences. First, the German language; second, the idea of seeing a foreign made picture; third, the students of music and music lovers who like the music from the masters. This is a truly great picture and we did a good business on it considering the times, etc. Of course, it is nothing like the business that we did in foreign two years ago like the French picture "A Nous La Liberte," but the German picture will go down as a success even if it does not do such a big business, because we have the satisfaction of playing a beautiful picture and giving our patrons a chance to see a picture which New York, Chicago and other large cities have had. Also, it is good to know that everybody who saw it enjoyed it to the fullest extent. The recording was very well done considering it was produced in Germany. The print was in good condition. It held good audiences for the entire four days. Running time, 89 minutes. Played March 13-16.—Albert Heffernan, Owl Theatre, Grand Rapids, Mich. Special patronage.

Columbia

BROADWAY BILL: Warner Baxter, Myrna Loy—The most thrilling race picture I have ever shown. My audience very near jerked my seats loose from the floor. It is just one of those pictures that you could see over and over again and never get tired of it. Thanks to Columbia. I think they are showing the major companies how to make good pictures. Running time, 102 minutes. Played February 10-12.—E. J. Pennell, Berrien Theatre, Berrien Springs, Mich. General patronage.

MILLS OF THE GODS: May Robson, Fay Wray, Victor Jory—Strictly a program picture that I consider only fair. It did well enough, however, on a double bill.—J. W. Noah, New Liberty and Ideal theatres, Fort Worth, Texas. General patronage.

MILLS OF THE GODS: May Robson, Fay Wray, Victor Jory—Mostly an action drama with very little comedy but it moves along rapidly enough to hold the patrons' interest and leave them quite well satisfied. May Robson possibly does not quite equal her work in "Lady By Choice," but even so, she is good. Running time, seven reels. Played March 8-9. —G. A. Van Fradenburg, The Valley Theatre, Manassa, Col. Farming community patronage.

SPEED WINGS: Tim McCoy, Evalyn Knapp—An old one full of action that pleased. Played March 20-21.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

THAT'S GRATITUDE: Frank Craven, Sheila Mannors, Charles Sabin, Mary Carlisle—Played this on a double bill Saturday and Friday and pleased a good crowd. A very good comedy and clean. No smut but good comedy. The star and all the cast good.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

WESTERNER, THE: Tim McCoy, Marian Shilling—The best Tim McCoy yet. Don't pass it up. Running time, six reels. Played March 8-9.—E. J. Pennell, Berrien Theatre, Berrien Springs, Mich. General patronage.

First Division

GUNFIRE: Rex Bell—Good enough for a Western but the print was so dark it ruined the picture. played March 5.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

First National

HAPPINESS AHEAD: Dick Powell—A nice picture, one that will please most any kind of an audience, although our box office was off. Played January 27-28.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

LOST LADY, A: Barbara Stanwyck, Lyle Talbot —We showed this picture on "Bank Night" and our patrons came because of "Bank Night" and expected to be disappointed in the picture. Instead, they were fooled and were well entertained. Running time, 61 minutes. Played Feb. 28.—Sherman Hart, Palace Theatre, Colorado, Tex. General patronage.

LOST LADY, A: Barbara Stanwyck—Rather a weak story in which Barbara Stanwyck falls in and out of love with considerable speed. Good acting but not much else to recommend it. Not many favorable comments on this one. Running time, 61 minutes. Played February 20-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

MAYBE IT'S LOVE: Gloria Stuart, Ross Alexander—This is a surprise picture. Pleased better than a lot of the much advertised specials. The cast means very little to my patrons and the title was not much at the box office but it sure pleased those who came. Joseph Cawthorn is great while Ruth Donnelly and Frank McHugh give an excellent performance. Just an all round good show that will please. Running time, 62 minutes. Played March 16-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ONE MORE SPRING: Warner Baxter, Janet Gayner—Rather entertaining despite a fantastic story. It pleased, although a few expected something better. Comedy predominates and picture is an obvious attempt at a high moral tone to offset the inconsistency of girl's living with two men. Ending occurs on Easter Sunday and picture is designed for Lenten season.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

365 NIGHTS IN HOLLYWOOD: A very clever comedy drama—wouldn't call it musical comedy—that seemed to please, and box office receipts were very satisfactory. Played February 3-4.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

WHITE PARADE, THE: John Boles, Loretta Young—This picture is just as fine as Mr. Charles S. Edwards, veteran exhibitor, reports it to be. Our audiences were enthusiastic in their praise. It is beautifully produced and the acting is thoroughly human. By all means give this picture the wholehearted exploitation it deserves.—J. N. Noah, New Liberty and Ideal theatres, Fort Worth, Texas. General patronage.

Fox

BACHELOR OF ARTS: Tow Brown, Anita Louise —A dandy little college picture that will fully satisfy the younger set. Played February 16.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

BRIGHT EYES: Shirley Temple, James Dunn—Brought people into the theatre whom we had never seen before, and how they raved. The biggest little star is right. That little Jane Withers turned in a great performance that threatened to steal the show at times. Business fine and audience re-action just about 100%-plus. Running time, 83 minutes. Played March 3-5.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town. and rural patronage.

BRIGHT EYES: Shirley Temple, James Dunn—This little lady is nothing less than sensational. She draws people to the theatre who seldom come. She is a favorite with every class of patronage and a tonic to the box office. "Bright Eyes" received perfect audience response.—J. W. Noah, New Liberty and Ideal theatres, Fort Worth, Texas. General patronage.

BRIGHT EYES: Shirley Temple, James Dunn—The best Shirley Temple yet. If we could only exhibit more pictures like this, I think our patrons would soon realize that there is such a thing as good clean pictures. Running time, 83 minutes. Played February 24-25.—E. J. Pennell, Berrien Theatre, Berrien Springs, Mich. General patronage.

BRIGHT EYES: Shirley Temple—Wonderful. Turned 'em away. Outdrew anything I ever ran. If they had only let me have some of this average to apply on my losses on "Love Time," "Pursued," "Marie Galante," and a few others, I would have been even. Played March 7-8.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

COMING OUT PARTY: Gene Raymond—Ran this rather late but younger set liked it and box office receipts satisfactory. Played February 26-27—Henry Sparks, Grand Theatre, Cooper City, Texas. Small town and rural patronage.

COUNTY CHAIRMAN, THE: Will Rogers—The critics have not been as favorable to this as they were to the several Rogers vehicles previous, but for some reason we did more business than on any other of this star's pictures with the exception of "David Harum." It pleased, too, besides drawing many into the theatre who had never been here before. Running time, 80 minutes. Played March 10-11-12.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

COUNTY CHAIRMAN, THE: Will Rogers—This, like all other Will Rogers pictures, received fine audience response. It is a good picture, entertatining from start to finish.—J. W. Noah, New Liberty and Ideal theatres, Fort Worth, Texas. General patronage.

COUNTY CHAIRMAN, THE: Will Rogers—Stepin Fetchit very good. You can really understand him in this picture. Will Rogers, of course, is always good, no difference what character he may take. But I wish Fox would quit making him support so many other stars. After all, we have only got one Will Rogers, so cut him loose. There is no one going to get tired of hearing him talk. Running time, nine reels. Played March 17-19.—E. J. Pennell, Berrien Theatre, Berrien Springs, Mich. General patronage.

COUNTY CHAIRMAN, THE: Will Rogers—This kind of story is right down Will's alley and his best to date. Like all Rogers it drew and pleased. Played February 14-15.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

DUDE RANGER: George O'Brien—A very good western with beautiful scenery, cattle rustling, broncho busting, romance and mystery enough to hold the interest to the last reel. Westerns are liked here. Running time, 65 minutes. Played March 13-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

GAMBLING: George M. Cohan—Just a little draggy in spots but with that exception will rate as an average programer. Business only average. Played February 2.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

HELL IN THE HEAVENS: Warner Baxter—Nearest nothing I ever ran that was supposed to be a good picture. Business away off. Played March 9th.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

JUDGE PRIEST: Will Rogers, Henry B. Walthall. —The best Will Rogers show I have exhibited. Henry B. Walthall steals the show. His speech on the witness stand is the high light of the show. This has all the romance and pathos of the days following the war. No complaints about this one. Had been shown in three adjoining towns and this did not help the box office. Running time, 70 minutes. Played February 27-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LOTTERY LOVER: Lew Ayres—A very clever comedy but failed miserably at box office. Played February 24-25—Henry Sparks, Grand Theatre, Cooper City, Texas. Small town and rural patronage.

PECK'S BAD BOY: Jackie Cooper—This program picture pleased our patrons. It was a part of what we called our "five feature show" with a Popeye cartoon, Joe Penner short, color cartoon, "The Brave Tin Soldier," and Bing Crosby in "I Surrender Dear." —J. W. Noah, New Liberty and Ideal theatres, Fort Forth, Texas. General patronage.

GB Pictures

EVERGREEN: Jessie Matthews—This is a pleasant though not important picture which has a great deal of dancing and singing. Jessie Matthews, the feminine lead, is not very beautiful but she is versatile. At the preview, the audience reaction was satisfactory.—J. W. Noah, New Liberty and Ideal theatres, Fort Worth, Texas. General patronage.

Invincible

GHOST WALKS, THE: John Miljan, June Collyer—Average picture, not too bad. More comedy than terror.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Majestic

SCARLET LETTER, THE: Colleen Moore—Did a nice business on this picture account of so many having read the book and to these who had read the

(*Continued on following page, column 3*)

the next issue brings the

Spring Buyers Number of
BETTER THEATRES

with an array of special features to help you in your remodeling plans.

New Theatres From Old: the next installment of this series will concern the Lobby and Foyer—discussing the new architectural methods, the new materials, the lighting and the mechanical arrangements.

Robert O. Boller, well known theatre architect, will discuss economical and effective methods in making physical changes.

An article explaining **procedure in seeking a Federal Housing Act loan** for theatre modernization and the financial arrangements required.

A selection of recently **remodeled theatres,** described and pictured.

These special features are of course in addition to other features, the regular departments and

THE EQUIPMENT INDEX and
THEATRE SUPPLY DEALERS

the industry's standard equipment directories, completely revised.

QP

the issue of April 6

Better Theatres

book, the picture satisfied. To the others, it was a disappointment. Recording poor. Played January 31-February 1.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

Mascot

IN OLD SANTA FE: Ken Maynard—Best one yet from Ken and drew extra business on Saturday. Played January 26.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MGM

BABES IN TOYLAND: Laurel and Hardy—A great drawing card for children, and many grown-ups didn't come, thinking it was entirely a child's picture. The men and women who did come were surprised. This is entertaining for all who come to see it. Running time, 76 minutes. Played March 1-2.—Sherman Hart, Palace Theatre, Colorado, Tex. General patronage.

BAND PLAYS ON, THE: Robert Young, Betty Furness, Stuart Erwin—A splendid football story. Action, comedy and clean entertainment by a very able cast of characters. Played March 13.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

BARRETTS OF WIMPOLE STREET, THE: Norma Shearer, Frederic March—This is truly a wonderful show but no draw in a small town. Played January 20-21.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

DAVID COPPERFIELD: Freddie Bartholomew, W. C. Fields—Unquestionably a high class picture that will add tremendously to goodwill toward the theatre. It may not draw the "rough and readys" but will get the ones who come only once a year. Played February 10.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

EVELYN PRENTICE: William Powell, Myrna Loy—William Powell and Myrna Loy are always good. But this picture did very poor business. I think the title could have been changed and it would have helped a lot. Running time, 80 minutes. Played January 27-28.—E. J. Pennell, Berrien Theatre, Berrien Springs, Mich. General patronage.

EVELYN PRENTICE: Myrna Loy, William Powell—This is a swell show but due to severe storm, was only able to play picture one night as power lines were all down. However, would advise exhibitors to step on it because picture is sure to please. Both stars turn in splendid performance and Isabel Jewell is still being talked about. Running time, 80 minutes. Played March 3.—Esther Schaber, Senator Theatre, Ashley, N. D. Small city and rural patronage.

EVELYN PRENTICE: William Powell, Myrna Loy—Not as good as "Thin Man" but so much better than the average, we won't kick. Business was below average. Why we are unable to say, as it was no fault of the picture. Played March 10-11.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

EVELYN PRENTICE: William Powell, Myrna Loy—A superb piece of dramatic art which will perfectly satisfy anyone who likes a well-balanced thrilling drama. Running time, 80 minutes. Played March 15-16.—G. A. Van Fradenburg, The Valley Theatre, Manassa, Col. Farming community patronage.

FORSAKING ALL OTHERS: Joan Crawford, Robert Montgomery, Clark Gable—With all due respect to these stars and telling what was the reaction of most of the audience that I contacted, most of them thought that it was half-witted direction. Montgomery had gone all way and lost his. Outside of the intelligentsia, it was disliked, and Metro and Crawford may as well know it. A lot of it was plain silly. Butterworth saved the picture if that was possible.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FORSAKING ALL OTHERS: Clark Gable, Joan Crawford, Robert Montgomery—This picture being so highly advertised was partly disappointing to our patrons. Their expectations were too high and therefore weren't so well pleased. The rest of our customers who didn't expect so much were well pleased and congratulated on the picture. Running time, 84 minutes. Played Feb. 10-11.—Sherman Hart, Palace Theatre, Colorado, Tex. General patronage.

FORSAKING ALL OTHERS: Clark Gable, Joan Crawford, Robert Montgomery—Very good, plenty of comedy, good cast and a fair story. Pleased everyone and has plenty of names to get them in. Did better than average business here. Running time, 81 minutes. Played March 3.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

FORSAKING ALL OTHERS: Joan Crawford, Clark Gable, Robert Montgomery—This is one of the best pictures we've had the pleasure of running in our theatre for years. The three stars absolutely wonderful. I just can't rave enough and our crowd say they just went wild. Many came back the second night. My advice is to play on very best days. Spend a little extra on advertising and pay your back taxes. Running time, 85 minutes. Played February 3.—Esther Schaber, Senator Theatre, Ashley, N. D. Small city and rural patronage.

FORSAKING ALL OTHERS: Joan Crawford, Clark Gable, Robert Montgomery—A splendid entertaining picture. Fine story and clean, great acting by all three of the stars. Gave 100 per cent satisfaction here. Played March 3-4.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

HIDEOUT: Robert Montgomery, Maureen O'Sullivan—A natural if there ever was one for the large or small town. If more like this were made picture show business would be a pleasure. Business above average. Played February 17-18.—Henry Sparks, Grand Theatre, Cooper City, Texas. Small town and rural patronage.

MEN IN WHITE: Clark Gable—A good picture and business very satisfactory. Played January 24-25.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MERRY WIDOW, THE: Maurice Chevalier, Jeanette MacDonald—Personally thought Jeanette MacDonald very good. I think she has a marvellous voice. But had plenty of "kicks" that the picture was too "sexie." Running time, 100 minutes. Played February 3-4.—E. J. Pennell, Berrien Theatre, Berrien Springs, Mich. General patronage.

SOCIETY DOCTOR: Chester Morris, Virginia Bruce—A good hospital story. These hospital shows seem to go over. Billie Burke and Robert Taylor are especially good. This one holds the interest to the last dramatic act when Morris directs a dangerous operation on himself. Advertise this plenty. Running time, 68 minutes. Played March 9-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

STRAIGHT IS THE WAY: Franchot Tone, Karen Morley, May Robson, Gladys George—This I call a mighty good entertaining program picture. Story good and a fine cast of characters.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

TARZAN AND HIS MATE: Johnny Weissmuller—A wonderful picture. Every minute enjoyed here. Old but that didn't keep them away. Running time, 105 minutes. Played March 14-15.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

Monogram

GIRL O' MY DREAMS: Mary Carlisle, Creighton Chaney—Very good picture. Very poor recording. Played March 16.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

GIRL O' MY DREAMS: Mary Carlisle, Creighton Chaney—An average program picture to below average business. No drawing card in the names. Played February 12-13.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

HAPPY LANDING: Ray Walker—Average program one day picture. Drew fair. Running time, 69 minutes. Played March 13.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

LITTLE MEN: Frankie Darro—This picture netted us $9.00 more than "Bright Eyes," which we ran on same days of week. If the independent producers will make enough pictures like this and continue to sell them at a live and let live price, our worries will be over. Any time the major companies have a picture that will really get the money, they fix it so that they will come in for their share with a percentage agreement tied to it. That would be ok if they would be willing to share the losses we take on all the lemons that are forced down our throat. Played March 14-15.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

LOST IN THE STRATOSPHERE: June Collyer, William Cagney—This picture gave us as near 100 per cent satisfaction as any picture we have run in some time. It had nice, clear photography, splendid sound, plenty of action, comedy, beautiful shots of the balloon inflation in the hills. And Jimmy, your little brother Willie is better looking than you are. All in all, this is a very satisfactory program picture. Running time, 64 minutes. Played March 1-2.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

LOST IN THE STRATOSPHERE: A very good picture for Saturday showing. Played February 23—Henry Sparks, Grand Theatre, Cooper City, Texas. Small town and rural patronage.

NUT FARM, THE: Wallace Ford—This is a swell picture. It had excellent photography, excellent story, well directed, but lacked the cast to draw the patrons. Heard many compliments from those who saw it. Played February 3-5.—Al Johnston, Rialto Theatre, Jacksonville, Texas. Small town patronage.

REDHEAD: Bruce Cabot, Grace Bradley—This is another splendid picture from Monogram and done a nice business on it. It is way above the average run of program pictures. This picture sure pleased my patrons and they were not backward in telling me so. A number compared this picture with Columbia's "It Happened One Night" and we all know this was plenty good. Running time, 76 minutes. Played March 15-16.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

WEST OF THE DIVIDE: John Wayne—Good western for one day. Fair drawing power. Running time, 60 minutes. Played March 16.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

Paramount

ALL THE KING'S HORSES: Mary Ellis, Carl Brison—Very good singing. Better than Paramount's specials. Better than "Here Is My Heart." Played March 13-14.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

BEHOLD MY WIFE: Sylvia Sidney, Gene Raymond—Raymond and Sidney proved to be a great team and was a good drawing card. All patrons were well pleased and told us so. Many customers had been looking forward to seeing this picture and they weren't disappointed. Running time, 79 minutes. Played February 3-4.—Sherman Hart, Palace Theatre, Colorado, Tex. General patronage.

BELLE OF THE NINETIES: Mae West—Mae West all washed up in our town. Why didn't some exhibitor put me wise to this one? I'm still in hiding and don't know when I dare come out. Had so many walkouts almost ran the picture for myself and the staff. Played to lowest gross since in business. Running time, 75 minutes. Played March 10.—Esther Schaber, Senator Theatre, Ashley, N. D. Small city and rural patronage.

COLLEGE RHYTHM: Joe Penner, Jack Oakie—This has what it takes to bring them in and send them out happy. Not for the sophisticated trade, but right up the alley for a ten-strike with the small town trade. Lots of pep, good music and of course Joe and Goo-Goo. Put 'em all together and what do you get? Box office. Running time, 84 minutes. Played March 1-2.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

COLLEGE RHYTHM: Joe Penner, Lanny Ross—We played this picture on Sunday and Monday and had a nice crowd. It pleased all and proved to be a good box office attraction. Running time, 83 minutes. Played February 24-25.—Sherman Hart, Palace Theatre, Colorado, Tex. General patronage.

COLLEGE RHYTHM: Joe Penner, Lanny Ross—This proved the best drawing card in some time. This is a worthy successor to "College Humor." It seems as if Paramount could profitably adopt the making of a college picture annually, similar to Warner's "Gold Diggers." Paramount is on the right track with the "Big Broadcast of 1935." The annual college picture could either be called College Humor of 1935 or 1936 or College Rhythm of the different years. How much Joe Penner was responsible for the drawing power of this can better be told in his next picture, but I assume he had considerable to do with it for without him a big part of the entertainment would be lacking.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HERE IS MY HEART: Bing Crosby, Kitty Carlisle—Not as good as "All the King's Horses." Kitty has a nice voice but she wouldn't do in a beauty show. Is Bing getting tiresome or am I getting old? At any rate he wasn't an extra draw in this picture. Played March 16-17.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

HERE IS MY HEART: Bing Crosby—About on par with other Crosby pictures. Did average business here with no audible complaints. So it must be passable. Played March 3.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

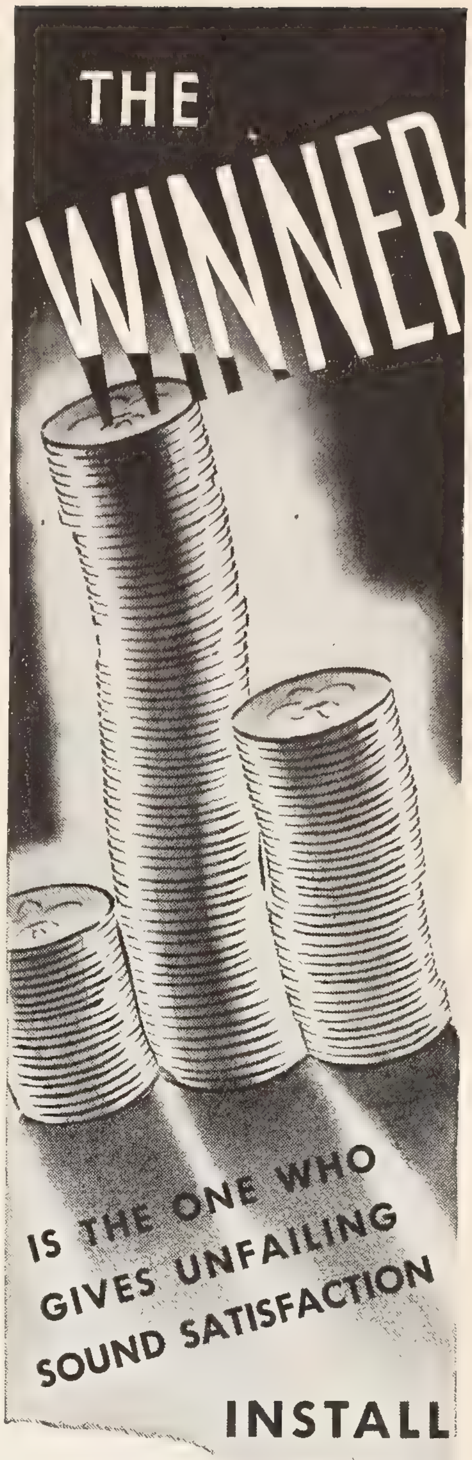
HOME ON THE RANGE: Jackie Coogan, Randolph Scott—There's magic in the name of Zane Grey as far as small town patrons are concerned. Then too they apparently remember Jackie Coogan and the combination of the two worked to a decided advantage. Business plenty good and audience reaction most favorable. Running time, 58 minutes. Played March 8-9.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HOME ON THE RANGE: Jackie Coogan, Randolph Scott—Did something I never did before. Ran this on Sunday and Monday, and in a downpour of rain did the best Sunday business for some time. And the picture pleased the customers, so everybody was happy. Played February 10-11.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

IT'S A GIFT: W. C. Fields, Baby LeRoy—Good comedy but away below average draw. Played March 9-10.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

IT'S A GIFT: W. C. Fields—Take a two-reel comedy, stretch it out to seven reels and what do you get, me maties? First you get a bill for a feature, then you get the royal razz from the patrons, and then you get mad. Sure it's funny but you can't stretch two reels of laughs into seven without spreading them pretty thin. No business and audience reaction mildly favorable. Running time, 68 minutes. Played March 6-7.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, W. C. Fields, Zasu Pitts, Kent Taylor, Evelyn Venable—We made the mistake in booking this for three days only. It's good for solid week in



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any size theatre. Even now it has greater box office value than anything we, have shown excepting "Broadway Bill." Tell 'em about it and sit back and take in the money.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord—Wonderful picture but a great disappointment at box office. The work of Pauline Lord cannot be excelled. Why they did not turn out to see it is beyond me, but they didn't. Played March 3-4.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

NOW AND FOREVER: Shirley Temple—If you have not shown this one as yet, do, as it almost topped my best Sunday's business, which goes to show this little star is still at her peak. Used 2 days, Sunday and Monday.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

PURSUIT OF HAPPINESS, THE: Francis Lederer, Joan Bennett—This picture was shown on Bargain Night and our customers expected to be greatly disappointed because of it being a Colonial picture. Everyone came out smiling and were greatly pleased. Running time, 72 minutes. Played Feb. 12-13.—Sherman Hart, Palace Theatre, Colorado, Tex. General patronage.

SHOOT THE WORKS: Jack Oakie—Rather a weak sister. Didn't draw and didn't please. Played February 21-22.—Henry Sparks, Grand Theatre, Cooper City, Texas. Small town and rural patronage.

WINGS IN THE DARK: Myrna Loy, Gary Grant—Entertaining story which has improbable situations and yet is a good picture. Well received here. Enough thrills for weekend.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

Pathe

KING OF KINGS: H. B. Warner—I booked this one for two days and did 40 per cent above average business. This picture is in sound but draws as good as it did when it was first made. Sunday classes attended the show in groups of 30, and saw many strange faces in the audience. All who saw it said it was the best picture of that type they had ever seen. Hung out SRO sign th esecond day of the picture.—Al Johnston, Rialto Theatre, Jacksonville, Texas. Small town patronage.

RKO Radio

AGE OF INNOCENCE, THE: Irene Dunne, John Boles—Somewhat disappointed in this. Not as good as I expected from these stars. Business only average. Played January 22-23.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

ANNE OF GREEN GABLES: Anne Shirley—Very good picture but not enough action to suit most patrons. Did just average business here. Played February 23.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GIGOLETTE: Adrienne Ames—This one lets you down at the end like a load of brick. Has some mighty clever lines and shows signs at times of going to town but something I cannot explain makes it a very poor picture, poor from entertainment, poor from box office angle. It is my opinion you could spend all the money in the world trying to put this across and fail.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

KENTUCKY KERNELS: Wheeler and Woolsey—A nutty comedy but the cash customers liked it so that's all that's necessary. Very good business here. Played February 28.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LITTLE MINISTER, THE: Katharine Hepburn—A very good picture of its kind but we're getting too many of the same type. The public is getting tired of these socalled nice pictures. I don't mean that we must have a lot of smut but something with a little pep and good clean comedy. However, this is a better picture than "Little Women" and will please better. Done a fair business. Running time, 102 minutes. Played February 24.—Esther Schaber, Senator Theatre, Ashley, N. D. Small city and rural patronage.

ROMANCE IN MANHATTAN: Francis Lederer, Ginger Rogers—Story value in this seems worthy of the effort and Lederer, who has one of the most fascinating voices heard in a long time, does remarkably well. Ginger Rogers, as you must know, handles a part like she has here as well as she does the musical ones. The picture to me at times reaches the very heights, but the weak spots tear it down, so that you have a poor picture which will not do average business for you unless you can think up something better than I did to put it over. Played 4 days first part of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ROMANCE IN MANHATTAN: Francis Lederer, Ginger Rogers—This picture was shown on bargain night and our customers were well pleased with it. Rogers being well known needed no introduction to the public but Lederer made a great hit and is becoming popular. Running time, 78 minutes. Played Feb. 5-6.—Sherman Hart, Palace Theatre, Colorado, Tex. General patronage.

ROMANCE IN MANHATTAN: Ginger Gogers, Francis Lederer—This is a·mighty good picture and satisfied all we got in to see it. But it did not draw any business as a special. If I had played as a program picture, would have done better. Story very interesting and both stars and balance of cast fine. Us guys out in the sticks have no chance to preview these pictures and the reports from the big towns are no good to us. Played March 10-11.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and town patronage.

HELP FOR EXHIBITORS PLAYING "SPOT" FILMS

"I have always read these items in the Herald but never took time out to write you," reports Ted Siler of the Dickinson Theatre at Hiawatha, Kan. "They seem to be too far behind to do me much good as I am playing the picture 'Hot'.

"Maybe some of the rest of the exhibitors can derive a little help from me."

WEST OF THE PECOS: Richard Dix—A very good action picture. Dix always draws well here. This is different from the ordinary westerns and was very well liked. Played to a good business. Running time, 70 minutes. Played March 7.—Esther Schaber, Senator Theatre, Ashley, N. D. Small city and rural patronage.

WOMAN IN THE DARK: Fay Wray, Ralph Bellamy—A very good program picture that did not draw film rental. Good but not strong enough to draw any business. Satisfied the few we got in.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

United Artists

COUNT OF MONTE CRISTO, THE: Robert Donat, Elissa Landi—This picture being United Artists' master production, pleased everyone who came to see it. If well advertised this picture will prove to be one of the greatest box office attractions of the year and no one will be disappointed with it. Running time, 113 minutes. Played March 3-4.—Sherman Hart, Palace Theatre, Colorado, Tex. General patronage.

MIGHTY BARNUM, THE: Wallace Beery, Adolphe Menjou—Just fair. Not a big draw. Up to this picture Beery was one of the best draws we ever had. Played March 6-7.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

SCARLET PIMPERNEL, THE: Leslie Howard—Very good costume picture but no draw at box office. Running time, 95 minutes. Played March 11-12.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

TRANSATLANTIC MERRY-GO-ROUND: Gene Raymond, Nancy Carroll, Jack Benny—A mighty fine piece of entertainment. The story is held together better than most "Grand Hotel" type of story. The musical and spectacular numbers are well worth while. I hadn't seen Jack Benny in quite some time and I hope he will be seen in pictures more frequently. Mitzi Green shows real possibilities and in time may occupy top place if properly cast. Business above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Universal

CRIMSON TRAIL, THE: Buck Jones—To date this is the best picture Buck Jones ever played in. Hung out SRO sign the two days that I played it here. If your Western fans like action pictures, dont' fail to book this one.—Al Johnston, Rialto Theatre, Jacksonville, Texas. Small town patronage.

EMBARRASSING MOMENTS: Chester Morris, Marian Nixon—As clever a comedy drama as you could wish for, yet it had no drawing power. Pleased all those we could get out to see it. Played March 12-13.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

GIFT OF GAB: Edmund Lowe, Gloria Stuart, Alice White—With all the opportunity and stars that Universal had in this one, it should have been a "wow" at the box office. It seems all Universal did on this one was "sluff" off lots of dough on the actors but didn't think about the story. Did fair at the box office the first two days but on the third day "flopped." Played December 17-18.—Al Johnston, Rialto Theatre, Jacksonville, Texas. Small town patronage.

HALF A SINNER: Joel McCrea, Sally Blaine—A fair program picture which our patrons enjoyed.—J. W. Noah, New Liberty and Ideal theatres, Fort Worth, Texas. General patronage.

I GIVE MY LOVE: Wynne Gibson—A nice program picture. Wynne Gibson extra good in the role she portrays. Business below average but no fault of picture. Played February 28, March 1—Henry Sparks, Grand Theatre, Cooper City, Texas. Small town and rural patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William—This picture is one of the finest I have ever seen. It is original, marvellously acted and superbly produced. It has both class and mass appeal and went over 100 per cent with our patrons.—J. W. Noah, New Liberty and Ideal theatres, Fort Worth, Texas. General patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William—"A masterpiece" describes it fully and it is a drawing card at the box office.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LET'S TALK IT OVER: Chester Morris, Mae Clark—A nice little program picture that failed at the box-office. Played January 29-30.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

NOTORIOUS GENTLEMAN, A: Charles Bickford, Helen Vinson—Used as a surprise preview feature, this filled the bill nicely. It's a murder mystery with the audience in on the secret all the time. Cleverly worked out plot that held the interest. Running time, 75 minutes. Played March 9.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RENDEZVOUS AT MIDNIGHT: Ralph Bellamy—This one is just another picture. The actors did the best they could with the story they had. Universal could make a better picture than this one with little effort.—Al Johnston, Rialto Theatre, Jacksonville, Texas. Small town patronage.

ROMANCE IN THE RAIN: Roger Pryor, Heather Angel—Above average program picture. Didn't draw but no fault of picture. Those that came liked it. Played February 19-20.—Henry Sparks, Grand Theatre, Cooper City, Texas. Small town and rural patronage.

STRANGE WIVES: June Clayworth, Roger Pryor—Good program comedy type offering, used as a preview and getting by nicely as such. Farce in character. This started out slowly, but gained speed, and laughs came thick and fast. Well liked by our patrons. Running time, 75 minutes. Played March 2.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Warner

BORDERTOWN: Paul Muni, Bette Davis—Wonderful acting and pleased. Muni is great and Bette Davis gives a fine performance. A rather depressing story but the good acting saves it. Running time, 90 minutes. Played March 6-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

DESIRABLE: George Brent, Jean Muir—A dandy program picture but somehow it failed to register at the box office. Played February 5-6.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

FIRE BIRD: Warner Brothers may know why they made this but I don't. Nothing to it. Played March 2.—Henry Sparks, Grand Theatre, Cooper City, Texas. Small town and rural patronage.

KANSAS CITY PRINCESS: Joan Blondell, Glenda Farrell.—They will like these "gold digging blondes" and will turn out to see 'em. Business very satisfactory and picture good. Played Mar. 5-6.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

RIGHT TO LIVE, THE: George Brent, Colin Clive, Josephine Hutchinson—Mighty good acting and seemed to please the patrons. Colin Clive is the real star of this one. Played March 2-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SECRET BRIDE, THE: Barbara Stanwyck—Good entertainment. Complicated plot and counter plots that held the interest of patrons. Stanwyck deserves better opportunities for her talents but she does a nice job in this one. Business good and audience reaction very favorable. Running time, 64 minutes. Played February 27-28.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ST. LOUIS KID: James Cagney. Allen Jenkins—This is a wow of a picture for this size town. Action and lots of it. This team works well together in this type of picture. Lots of laughs and no smut. More like it what we need. Comedy is what they want. without smut.—Bert Silver. Silver Family Theatre, Greenville, Mich. City and town patronage.

ST. LOUIS KID: James Cagney, Allen Jenkins—A knockout for midweek where you want action and comedy. Business above average. Played February 7-8.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

SWEET ADELINE: Irene Dunne, Donald Woods—A very good picture of the time of the Gay Nineties. Not a special but pleased those who came. Struck the worst storm of the year Sunday night and only five patrons came. Running time, 82 minutes. Played February 23-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WHITE COCKATOO, THE: Jean Muir, Ricardo Cortez—A bang-up good mystery. It has a lot of suspense, is well directed, and Jean Muir was very good. Metro might as well know it, the audience went for it and liked it better than their high-priced percentage picture, "Forsaking All Others."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Miscellaneous

WYOMING WHIRLWIND: Lane Chandler—Ridin' and shootin' and then some more ridin' and shootin' and so on for six reels. Played February 9.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

Short Features

Columbia

CONCERT KID: Scrappy Cartoons—Good cartoon for the youngsters.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Educational

SHE'S MY LILLY: Musical comedies—A darn good comedy that will get the laughs.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

SLOW BUT SURE: Terry-Toons—This was a very fine cartoon and was truly done in a very fine fashion. Recording good. Running time, six minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

WAY DOWN YONDER: Song Hit Stories—Went over big with our patrons. Negro songs with a little story to carry it along and a group of pickaninnies who can sing like veterans.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and general patronage.

First Division

MEXICAN IDYL: Color short—A beautiful one-reeler in color. No talking but very good music. I didn't think it would go over so good but they applauded it, which is unusual here.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small time patronage.

OLD FAITHFUL SPEAKS: Color short—Good of its kind.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Fox

FOX NEWS: This is far the best newsreel on the market. I and my patrons like it very much, indeed. It is edited and made so very dignified; other sound news can't be compared with Fox because it seems that Fox has the right idea of presenting the news in the right way. Fox, you have given us a newsreel to be proud of. Running time, 10 minutes.—Albert Refferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

MGM

BALLAD OF PADUCAH JAIL: Irvin S. Cobb—Another excellent comedy featuring Irvin S. Cobb. These shorts go over good here. And don't forget the dog. Running time, two reels.—Gladys E. McArdle, Own Theatre, Lebanon, Kansas. Small town patronage.

BUM VOYAGE: Todd-Kelly—A ridiculous plot but kept them laughing and that is what we want. This team pleases most of the patrons. Running time, two reels.—Gladys E. McArdle, Own Theatre, Lebanon, Kansas. Small town patronage.

DONE IN OIL: Todd-Kelly—Another goofy Todd-Kelly that seemed to please. Running time, two reels. —Gladys E. McArdle, Own Theatre, Lebanon, Kansas. Small town patronage.

DONKEY BASEBALL: Oddities—Very good single of the game of donkey baseball with comedy added. Your audience should get a "kick" out of it. (Apologies to Peter Smith)—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

OPENED BY MISTAKE: Todd-Kelly—This is a wow. Best from this pair for a long time.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SHRIMPS FOR A DAY: Our Gang—Just average comedy with Spanky McFarlane drawing the laughs—as he always does here, be the comedy what it may.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

STAR NIGHT AT THE COCOANUT GROVE: Musical Revue—This shown being a color was entertaining and many customers came back to see it again.—Sherman Hart, Palace Theatre, Colorado, Tex. General patronage.

TIT FOR TAT: Laurel and Hardy—This is one of Laurel and Hardy's best comedies. It kept our patrons laughing from start to finish.—Sherman Hart, Palace Theatre, Colorado, Tex. General patronage.

TOYLAND BROADCAST: Happy Harmonies—These colored cartoons are sure good. This one got as many favorable comments as the feature. They please the adults almost as much as the kiddies. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Paramount

HOLLYWOOD RHYTHM: Headliner Series—Some left over footage from "College Rhythm" which makes a good trailer if used just before the showing of that feature. Otherwise, not much to it. Running time, ten minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and general patronage.

MILES PER HOUR: Grantland Rice Sportslights—Very good sport reel with plenty of action. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and general patronage.

OLD KENTUCKY HOUNDS: Paramount Varieties—Dog-gone clever short that got the laughs. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and general patronage.

SCREEN SOUVENIRS: No. 1—Interesting and funny.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and general patronage.

RKO Radio

HENRY THE APE: Bert Lahr—A very severe pain.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

Universal

AT THE MIKE: Mentone No. 3-A—Plenty good. These Mentone productions are a bright spot on any program.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and general patronage.

Vitaphone

ALL SEALED UP: Ben Blue—Personally, I thought this one a waste of film but judging from the laughs the patrons did not agree with me. A trained seal helps to put this one over. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ANIMATED PUPPET NOVELTY: Pepper Pot—An average cartoon.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

BUDDY OF THE LEGION: Looney Tunes—Just another cartoon.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

BUDDY THE DENTIST: Looney Tunes—A clever little cartoon.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

DON REDMAN AND HIS BAND: Melody Masters—A good musical number. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FLAME SONG, THE: Bernice Claire—Pretty poor musical fare. Looks like a rehash of "The Song of the Flame," made several years ago. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and general patronage.

GOOD BADMINTON: Pepper Pot—A very unique one-reel subject.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

HEAR YE! HEAR YE!: Broadway Brevity—Read where some exhibitor gave this a boost but he and I can't agree on this one.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MR. AND MRS. IS THE NAME: Merrie Melodies—All these colored cartoons are good. This one has some beautiful undersea effects. Coloring is beautiful. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MR. AND MRS. JESSE CRAWFORD: Pepper Pot Series—A lot of good pipe organ music which was appreciated by audience.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

MY MUMMY'S ARMS: Harry Gribbon—Screened this in advance of showing and didn't run. Would advise you to lay off this one. Running time, two reels.—Harry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

PAREE, PAREE: Dorothy Stone, Bob Hpoe—An excellent two-reel short featuring Dorothy Stone. Comedy, dancing and music that pleased. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

A PEACH OF A PAIR: Daphne Pollard—Rough-house slapstick but it got some laughs.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and general patronage.

PILGRIM DAYS: See America First, E. M. Newman—Another of the "See America First" series with some very interesting views. This series would be great with a good announcer.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

RADIO SCOUT: El Brendel—How the patrons roared at this one. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and general patronage.

RICHARD HIMBER AND HIS ORCHESTRA: Melody Masters—A swell musical number. "Melody Masters" are a credit to any program. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SEE, SEE, SENORITA: Broadway Brevities—Warner's Broadway Brevities not as good as they used to be. This one will barely get by.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

SOFT DRINKS AND SWEET MUSIC: George Price, Sylvia Froos—A good Broadway Brevity that will add to your program. Running time, two reels.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

VAUDEVILLE REEL: No. 3—These Vaudeville reels are all to the good. They give a varied program that pleases. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Serials

Mascot

LAW OF THE WILD: Rex, Rin Tin Tin, Jr., Ben Turpin, Bob Custer—I have run the fourth episode of this interesting chapter play and it seems to get "hotter." The human actors in this serial are all O. K and the animal act is in a class by themselves. Nearly everyone likes a good dog or horse so that makes this an a No. 1 serial, none better. Running time, two reels.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

LOST JUNGLE, THE: Clyde Beatty—Have run three chapters and it seems to be going over good. This pleases a lot of the adults that do not usually like serials on account of the wild animal acts. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Albany Variety Club Plans Buckley Testimonial

The Variety Club of Albany on April 1 will hold a testimonial dinner at its club rooms to honor Chris Buckley, retiring as chief barker. The following new officers are to be installed at the dinner: Ralph Pielow, chief barker; C. R. Halligan, first assistant chief barker; Charles Smakwitz, second assistant chief barker; Henry Freider, wagon master; Joe Garry, property man; E. Hollander, financial secretary; M. J. Kallet, M. Schine, William Benton, Jack Bulwinkle, Moe Grassgreen, William C. Smalley, canvasman; C. H. Buckley, chairman of the board of governors.

Raze Rialto May 15

The razing of the Rialto theatre on Broadway, on the site of which a new Rialto will be built, will begin May 15.

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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended March 23, 1935, from 98 theatres in 17 major cities of the country, reached $1,012,450, a decrease of $58,474 from the total for the preceding calendar week, ended March 16, when 107 theatres in 18 major cities aggregated $1,070,924.

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	**(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)**	
Boston								
Boston	3,246	25c-50c	"Captain Hurricane" (Radio)......	9,000	"Great Hotel Murder" (Fox).....	9,000	High 12-29 "West of Pecos"........... Low 2-2-35 "One Exciting Adventure"..	23,000 8,500
Fenway	1,382	30c-50c	"Love in Bloom" (Para.) and..... "Car 99" (Para.)	3,000	"Under Pressure" (Fox) and...... "While the Patient Slept" (W. B.)	3,500	High 1-6 "Lady Killer" and "Girl Without a Room" Low 3-9-35 "One More Spring" and "Lottery Lover"	12,000 2,500
Keith Memorial..	2,907	25c-65c	"Roberta" (Radio)	30,000	"The Little Colonel" (Fox)....... (2nd week)	12,000	High 3-23-35 "Roberta"............... Low 1-19-35 "Evergreen"...............	30,000 7,000
Loew's State ...	3,537	25c-55c	"The Wedding Night" (U.A.) and "Shadow of Doubt" (MGM)	11,000	"Folies Bergere" (U.A.) and...... "Death Flies East" (Col.)	14,000	High 4-7 "Riptide" .... Low 3-9-35 "Whole Town's Talking" and "Society Doctor"	22,000 9,000
Metropolitan	4,332	35c-65c	"Gold Diggers of 1935" (F. N.)..	22,000	"Ruggles of Red Gap" (Para.)....	29,000	High 1-27 "All of Me"................ Low 1-19-35 "The County Chairman"....	39,000 21,000
Paramount	1,793	25c-50c	"Love in Bloom" (Para.) and.... "Car 99" (Para.)	4,000	"Under Pressure" (Fox) and...... "While the Patient Slept" (W.B.)	4,500	High 1-6 "Lady Killer" and "Girl Without a Room" Low 3-23-35 "Love in Bloom" and "Car 99"	12,000 4,000
Buffalo								
Buffalo	3,500	30c-55c	"Life Begins at 40" (Fox)........	16,600	"Ruggles of Red Gap" (Para.)...	14,800	High 1-6 "Design for Living".......... Low 12-29 "Music in the Air"..........	26,000 5,000
Century	3,000	25c	"West of the Pecos" (Radio) and "The White Cockatoo" (W. B.)	5,400	"David Copperfield" (MGM)......	7,500	High 4-21 "The Lost Patrol" and "Three on a Honeymoon" Low 12-29 "I Am a Thief" and "Side Streets"	8,100 4,000
Great Lakes	3,000	25c-40c	"The Little Colonel" (Fox)........ (2nd week)	6,700	"The Little Colonel" (Fox)........ (1st week)	10,700	High 9-29 "Belle of the Nineties"........ Low 12-22 "Gentlemen Are Born" and "Marie Galante"	18,800 3,800
Hippodrome	2,100	25c-40c	"Vanessa: Her Love Story"...... (MGM) and "The Winning Ticket" (MGM)	5,900	"Folies Bergere" (U. A.)..........	8,300	High 5-19 "The House of Rothschild".. Low 7-28 "Here Comes the Navy......	18,000 4,800
Lafayette	3,300	25c	"Carnival" (Col.) and............ "Girl in Danger" (Col.)	6,300	"The Mystery of Edwin Drood".. (Univ.) and "Fugitive Lady" (Col.)	7,000	High 3-10 "It Happened One Night" and "Before Midnight" Low 11-17 "Jane Eyre" and "Young and Beautiful"	16,700 4,200
Chicago								
Apollo	1,400	25c-50c	"David Copperfield" (MGM)......	6,000	"Society Doctor" (MGM).........	7,000	High 9-8 "The Cat's Paw"............. Low 11-24 "The Captain Hates the Sea"	16,000 5,000
Chicago	4,000	25c-68c	"Life Begins at 40" (Fox)........	36,000	"The Little Colonel" (Fox)........	37,000	High 8-11 "She Loves Me Not"........ Low 5-26 "Thirty Day Princess"........	66,000 19,000
Garrick	900	25c-40c	"The Little Colonel" (Fox).......	8,000	"The Right to Live" (W. B.)....	4,000	High 2-23-35 "Baboona"................. Low 3-16-35 "The Right to Live"......	8,500 4,000
Oriental	3,940	25c-40c	"Mills of the Gods" (Col.)........	15,600	"Under Pressure" (Fox)..........	17,000	High 1-5-35 "Big Hearted Herbert".... Low 6-16 "Registered Nurse...........	25,000 12,000
Palace	2,509	25c-50c	"It Happened in New York"...... (Univ.)	21,000	"Gigolette" (Radio)	24,000	High 3-9-35 "Murder on a Honeymoon" Low 12-1 "Kentucky Kernels"..........	30,000 8,000
Roosevelt	1,591	25c-50c	"Ruggles of Red Gap" (Para.).. (3rd week)	11,000	"Ruggles of Red Gap" (Para.).... (2nd week)	15,000	High 1-5-35 "Forsaking All Others".... Low 8-18 "Paris Interlude"............	27,000 6,000
State-Lake	2,776	20c-35c	"The Little Minister" (Radio)....	17,000	"The Best Man Wins" (Col.)......	14,000	High 9-8 "The Most Precious Thing in Life" .... Low 5-2-35 "Helldorado"	19,000 11,000
United Artists...	1,700	30c-60c	"The Scarlet Pimpernel" (U.A.)..	18,000	"David Copperfield" (MGM)...... (9 days-5th week)	9,000	High 5-5 "House of Rothschild"......... Low 4-28 "Looking for Trouble"........	30,000 10,000
Cleveland								
Allen	3,300	25c-35c	"Mystery of Edwin Drood" (Univ.) (6 days)	2,200	"Night Life of the Gods" (Univ.) (5 days)	1,600	High 10-27 "Six-Day Bike Rider"...... Low 12-15 "Silver Streak"	7,000 1,400
Circle	1,875	20c-30c	"The Best Man Wins" (Col.)....	5,000	"Dangerous Corner" (Radio)......	6,000	....	
Hippodrome	3,800	30c-42c	"Roberta" (Radio) .... (2nd week)	13,500	"Roberta" (Radio) .... (1st week)	23,000	High 3-16-35 "Roberta".................. Low 3-17 "Journal of a Crime"..........	23,000 2,900
RKO Palace	3,100	30c-60c	"Murder on a Honeymoon" (Radio)	27,554	"Living on Velvet" (F. N.)......	17,500	High 3-23-35 "Murder on a Honeymoon" Low 5-19 "Where Sinners Meet"........	27,554 4,000
State	3,400	30c-42c	"Ruggles of Red Gap" (Para.)....	12,000	"Folies Bergere" (U. A.)..........	6,000	High 1-12-35 "Forsaking All Others".. Low 12-29 "Private Life of Don Juan"..	28,000 3,500
Stillman	1,900	25c-35c	"Enter Madame" (Para.)..........	3,000	"Sequoia" (MGM)	4,800	High 9-15 "Chained"...................... Low 1-12-35 "Our Daily Bread"........	10,000 2,000
Denver								
Aladdin	1,500	25c-50c	"The Iron Duke" (GB Pictures)..	2,500	"The Scarlet Pimpernel" (U.A.).. (2nd week)	3,000	High 5-5 "House of Rothschild"........ Low 8-11 "I Give My Love"............	9,000 1,200
Broadway	1,500	25c-40c	"The Little Colonel" (Fox)........ (3 days) "The Whole Town's Talking" ..... (4 days)	900 1,200	....		....	
Denver	2,500	25c-50c	"After Office Hours" (MGM).....	8,000	"Folies Bergere" (U.A.)..........	6,000	High 1-13 "Roman Scandals" .... Low 9-29 "British Agent"..............	17,500 4,000
Paramount	2,000	25c-40c	"The Good Fairy" (Univ.)........	5,000	"The Whole Town's Talking" (Col.) (25c-50c)	5,000	High 1-13 "Dinner at Eight"........... Low 6-9 "Uncertain Lady".............	5,500 400
Hollywood								
Chinese	2,500	30c-55c	"The Little Colonel" (Fox)........ (6 days)	8,500	"Biography of a Bachelor Girl".. (MGM) (6 days)	6,000	High 4-14 "House of Rothschild"...... Low 12-29 "Music in the Air"..........	25,171 4,292
Pantages	3,000	25c-40c	"It Happened In New York" (Univ.) and "Sweepstake Annie" (Liberty)	2,950	"Transient Lady" (Univ.) and.... "The Nut Farm" (Mono.)	3,300	High 12-8 "Imitation of Life"........... Low 3-3 "Fugitive Lovers" and "The Poor Rich"............	12,200 1,500
W. B. Hollywood	3,000	25c-65c	"Roberta" (Radio) .... (6 days-2nd week)	12,000	"Roberta" (Radio) .... (6 days-1st week)	14,300	High 9-8 "Dames" .... Low 12-29 "Sweet Adeline".............	25,000 6,300

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Indianapolis								
Apollo	1,100	25c-40c	“Little Colonel” (Fox) (2nd week)	2,500	“Little Colonel” (Fox) (1st week)	7,000	High 2-23-35 “One More Spring” Low 2-9-35 “Baboona”	7,500 2,000
Circle	2,800	25c-40c	“Love in Bloom” (Para.)	3,750	“Transient Lady” (Univ)	2,000	High 12-15 “Lady By Choice” Low 1-19-35 “The President Vanishes” and “Enter Madame”	8,500 2,000
Indiana	3,133	25c-40c	“Roberta” (Radio)	10,000	“Ruggles of Red Gap” (Para.)	6,500	High 3-2-35 “Woman in Red” Low 1-12-35 “Little Women”	12,000 1,500
Lyric	2,000	25c-40c	“Great Hotel Murder” (Fox)	5,000	“Night Life of the Gods” (Univ.)	5,500	High 12-22 “Murder in the Clouds” Low 7-28 “Half a Sinner” and “Embarrassing Moments”	11,000 2,000
Palace	3,000	25c-40c	“The Wedding Night” (U. A.)	4,500	“Folies Bergere” (U.A.)	5,000	High 2-3 “Sons of the Desert” Low 12-12 “The Gay Bride”	12,500 2,750
Kansas City								
Mainstreet	3,049	15c-40c	“Roberta” (Radio) (6 days-3rd week)	5,500	“Roberta” (Radio) (2nd week)	7,000	High 6-23 “Glamour” Low 1-12-35 “I Sell Anything”	23,000 2,000
Midland	4,000	15c-40c	“The Wedding Night” (U.A.)	7,200	“Folies Bergere” (U. A.)	7,800	High 4-7 “Riptide” Low 12-22 “Private Life of Don Juan”	21,400 4,000
Newman	1,800	25c-40c	“Love in Bloom” (Para.) (6 days)	5,500	“Ruggles of Red Gap” (Para.) (3 days-2nd week)	3,000	High 9-29 “Belle of the Nineties” Low 8-25 “Ladies Should Listen” and “Call It Luck”	14,000 3,600
Tower	2,200	25c	“Night Life of the Gods” (Univ.)	7,000	“The Whole Town’s Talking” (Col.)	9,000	High 1-12-35 “Broadway Bill” Low 5-5 “Let’s Fall in Love”	14,000 4,000
Uptown	2,000	25c-40c	“The Little Colonel” (Fox) (2nd week)	4,100	“The Little Colonel” (Fox) (1st week)	6,400	High 10-27 “Judge Priest” Low 1-27 “Good Bye Again”	9,200 1,700
Los Angeles								
Filmarte	800	40c-55c	“Unfinished Symphony” (GB Pictures) (4th week)	1,450	“Unfinished Symphony” (GB Pictures) (3rd week)	2,000	High 4-14 “Moon Over Morocco” Low 6-30 “Island of Doom”	7,600 160
Four Star	900	30c-55c	“Sequoia” (MGM) (3rd week)	4,500	“Sequoia” (MGM) (2nd week-6 days)	5,000	High 3-3 “Devil Tiger” Low 12-15 “Have a Heart”	7,800 2,500
Loew’s State	2,416	30c-55c	“The Little Colonel” (Fox) (6 days)	11,000	“Biography of a Bachelor Girl” (MGM) (6 days)	7,400	High 4-7 “Riptide” Low 12-29 “Music in the Air”	28,500 4,206
Paramount	3,596	30c-55c	“Ruggles of Red Gap” (Para.)	19,000	“All the King’s Horses” (Para.)	13,500	High 9-1 “Now and Forever” Low 12-22 “One Hour Late”	29,998 12,500
RKO	2,700	25c-65c	“Roberta” (Radio) (6 days-2nd week)	12,000	“Roberta” (Radio) (6 days-1st week)	16,000	High 3-16-35 “Roberta” Low 1-27 “Let’s Fall in Love”	16,000 1,800
United Artists	2,100	25c-55c	“Great Hotel Murder” (Fox) and “Enter Madame” (Para.) (6 days)	2,946	“Shadow of Doubt” and “Cimarron” (Radio) (6 days)	2,634	High 1-20 “I’m No Angel” Low 5-12 “Sorrell and Son”	13,000 2,500
W. B. Downtown	3,400	25c-40c	“Gigolette” (Radio) and “Let’s Live Tonight” (Col.) (6 days)	6,200	“While the Patient Slept” (F.N.) and “Captain Hurricane” (Radio) (6 days)	6,700	High 9-8 “Dames” Low 12-29 “White Lies” and “The Last Wilderness”	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	“Ruggles of Red Gap” (Para.)	5,000	“Rumba” (Para.)	4,000	High 10-20 “Barretts of Wimpole Street” Low 9-29 “The Cat’s Paw”	6,500 2,500
Lyric	1,238	20c-25c	“Society Doctor” (MGM)	1,500	“Baboona” (Fox)	2,000	High 3-16-35 “Baboona” Low 1-27 “Jimmy and Sally”	2,000 500
Palace	900	15c-25c	“School for Girls” (Liberty)	2,000	“White Lies” (Col.)	2,500	High 1-5-35 “Romance in the Rain” Low 3-23-35 “School for Girls”	3,000 2,000
RKO Orpheum	2,900	25c-40c	“Roberta” (Radio)	7,000	“Transient Lady” (Univ.)	6,000	High 3-23-35 “Roberta” Low 8-25 “The Lady is Willing”	7,000 2,700
State	2,300	25c-40c	“Clive of India” (U. A.)	6,000	“The Little Colonel” (Fox)	6,000	High 8-18 “She Loves Me Not” Low 7-28 “Here Comes the Navy”	7,000 5,000
World	400	25c-75c	“Narcotic” (State Rights) (25c-55c)	2,000	“The Iron Duke” (GB Pictures) (3rd week) (25c-35c)	3,000	High 4-14 “Private Life of Henry VIII” Low 3-23-35 “Narcotic”	4,000 2,000
Montreal								
Capitol	2,547	25c-60c	“The Scarlet Pimpernel” (U.A.)	13,000	“David Copperfield” (MGM) (2nd week)	9,000	High 2-24 “Queen Christina” Low 12-22 “Great Expectations” and “Wake Up and Dream”	13,500 3,500
Imperial	1,914	25c-40c	“Elinor Norton” (Fox)	3,500	“Under Pressure” (Fox)	3,000	High 6-23 “Wine, Women and Song” and “Pride of the Legion” Low 3-3 “Fanny”	6,500 1,500
Loew’s	3,115	30c-60c	“Man of Aran” (GB Pictures) and “Gentlemen Are Born” (F. N.)	9,500	“Gilded Lily” (Para.) and “The Silver Streak” (Radio)	10,000	High 12-8 “Six Day Bike Rider” Low 7-21 “Fog Over Frisco” and “Affairs of a Gentleman”	14,500 4,500
Princess	2,272	30c-65c	“The Whole Town’s Talking” (Col.) and “Mills of the Gods” (Col.)	7,500	“Clive of India” (U. A.) and “Carnival” (Col.) (2nd week)	7,000	High 1-5-35 “Kid Millions” and “Fugitive Lady” Low 8-4 “House of Rothschild” and “Most Precious Thing in Life”	10,500 4,500
New York								
Astor	1,012	25c-75c	“High School Girl” (Foy Prod.)	4,200	“Transient Lady” (Univ.)	4,000	High 3-31 “House of Rothschild” Low 2-23-35 “Little Men”	23,600 6,000
Capitol	4,700	35c-$1.65	“After Office Hours” (MGM) (2nd week)	20,000	“After Office Hours” (MGM) (1st week)	40,000	High 10-6 “Barretts of Wimpole Street” Low 12-29 “The Band Plays On”	65,860 4,500
Mayfair	2,300	35c-65c	“Times Square Lady” (MGM)	6,300	“Shadow of Doubt” (MGM)	7,500	High 1-27 “Sixteen Fathoms Deep” Low 6-2 “Unknown Soldier Speaks”	15,300 1,250
Palace	2,500	25c-75c	“Sweet Music” (W. B.)	8,000	“One More Spring” (Fox)	8,000	High 7-21 “Of Human Bondage” Low 12-22 “Babbitt”	16,200 6,500
Paramount	3,700	35c-99c	“Ruggles of Red Gap” (Para.) (2nd week)	38,000	“Ruggles of Red Gap” (Para.) (1st week)	50,000	High 8-25 “Cleopatra” Low 8-11 “Elmer and Elsie”	72,000 10,500

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
New York (Cont.)								
Rialto	2,200	25c-65c	“The Mystery of Edwin Drood” (Univ.)	13,000	“McFadden's Flats” (Para.)	8,000	High 4-7 “The Lost Patrol” Low 5-12 “Success at Any Price”	32,800 7,700
Rivoli	2,200	40c-99c	“The Wedding Night” (U.A.)	32,000	“Folies Bergere” (U. A.) (3rd week)	12,000	High 11-17 “Kid Millions” Low 2-23-35 “The Right to Live”	51,000 15,000
RKO Music Hall	5,945	35c-$1.65	“Roberta” (Radio) (2nd week)	91,000	“Roberta” (Radio) (1st week)	98,000	High 1-5-35 “The Little Minister” Low 1-19-35 “Evergreen”	110,000 52,000
Roxy	6,200	25c-55c	“Let's Live Tonight” (Col.)	26,200	“Enchanted April” (Radio)	28,000	High 12-1 “Imitation of Life” Low 6-30 “Affairs of a Gentleman”	44,000 13,700
Strand	3,000	25c-55c	“Gold Diggers of 1935” (F. N.)	24,500	“Living on Velvet” (F. N.)	11,000	High 3-10 “Wonder Bar” Low 1-20 “Easy to Love”	43,863 9,271
Oklahoma City								
Capitol	1,200	10c-41c	“The Scarlet Pimpernel” (U. A.)	1,800	“When a Man's a Man” (Fox)	1,800	High 1-6 “Going Hollywood” Low 9-8 “You Belong to Me”	4,100 800
Criterion	1,700	10c-55c	“Sequoia” (MGM)	5,300	“After Office Hours” (MGM)	8,000	High 1-27 “Dinner at Eight” Low 10-13 “Madame Du Barry”	9,000 3,000
Liberty	1,500	10c-36c	“Keep 'Em Rolling” (Radio) (4 days) “The Winning Ticket” (MGM) (3 days)	1,800 400	“A Notorious Gentleman” (Univ.) (4 days) “White Cockatoo” (Warners) (3 days)	1,800 500	High 8-11 “Great Flirtation” and “I Give My Love” Low 3-23-35 “The Winning Ticket”	3,700 400
Midwest	1,500	10c-56c	“Ruggles of Red Gap” (Para.)	5,400	“One Night of Love” (Col.)	5,500	High 12-29 “Bright Eyes” Low 5-26 “Merry Wives of Reno”	9,540 2,000
Omaha								
Brandeis	1,200	25c-40c	“The Woman in Red” (F. N.) and “The Best Man Wins” (Col.) (6 days)	3,300	“Roberta” (Radio) (2nd week-6 days)	5,100	High 1-12-35 “The Little Minister” Low 2-16-35 “Babbitt” and “Murder in the Clouds”	9,100 3,000
Omaha	2,200	25c-40c	“Ruggles of Red Gap” (Para.)	5,700	“One More Spring” (Fox)	6,000		
Orpheum	3,000	25c-40c	“Wings in the Dark” (Para.) and “Lottery Lover” (Fox)	7,800	“Sweet Music” (W. B.) and “The Winning Ticket” (MGM)	6,000	High 3-10 “Easy to Love” Low 12-29 “Babes in Toyland” and “Home on the Range	17,250 5,000
Paramount	2,800	35c-55c	“Society Doctor” (MGM) and “White Lies” (Col.) (4 days)	2,000	“The President Vanishes” (Para.) (3 days) “The White Cockatoo” (W. B.) and “Sorrell and Son” (U.A.) (4 days) (25c-35c)	7,100 2,100	High 2-16-35 “The Secret Bride” Low 2-24 “Six of a Kind” and “Good Dames”	13,200 5,250
Philadelphia								
Aldine	1,200	35c-55c	“The Wedding Night” (U.A.) (6 days)	9,500	“Folies Bergere” (U.A.) (6 days-2nd week)	6,500	High 5-5 “House of Rothschild” Low 6-9 “Sorrell and Son”	23,000 4,000
Arcadia	600	25c-50c	“Society Doctor” (MGM) (5 days)	1,800	“Rumba” (Para.) (6 days)	2,200	High 1-6 “Duck Soup” Low 1-27 “Women in His Life”	6,500 400
Boyd	2,400	35c-55c	“Roberta” (Radio) (6 days-2nd week)	19,000	“Roberta” (Radio) (6 days-1st week)	24,000	High 1-6 “Little Women” Low 2-23-35 “The Night Is Young” (5 days)	30,000 6,500
Earle	2,000	25c-55c	“Times Square Lady” (MGM) (6 days) (40c-50c)	14,300	“Night Life of the Gods” (Univ.) (6 days)	13,500	High 4-7 “Harold Teen” Low 7-21 “Cockeyed Cavaliers”	40,000 11,000
Fox	3,000	40c-65c	“Life Begins at 40” (Fox) (6 days)	24,000	“The Little Colonel” (Fox) (6 days-3rd week)	18,500	High 12-29 “Bright Eyes” Low 7-28 “She Was a Lady”	28,500 7,000
Karlton	1,000	25c-40c	“The Scarlet Pimpernel” (U.A.) (6 days)	3,000	“Shadow of Doubt” (MGM) (6 days)	2,800	High 11-3 “One Night of Love” Low 11-24 “Wednesday's Child”	8,500 2,200
Keith's	2,000	30c-50c	“Vanessa: Her Love Story” (MGM) (6 days)	2,900	“After Office Hours” (MGM) (6 days)	3,600	High 3-3 “Carolina” Low 1-5-35 “Sweet Adeline”	8,000 1,500
Stanley	3,700	35c-55c	“Gold Diggers of 1935” (F.N.) (6 days) (40c-55c)	11,500	“Ruggles of Red Gap” (Para.) (6 days)	12,000	High 1-5-35 “Broadway Bill” Low 12-29 “Behold My Wife”	22,000 7,500
Stanton	1,700	30c-50c	“Captain Hurricane” (Radio) (3 days)	1,800	“All the King's Horses” (Para.) (6 days)	4,500	High 3-31 “The Lost Patrol” Low 1-5-35 “Man Who Reclaimed His Head”	9,000 2,000
Portland, Ore.								
Broadway	1,912	25c-40c	“The Winning Ticket” (MGM)	6,900	“Gold Diggers of 1935” (F. N.) (2nd week)	5,000	High 4-7 “Wonder Bar” Low 7-14 “The Circus Clown” and “I Give My Love”	13,000 3,900
Mayfair	1,700	25c-40c	“Rumba” (Para.) and “Mystery Woman” (Fox)	2,400	“The President Vanishes” (Para.)	2,500	High 3-2-35 “The Little Colonel” Low 1-19-35 “Behold My Wife” and “Defense Rests”	4,000 1,600
Oriental	2,040	25c-40c	“Romance in Manhattan” (Radio)) and “Bordertown” (W. B.) (15c-25c)	1,700	“Enchanted April” (Radio)	1,800	High 5-26 “Merry Wives of Reno” Low 10-6 “The Human Side” and “Hat, Coat and Glove”	4,800 1,500
Orpheum	1,700	25c-40c	“Roberta” (Radio) (2nd week)	5,000	“Roberta” (Radio) (1st week)	8,000	High 12-1 “Kentucky Kernels” Low 11-10 “Wednesday's Child”	8,000 3,500
Paramount	3,008	25c-40c	“All the King's Horses” (Para.)	9,400	“Life Begins at 40” (Fox)	10,000	High 3-24 “David Harum” and “Once to Every Woman Low 6-30 “Now I'll Tell” and “Springtime for Henry”	12,000 4,000
United Artists	945	25c-40c	“Folies Bergere” (U. A.)	5,300	“The Wedding Night” (U. A.)	4,000	High 4-28 “House of Rothschild” Low 8-4 “Paris Interlude”	9,800 3,700
Seattle								
Blue Mouse	950	25c-55c	“The Wedding Night” (U. A.)	4,300	“The Scarlet Pimpernel” (U. A.)	3,100	High 2-17 “Roman Scandals” Low 7-7 “Tomorrow's Children”	7,500 2,550
Fifth Avenue	2,500	25c-55c	“The Little Colonel” (Fox) (9 days)	8,600	“After Office Hours” (MGM)	6,300	High 4-14 “Riptide” Low 3-24 “Fashions of 1934”	12,750 3,500
Liberty	1,800	15c-50c	“Among the Missing” (Col.) and “When a Man's a Man” (Fox) (10c-25c)	3,750	“Broadway Bill” (Col.) (6th week)	4,100	High 2-16-35 “Broadway Bill” (2d week) Low 10-6 “Jane Eyre” and “King Kelly of U. S. A.”	7,100 3,100
Music Box	950	25c-55c	“Roberta” (Radio) (2nd week)	5,200	“Roberta” (Radio) (25c-50c) (1st week)	6,100	High 4-14 “Spitfire” Low 1-26-35 “Man Who Reclaimed His Head”	6,500 2,850
Orpheum	2,450	25c-50c	“Night Life of the Gods” (Univ.)	5,400	“While the Patient Slept” (F.N.)	5,300	High 12-1 “Kentucky Kernels” Low 4-21 “Two Alone” and “I Believed in You”	8,400 3,750
Paramount	3,050	25c-35c	“Shadow of Doubt” (MGM)	8,700	“One More Spring” (Fox) “The Winning Ticket” (MGM)	5,400	High 3-23-35 “Shadow of Doubt” Low 12-8 “Peck's Bad Boy” and “Menace”	8,700 3,300

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

NOT TO BE PENALIZED

To be expected following our recent bargain-manager editorial, there has been discussion, and among the queries propounded is: "what particular virtues go into the makeup of the successful theatreman?" There are many points to be considered in determining a manager's capabilities but in the final analysis, it needs no genius to discover whether or not a man is capable of holding down the job he is hired to do.

If he is rated sufficiently able then by all means the manager is entitled to considerations such as a reasonable working day, regular day off, salary sufficient to maintain himself and family in comfort.

However, if he is not doing the very best kind of a job, the lack of ability or effort should not penalize the manager at least so far as the number of hours he works. Yes, good men should be compensated proportionately. The worker who returns the most in ability and effort should receive the most. But these differences should not be carried further as concerns the time put in on the job.

Too many exhibitors work on the theory that the lack of savvy obligates the less fortunate theatreman to make up his deficiencies by a longer stretch at the machine. It does not follow that a manager who accomplishes less in 10 hours than his abler brother will do as much by laboring 12 hours or more. Showmanship is not to be measured by the length of a working day.

▽ ▽ ▽

AUDIENCES SHOULD APPLAUD

The sweetest music in the world to an artist's ears, brought forth by the rapid and energetic impact of palm upon palm, has long been denied the screen. No matter how excellent the entertainment or skilled the portrayal of any characterization, motion picture audiences are not inclined to express their approval of what the screen offers in the manner usual in the legitimate theatre.

Thus Sid Dannenberg's trailer suggestion on "Roberta" in which patrons are invited to "express themselves as they do when viewing a stage play" is ingenious and constructive, for not only does it enhance the entertainment value of this particular production but in general is excellent propaganda to restore to the cinema the glamor with which the theatre has long been identified.

The primary purpose of the screen is to entertain. Pictures score best when audiences are relaxed, at ease. It follows then that emotional release will induce this desired relaxation and thus patrons invited to let themselves go by beating their palms should make the problem of satisfactory entertainment easier to solve.

Sid thinks he has struck an advance idea that will help in letting down the bars. We agree.

▽ ▽ ▽

TOO IMPORTANT TO IGNORE

Managers who can speak on their feet, from the stage, before club meetings and on the radio are securing for their theatres a lot of valuable publicity and good will. The opportunity of spreading the good word is a distinct advantage, not to be sneezed at, and among those who do not "sneeze" we list such Round Tablers as Ken Grimes, John McManus, Gene Curtis, Harry Botwick, John Trewhela, among others, who rarely pass up a chance to "say a few words" regarding the motion picture, their theatres or attractions.

While everyone of course is not endowed with a ready command of words or facility of expression, the ability to address an audience when called upon is too important to ignore. The business of the theatre is such that the manager cannot afford to shrink from such openings, for in so doing he displays a timidity that reacts against his best interests.

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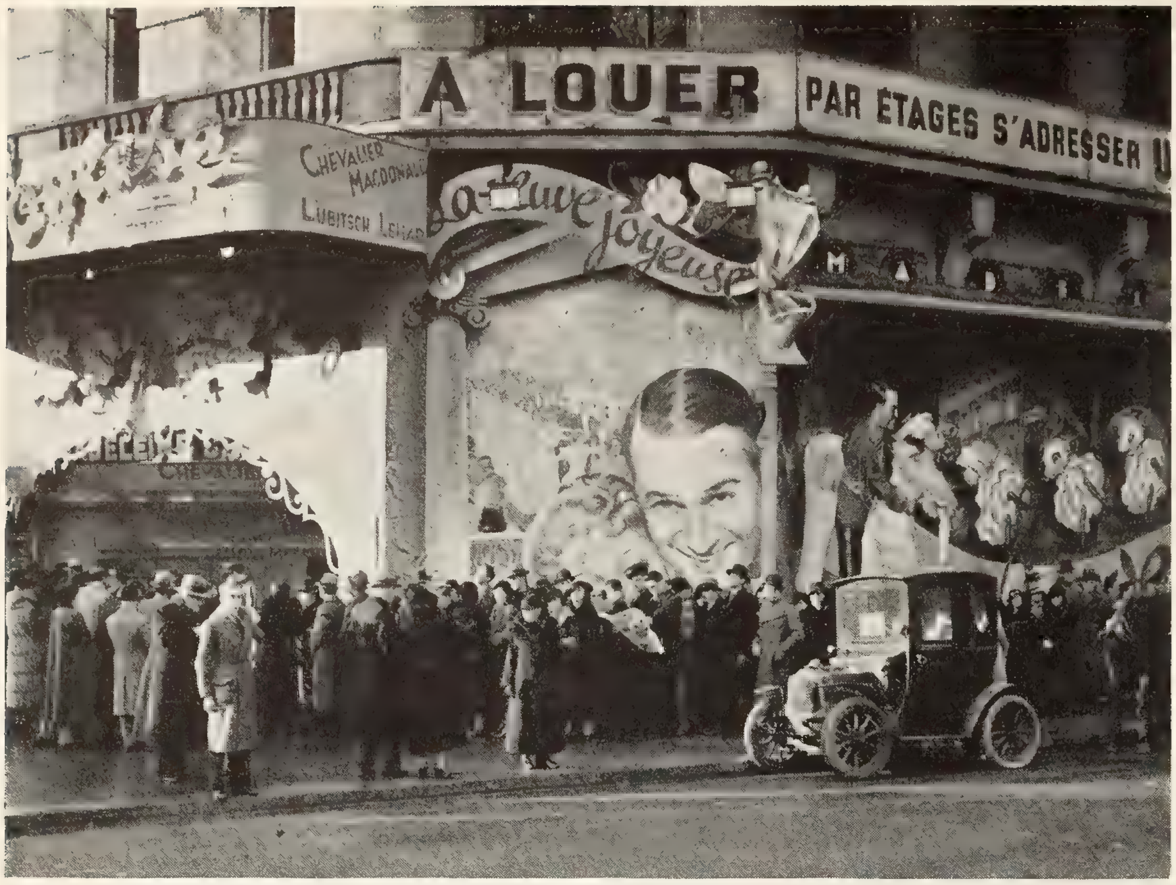
AN INDUSTRY "SHOW"

In view of the spontaneous approval from every quarter that greets the announcement of the coming of the "Show of Showmanship," we wonder slightly why industry leaders have not given consideration before to a national exposition. Other industries set great store by the prestige and good will obtained by such events and go to great effort in setting their wares before the public.

The film business would do itself a great service by presenting its own story directly in this fashion. There is too much bad publicity turned loose from uncontrolled sources, much of which is accepted as gospel by the man on the street—our best customer.

Undoubtedly there is room for an annual motion picture exposition and it may be that the first "Show of Showmanship" will give the necessary impetus to such a movement.

A-Mike Vogel



"LA VEUVE JOYEUSE" IN PARIS. Front of the Madeleine Cinema on "The Merry Widow," showing giant panels of the stars and reproduction in color of the dance sequence. Note taxi in foreground, one of the fleet of old-timers used as street bally. Manager Gillen is credited with the campaign.

Audience Hears Hunter Talk With Johnsons

Taking full advantage of the fact that Chanute, Kansas, was the former residence of the Martin Johnsons, G. I. Hunter, Peoples Theatre, arranged for a personal appearance via telephone for his opening of "Baboona." Hunter had long distance telephone connected to his sound system and audience listened in on conversation with the Johnsons, who were in Rochester, N. Y., at the time. Stunt drew plenty of newspaper breaks.

Another break for Hunter was personal appearance of the local resident who was pilot for the Johnsons in Africa during filming of picture. In addition the flyer put on some stunt stuff during which he dropped heralds and free tickets.

Make 1935 Your Award Year

FREDDY JABLONS WINS SILVER CITATION

It has been decided to bestow Quigley Award recognition upon theatre publicity men cooperating with managers winning Silver or Bronze plaques, and to Freddy Jablons, therefore, goes the first Silver Citation Certificate on Manager Harry Crull's January campaign at Loew's Valencia.

Where managers win a Bronze, the publicity man—if any—will be given a Bronze Citation, only, however, if his name is included in the credits, and, further, if he is attached only to the one theatre. This goes for divisional publicity men as well as those attached to only one theatre.

Henderson Stages Clue Hunt For "President Vanishes"

A Clue Hunt was engineered by Leo Henderson, Idaho, Twin Falls, Idaho, for his "President Vanishes" date with cards made up from discarded wallpaper books and distributed to merchants. Leo scattered sentences on the card, underlining one letter in each sentence; underscored letters when properly assembled would spell Craig Stanley, star's name. The sentences he used were: ***S***omething for Spring; ***T***he latest styles; ***A***sk for easy money; ***N***ew styles and fabrics; ***L***ook at these values; ***E***verything for the home; ***Y***our new spring suit is here; ***C***ompare our prices with others; ***R***eal values are our rule; ***A***lways the latest styles; ***I***f it isn't right bring it back; and ***G***ifts for all occasions. Twenty passes were awarded.

Another stunt Leo used was to place cards in various restaurants where pin games were installed reading: "Notice, the president has vanished and authorities believe he is being held prisoner at 6000 Riverside Boulevard. Any person playing this game and equaling the number in above address will receive guest ticket to see, etc., etc." The address being that of the theatre.

Make 1935 Your Award Year

Keene's "Folies" Parade

Lionel Keene, Loew district manager, State Theatre, Houston, Texas, on "Folies Bergere" arranged a parade of Chevvies to tour town with group of girls and theatre ushers all wearing miniature straw hats and carrying huge reproduction of hat Chevalier wears in picture.

For street bally, mechanical man dressed to look like Maurice with black trousers, mess jacket and hat was placed in five and ten window. Later man paraded streets dropping cards with theatre billing.

Smith Spreads Nine Bucks Very Widely

What $9 in cash can do to put over a Quigley First Mention campaign is capably illustrated by Manager Cress Smith, Jr., Palace, Pittsburgh, Pa., on the last local run of "Flirtation Walk" at this 350-seat double-feature downtown house, a rubber stamp being about the most expensive item.

With this, Cress stamped outgoing mail, checked pages, restaurant napkins, beer coasters in cafes and reverse side of meal checks at all food and drink spots in his area. Such as, for instance, a nearby cafe with small orchestra and singing waiters who in exchange for passes, plugged the song hits. Smith also printed up personal endorsements distributed by restaurant cashiers, hotels and posted on bulletin boards. He also used the "summons" throwaway placed under windshield-wipers of parked cars, and all printing was promoted.

Sign work, and there was plenty, was also promoted in exchange for space in theatre cellar to artist who lacked quarters. Simple animations worked with ordinary oscillating fans and other effective displays drew attention, as did a three-sheet poster in lobby with plug message to Dick Powell and request for photo, signed by Smith. Patrons were requested to write down their names and addresses to receive the photos. Cutouts of Powell and Keeler promoted from another house bordered the bally.

Windows were not neglected, and outstanding was full animated display in important downtown spot with dancing figures (see photo) moving on belt. This was salvaged from a previous showing. Street ballys and stunts using ushers also clicked, one of the latter being an ordinary closed trunk with "do not open" copy outside and picture plug inside.

Personal letters to all fraternities at local colleges were forwarded and helpful also was a chain letter to the effect that only good luck would come from sending letter to friend and seeing the picture.

Make 1935 Your Award Year

Ketchum Offers Refund

Ralph Ketchum at the Ritz Theatre in Tifton, Ga., recently sent a signed government postcard to his mailing list with copy: "If I were city manager I'd declare Thursday a holiday to celebrate our Show of Shows. But since I am not city manager I can only guarantee a refund to anyone who does not agree that this show is grand entertainment."

Make 1935 Your Award Year

PALACE
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Smith's "Flirtation" Window Dancing Figures

Dannenberg Invites Patrons to Applaud

Noting that preview audiences broke out spontaneously during certain sequences of "Roberta," Sid Dannenberg, Warner Theatres Cleveland ad head, conceived the idea of informing patrons at the Hippodrome they were at liberty to express themselves during the run of the picture as they would were they at a regular stage play.

Sid put this in the form of a trailer, copy along these lines: "Experience has taught us that 'Roberta,' the picture you are about to see, is so entertaining that it prompts audiences to want to express themselves such as they do when viewing a play . . . therefore when you feel the urge to applaud the dancing of Fred Astaire and Ginger Rogers, the singing of Irene Dunne . . . just go right ahead and applaud. . . ."

The idea went over very well indeed with patrons and also landed in the Cleveland papers, drama editors devoting lots of space to a discussion of the trailer's merits.

Make 1935 Your Award Year

Stores Cooperate with Suess on "Here's My Heart"

Five-and-ten chain cooperated with Louis Suess, Loew's Fairmont Theatre, Bronx, N. Y., by featuring a Bing Crosby sundae on "Here's My Heart." Drug stores also distributed numbered sundae cards, winning numbers being posted in window for "lucky" winners.

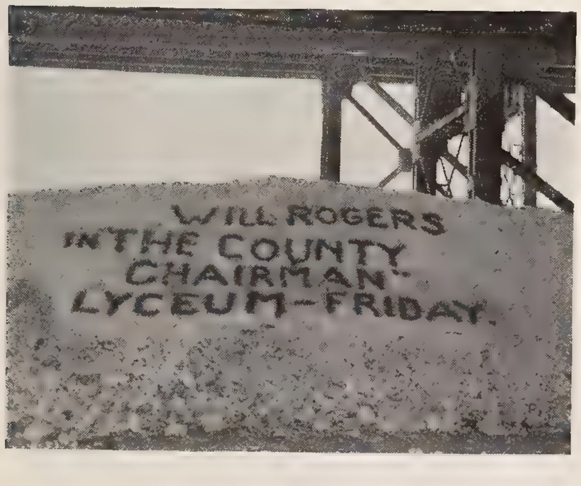
For street bally, Louie used sandwich man with board of large red heart with life-sized cutouts of Crosby and Carlisle were placed in various windows. Music store windows featured song hits and used cutouts of stars.

Make 1935 Your Award Year

Irwin Distributes Novelty "County Chairman" Heralds

George Irwin, Lyceum Theatre, Duluth, Minn., for his "County Chairman" date distributed a novelty folded herald, front page copy reading: "How to save money on gas, water and electricity." Inside copy read "turn off the water gas and electricity and bring the whole family to see, etc., etc."

Daily ran coloring contest on Will Rogers and newsboys wore Rogers' aprons calling attention to story running in paper and date. George took advantage of snow banks to plant picture plugs (see photo) with a mixture of shoe polish and red paint applied with flit gun.



Irwin's "Chairman" Snow Bally

The Big Show—

Starts on the coming Monday, April 1, and continues for four days ending Thursday night, April 4. The place — Motion Picture Club, 1560 Broadway, New York City . . . Time—10 to 10 daily and you are all invited.

Time and again we have been queried on the possibilities of an exposition where Quigley Award entries and other campaigns forwarded by theatremen from all over the world could be examined at length. We have long intended something along these lines and now with the splendid cooperation of Motion Picture Herald and Motion Picture Club the first annual "Show of Showmanship" makes its bow.

The majority of the campaigns in the show have been publicized in these pages and now these excellent exploitations will be viewed not only by brother showmen but also by executives in allied lines, advertising agency heads and others interested in how the theatreman promotes his house and his attractions.

It is our earnest wish that everyone within reaching distance who reads these lines will make it his business to attend. Invitations have been forwarded to Round Tablers and to other showmen. To those who have been inadvertently missed we say: excuse it, and please come anyhow. There is no charge for admission. —A-MIKE

Harrison Gets YMCA To Sponsor Plane Contest

A model airplane contest was put on by Ed Harrison, Capitol Theatre, Pittsfield, Mass., for "Devil Dogs" on which local YMCA sponsored and distributed entry blanks to schools. Blanks mentioned picture and playdates.

Baker put out special cookie and used large cutout plane for window. Display also included platter of Quaker Oats on contest for those guessing nearest to number of cups of oats in dish. Cooperative store ad tied in with ad on Lindsay hairdress.

Make 1935 Your Award Year

Melniker Uses Couple To Bally "Wedding Nite"

Ed Melniker, Loew's Grand, Atlanta, Ga., for his opening of "Wedding Night" used a man and woman dressed in wedding attire to tour streets in bannered car.

Bus company and railroads were plastered with cards and standees and displays were placed in leading jeweler, beauty salon, florist and fashion shop windows.

Make 1935 Your Award Year

Myers Plants "Red Gap" Stills on Bulletin Boards

Taylor Myers, Loew's Broad Theatre, Columbus, Ohio, secured cooperation of Journal building officials to post stills from scenes in "Ruggles of Red Gap" on bulletin boards in front windows. Dormitories of State University campus carried displays.

Teaser ads such as "a gentleman's gentleman who became a ladies' man," etc., etc., were spotted in papers week before and street bally consisted of man dressed in evening clothes and topper riding through town on bannered horse.

School Head Cooperates With Ryan on "World War"

L. Joseph Ryan, Grand Theatre, St. Cloud, Minn., secured the cooperation of superintendent of schools to put on essay contest, to stress pacifist angles in "First World War." Superintendent was so well sold he would not permit award of passes for best essays, but insisted they be written as class assignment. Discussion periods were devoted to subject of war with teachers recommending classes see the picture.

Ryan further approached public library head, who agreed to mimeograph suitable list of war books, including picture credits on front page of booklets distributed at schools and libraries. Lobby of theatre contained stack of rifles, machine guns and other accoutrements of warfare.

Make 1935 Your Award Year

MARCH DEADLINE AND MARCH JUDGES

Midnight of Saturday, April 6—that's deadline for Quigley Award March entries, and campaigns must be delivered by that time. Address: 1790 Broadway, New York.

March judges: Arthur W. Kelly, vice-president in charge of foreign distribution, United Artists; Harry Arthur, Fanchon and Marco, or John J. Friedl, general division manager, Minnesota Amusement Co.; Paul Gulick, publicity director, Universal Film Corp.

Alper Dresses Lobby For "Mighty Barnum"

Murray Alper at the Commodore Theatre, Brooklyn, N. Y., forwards us the accompanying photo of his atmospheric "Mighty Barnum" lobby with wax figure barker pointing to Pip and Flip the well-known twins. Another 24 sheets depicts Jolly Irene, the fat lady.

Make 1935 Your Award Year

Cafe Pays for Patchen's "Office Hours" Stunt

A no cost herald for office distribution on "After Office Hours" at the Stuart Theatre in Lincoln, Nebraska was secured by E. A. Patchen, publicity director, who sold cafe manager idea of paying for printing and distribution of calendar pages with copy in short hand reading "Important—lunch with the boss at the Central Cafe and then go to see Clark Gable in 'After Office Hours.'"

Make 1935 Your Award Year

Phillips Promotes Ad

Ralph Phillips, Paramount, Mitchell, S. D., promoted half page ad from dairy on "Kid Millions," center of which carried telegram purported to have come from Cantor with message that his favorite ice cream would be given to all attending show.

Make 1935 Your Award Year

Scouts Parade to Theatre

Irma Williams of the Trans-lux Theatre in Brooklyn, arranged for a Boy Scout parade to theatre accompanied by American Legion Band (see photo) in connection with the showing of "Pilgrim Days," the first of the "See America First" shorts.

Make 1935 Your Award Year

Merchants Cooperate With Loew on "Flirtation Walk"

Henry Loew, Loew's National Theatre, Bronx, N. Y., secured several window displays on "Flirtation Walk," one of which was in five and ten with large framed picture of Keeler and Powell with crossed sabres atop and cadet standees at bottom. Another window was attractive floral display, center of which carried large standee of Powell in dress uniform.

For his street ballys, Henry had man dressed as cadet with banner on his back, army mule led by cadet toured streets and special float with large cutouts and sound equipment covered neighborhood.

Perry Spencer, Loew New York and Bronx publicity director cooperated.

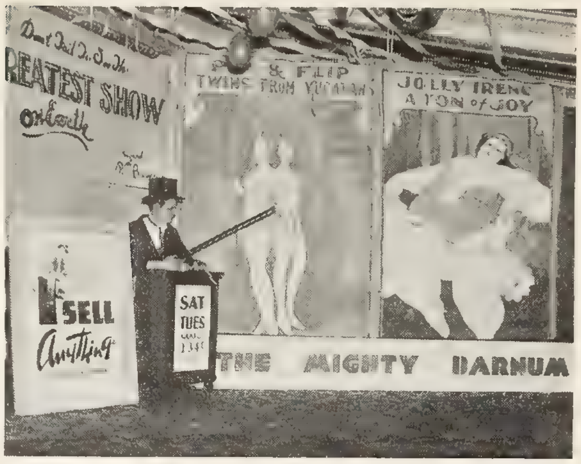
Make 1935 Your Award Year

Mel Morrison Introduces Beautiful Baby Contest

Mel Morrison, Strand Theatre, Dover, N. H., secured the cooperation of nine leading merchants to put over baby contest on a prorated basis, each merchant contributing for prizes, newspaper ads, trailer, heralds, ballots, etc. Only cost to theatre was $20 toward cost of first prize cup.

Winning babies were chosen by votes dispensed by cooperating merchants, one vote for every cent of merchandise purchased, for instance, 50 votes for each 50 cent purchase, etc. Newspapers tied in with daily publicity and ran standing of contestants from time to time. Co-op ads carried information advising where votes could be secured.

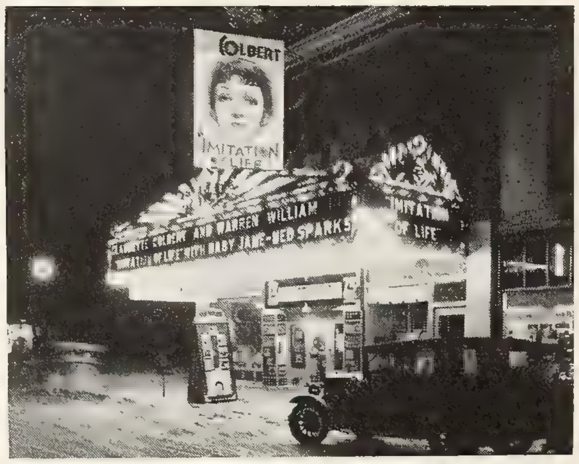
Ballot box was placed in lobby together with photos of contestants, baby merchandise and credit cards. For two weeks ahead, each merchant carried full window displays plugging contest and distributed heralds.



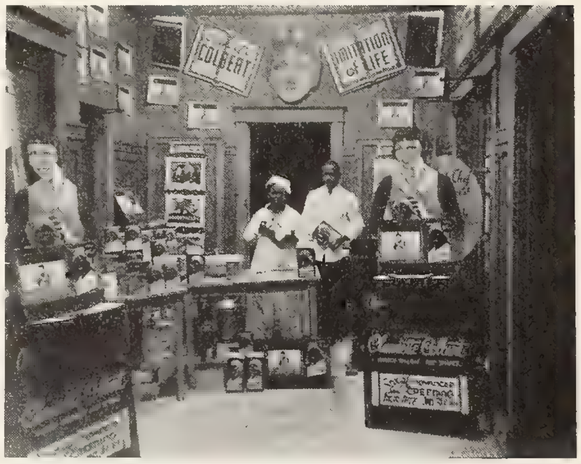
Alper's "Barnum" Lobby Display

CHARLIE CHAPLIN IN "THE COUNT"
AN OSWALD CARTOON & A NATURE STUDY
SPECIAL "PILGRIM DAYS" - - 31 WORLD EVENTS

Irma Williams' Scout Parade



Seff's Cutout Atop Marquee



Souttar's "Imitation" Supper Show

Rosenthal Places "Sequoia" Heralds at Sports Dinner

When the Fish and Game Association of Bridgeport, Conn., very conveniently held its annual dinner while Morris Rosenthal at the Majestic was playing "Sequoia," he contacted officials and had heralds placed under each plate. Announcement was read during dinner and officials invited to opening. During evening several pictures were screened and Morris "graciously" loaned them his "Sequoia" trailer.

Boy Scout organization sent out post-cards with endorsement of scout officials to entire membership. Stills and cards were displayed at public libraries and school heads distributed study guide pamphlets. Capt. Phyfer, animal trainer, toured schools with MGM bally truck making talks at various schools.

Make 1935 Your Award Year

Claudette Atop Marquee

For main display atop marquee (see photo) on "Imitation of Life," Manager E. E. Seff, Granada Theatre, Sioux Falls, S. D., used head of Claudette Colbert taken from the 24-sheet on the picture.

Make 1935 Your Award Year

Cinderella Theme Given New Variation by Di Pesa

Under supervision of Joe Di Pesa at Loew's State, Boston for "Wedding Night," jeweler tied in with co-op ad and window display of wedding ring worn by Anna Sten in picture. Tickets were given to women having same size finger. Another gag was awarding of tickets to first 25 women presenting marriage certificates at boxoffice on opening day.

Newspaper tied in on guessing contest in which cash and tickets were given persons naming all pictures in which Cooper appeared.

Make 1935 Your Award Year

There's Competition, Louie

We're afraid we have to report that Louis Charninsky has a rival in Sid Scott at the Capitol in Windsor, Canada. Sid recently crashed the editorial page of his daily with caricature of himself dressed as a lancer on "Lives of a Bengal Lancer," for which he pulled his own bally in front of house. Better look to your laurels, Louie.

Make 1935 Your Award Year

Souttar Works Hard On "Showman Week"

Steve Souttar, Auditorium Theatre, Marshall, Mo., used various stunts for his "Showman Week." On "Evelyn Prentice," Steve mailed cards to all lawyers recommending the picture, newspapers with red overprint were distributed and newsboys with imprinted "Prentice" sacks stationed at main traffic points cried out the catch copy.

On "Kentucky Kernels" for the street bally Steve stationed sandwich man in front of theatre with card reading "Theatre unfair to gloom with the world's greatest nuts." And another bally was man dressed as Kentucky Colonel carrying lettered hand bag.

For his "Imitation of Life" date, Steve put on what he called an Aunt Jemima Pancake supper show with colored couple dispensing waffles (see photo) in lobby.

Joffee Ties Airport To "Town's Talking"

When the TWA recently inaugurated new schedule of runs out of Kansas City, Barney Joffee, Tower Theatre tied in on "Whole Town's Talking." Broadcast which took form of interviews with passengers aboard ship was conducted by radio movie editor, entire theme of which contained "whole town's talking" buildup on the new transportation.

Accompanying photo shows airline ready for take-off with members of Tower Theatre orchestra supplying music from air. TWA ads and stories all carried theatre and picture mention.

Make 1935 Your Award Year

Shaffer's Staff Puts On "Folies Bergere" Prologue

A highlight of Frank Shaffer's Virginia Theatre, Harrisonburg, Va., campaign on "Folies Bergere" was the use of his house staff for a prologue (see photo) with boys dressed as Chevalier, hats and all, and girl doing piano solo. Tuneful hits from picture were sung and Frank reports the stunt well accepted.

Make 1935 Your Award Year

Newspaper Cooperates With Schreiber on Letter Contest

Newspaper tied in with C. H. Schreiber, RKO Palace, Columbus, on "Scarlet Pimpernel," with letter contest on "What is the best means of capital punishment?" Theatre offered cash prizes for best letter and papers played it up by carrying daily interviews with prominent locals.

Schreiber also arranged with chain grocer for distribution of lucky number heralds, stores carrying streamers in all their windows. Few days before, papers played up engagement with feature stories on stars with art work on Howard.

Make 1935 Your Award Year

Gettier Puts Over "Imitation" Broadcasts

On "Imitation of Life" at the Fox Gillioz, Springfield, Mo., Vogel Gettier secured cooperation of Little Theatre group which broadcast dramatization of picture. Another broadcast was sponsored by head of circulating library who reviewed the book.

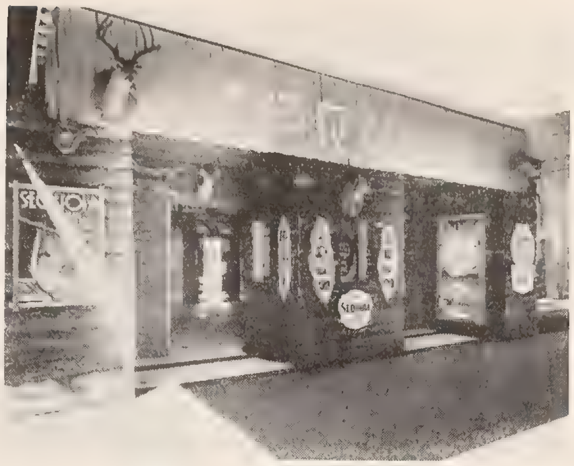
Life size cutouts of Colbert stood at either side of box office, inner lobby carried large cutout head of the star and boxes of pancake flour. Library distributed book covers and book marks.

Make 1935 Your Award Year

Newspaper Ties In With "Sweet Music" Song Contest

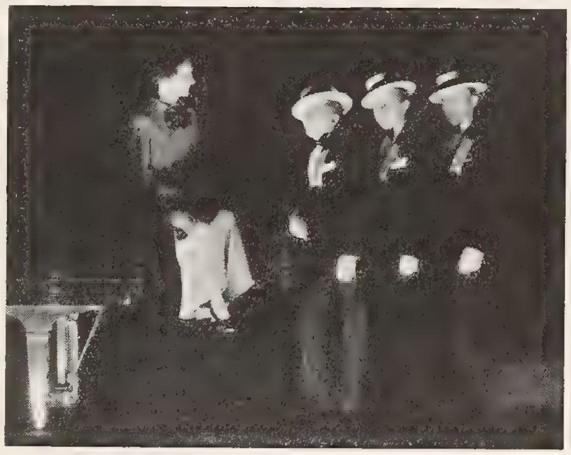
Manager Rodney Collier and George Browning, publicist at the Stanley, Baltimore, for their "Sweet Music" date put over a song contest with local daily in which entrants were asked to identify various theme songs and radio's popular slogans used by well-known stars on air.

Florist featured window display of "red roses for Rudy Vallee" and skating rink distributed "Sweet Music" cards to be deposited in box for drawing of grand door prize, theatre donating passes.

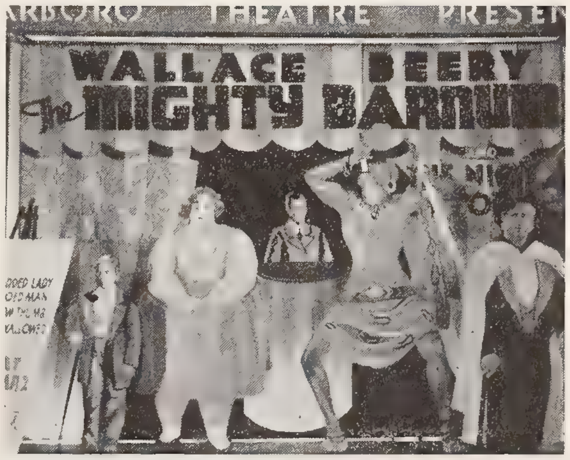


Taylor's "Sequoia" Rustic Front

Joffee's Band at TWA Airport



Shaffer's "Folies Bergere" Stuff



Friedman's "Barnum" Freak Cutouts

On "Devil Dogs" squadron of eight bannered planes flew over city. Display of marine blue men's shirts and ties for spring wear was featured by local haberdasher. Tickets were awarded for best "Aviation" waltz dancers at Knights of Columbus dance, and cadet corps paraded from headquarters to theatre duly bannered.

Taylor Mails Chain Letters on "Sequoia"

As part of his "Sequoia" campaign while at the State in Houston, Texas, Bill Taylor mailed chain letter to selected list of women reading "some extremely good fortune will come to you if you send a copy of this letter to each of your three best friends within twenty-four hours. The same good fortune will be theirs if they do likewise and 'Sequoia' will give you your greatest experience in a motion picture theatre."

Tieup with dairy brought distribution of heralds with theatre copy, one large letter from title with instructions to save heralds until a set spelling out "Sequoia" had been obtained for guest ticket.

New rustic front was constructed (see photo) entirely of pine logs and decorated with heads and skins of deer and lion. Imprinted silk badges were worn by all railroad station porters, waitresses and cashiers.

Make 1935 Your Award Year

Church Official Praises "Aran" for Pete Egan

Pete Egan secured unusual editorial mention on "Man of Aran" at the Palace, Calgary, Canada, as a result of sermon preached by Archdeacon C. Swanson of St. Stephens Church, who had been invited to showing.

Special colored heralds were inserted and distributed with leading papers through tieup with News Company. Daily radio program consisted of Irish songs with theatre and picture mentioned, and PTA was circularized before opening.

Make 1935 Your Award Year

Friedman's "Barnum" Display

Ben Friedman, Marboro Theatre, Brooklyn, N. Y., forwards "Mighty Barnum" display made by Artist Jack Meyer (see photo), all forms being individual cutouts and were placed on platform. For street bally midget sandwich man covered school neighborhoods distributing heralds.

Make 1935 Your Award Year

Thomason Ties "Lancers" Into Boy Scout Parade

Publicity director J. S. Thomason, Ritz Theatre, McPherson, Kansas, for his "Bengal Lancers" date arranged with Boy Scouts staging their 25th anniversary parade to wear "Lancer" hats and banners.

Tommy arranged for cutouts to be placed at practice baskets and signs at score boards of various athletic associations. Lancer flags were planted on curbstones in downtown districts and at theatre.

Make 1935 Your Award Year

Davis Runs Personal Ads on "Imitation"

On "Imitation of Life" Walter Davis, Orpheum, Ft. William, Canada, ran a series of personal ads such as "Come home son, we want you to go to the Orpheum with us to see." Another began, "Where were you the night of," etc., etc.

Hot cakes were served in tieup with confectioner, trailer copy inviting patrons on leaving theatre to partake of the refreshments. For street bally, Walter promoted 700-pound piece of ice. Stills and cutouts of Aunt Jemima were pasted on ice and covered with cellophane, giving appearance that stills were inside ice.

MORE "HINDS" OPINIONS

AD HEAD AGREES WITH HINDS' VIEW

DEAR MIKE:

I fully agree with Mr. Hinds in his claim that it is the picture that determines a successful engagement rather than the community in which it is shown.

This is something I have always contended and while, as Mr. Hinds says, occasionally there are some pictures that cater to big city audiences, the successful pictures are successful everywhere. As he says, "Anne of Green Gables," which, according to the rating of all the experts, is a small town picture, has a definnite drawing power in the big cities. It ran three weeks at the old Roxy Theatre and did a landslide business, as records prove. The same thing happened in the case of "David Copperfield," "Little Women," the Shirley Temple and Will Rogers pictures, "A Girl of the Limberlost" and others of homespun calibre.

Then, on the other hand, so-called sophisticated pictures like "The Thin Man" have, according to box-office checkups, proved very successful throughout the country at large as well as the key cities.

I think Mr. Hinds' point is well taken and the problem is more a question of advertising and selling pictures to specific audiences than it is producing a special brand of product for every type of community. Mr. Hinds is right—there are no small towns.—ED FINNEY, ADV. DIR., MONOGRAM PICTURES CORP.

WILL PRESTIGE PICTURE OFFSET CASH LOSS?

DEAR MIKE:

Have read with interest the article of Mr. Hinds, of Whitewater, Wis., reference success or failure of pictures in villages or cities.

My experience runs only from towns of a little less than 1,000 to one of 4,000, but checking the matter over in my memory am inclined to believe that Mr. Hinds' last paragraph tells the whole story. That is, so far as my own experience.

In every "wide spot" in the road are folks who appreciate higher class pictures; those with educational as well as entertainment value. They are in the city in greater numbers. In every community are the folks who pay their money with the desire merely for entertainment that will pass the time. Naturally they far outnumber the other class, and this applies in large and small spots.

So it comes down to this: are there enough of the "class picture" element to make a certain picture pay its way, plus a profit? In the large town there will doubtless be that necessary number. In the small spot it is very unlikely. In that case the exhibitor must decide whether the prestige of the class picture will off-set the cash loss and allow him to make a greater profit on following pictures.

The "entertainment" picture will naturally make a better net for both the large and the small town show. For the big town "class" rank in per cent to population about the same as the little town "class."

Our own experience has been that an occasional picture on which we expected and did sustain a loss paid out on later show. One in three or four months has been plenty for us.

What we all search for is that rare piece of merchandise, a picture that pleases all classes, combining romance, action and a real "story." I said "rare." They are not as rare as in the past. During the last six months we have had several that brought in and pleased the extreme of both classes. Those kind of pictures are becoming more common we believe, for on our booking sheet are several more on which we are prepared to gamble our last hat.

Then there are some that will draw only the action or romance lovers. Good pictures of their kind. And then about two or three features that will bring in less money than we pay out for them—and they will be good pictures, too.

Parker is a town of 1,225, located in a farming community.—P. G. ESTEE, S. T. THEATRE.

IS UNSUCCESSFUL WITH "DIALOGUED" PICTURES

DEAR MR. VOGEL:

Mr. Hinds is picking all the outstanding pictures for his example. I can go along with him on all of his list but "Barretts." This picture was liked only by the socalled intelligentsia, of whom there are few in the rural towns.

I cite another arty picture, "Barkley Square," the English pronunciation, "Cavalcade," both of which were acclaimed as "tops" by the critics. But our audiences had another name for both of them.

We have no success with pictures that are dialogued to death, but dialogue, with some modicum of action, we can get by with.

Mr. Hinds is forgetting the in-between pictures, that flop like no ones business.—A. E. HANCOCK, COLUMBIA THEATRE, COLUMBIA CITY, IND.

Make 1935 Your Award Year

Cardo's Lobby Display

Accompanying photo shows attractive lobby display by Spyros G. Cardos, Loew's State, Los Angeles, Cal., on "One More Spring." Large shadow box was used with transparent mirror, behind which was garden set with cutouts of Gaynor and Baxter. Flasher lights enhanced appearance.

JANET WARNER
GAYNOR BAXTER
ONE MORE SPRING

Cardos' "Spring" Lobby Display

Looking Back With Bill Levee

Taking himself a jaunt down Memory Lane, Round Tabler Bill Levee, of the New Strand, White Plains, N. Y., sets down a few wistful jottings that come to mind in the course of his varied and exciting career in showbusiness. Bill is going to do us a "Looking Back" every now and then. This is his first. . . .

▽

"I remember, I remember." . . . "Backward, turn backward, Oh! Time in thy flight." . . . Let's travel down memory lane. Remember the Unique Theatre on Fourteenth Street in little old New York? It is 1905. The barker outside the Unique (the same type of barker you see today in front of the Broadway cinema palace) is shouting to the curious throngs, "Step right inside folks, here we have the foist talkin' pitchers, only a dime folks, one-tenth of a dollar. Be the foist ones to see talkin' movin' pitchers." Three decades have rolled merrily on since that memorable event. What changes time has wrought!

▽

Here on Fourteenth Street motion picture history was being made. Recall the Edison Talking Machine? It was via this apparatus that the "foist talkin' pitcher" made its debut on Fourteenth Street. That good old street, the Times Square of another era. The street which lays claim to being the street mentioned as "the corner on the square" in that famous poem, "The Face on the Barroom Floor".

Old timers who read this column will remember how the Edison talking machine was placed behind the screen and how hard they tried to keep the cylinder record in synchronization with the film. How miserably their efforts failed, those of us who remain to tell the tale can testify. But it was the beginning of that marvel of today. The Talking Screen.

Fourteenth Street in 1905 boasted of six theatres. Of these six only two remain. On the present site of the Gas and Electric company's steel structure stood the most famous of all New York theatres, The Academy of Music.

A meeting place for the elite of another generation. Many famous stars tread the boards of the old Academy, and among these were George Arliss, Robert Edeson, Montgomery and Stone, Richard Bennett, Amelia Bingham, Priscilla Knowles, Louise Gunning.

The 14th Street theatre, now known as the Civic Repertory, housed stage productions, while the City theatre and the Unique theatres were picture and vaudeville houses. The Dewey theatre, also on the old street, sometimes ran Jewish shows.

▽

It was here on this street at the City theatre that William Fox presented his first big film production, Theda Bara in "The Vampire." It was on this street and in the old Academy of Music, that the writer of this memory lane column was initiated into the mysteries of show-business. It was his first love in the theatre world.

More later folks. . . .

THE FALLACY OF THE "ART" THEATRE

"Ain't No Sech Thing," Showman Opines; Details the Difficulties in Path of Successful Operation

by HERMAN G. WEINBERG
Managing Director, Little Theatre, Baltimore

There is no such thing as the "art" theatre, though the word is bandied about a good deal still. That term died with the passing of the silent film. The sudden advent of the talking pictures spelled once and for all the doom of that plucky little group of intimate theatres that comprised "the little cinema movement" in America between the sadly lamented years of 1927 and 1931-2. Then, anything that came from Europe bearing the label "Made in France," "Made in Russia" or "Made in Germany" was treasure to be gobbled up by the cinema elect, the socalled high-brows, the intelligentsia (horrid word!).

A lot of celluloid junk was palmed off in those days under the hallowed aegis of *art*. It was comparatively easy to make a small fortune running these films, usually obtained at cheap rental, and sometimes running two, three, four and five weeks with almost no effort. Advertising space was cut to an absolute minimum. A personally subscribed mailing list took care of the minority clientele anyway And the critics, fed up with the sameness of the Hollywood *opera* were most kind. The result was a boom time in miniature for those half dozen or so entrepreneurs (easily recognizable but most of them since fallen into a kind of disrepute) who fostered this enterprise.

Sound Brought Changes

With the advent of the talking pictures, those who still had enough zeal in "the little cinema movement" found that they had to compete, in a certain measure, with the best that Hollywood could do in the talkies, and that best was very good. Hollywood, which had never caught up to Germany in point of photography and lighting, in the silent era, and to Russia in dramatic vitality, passed them at the starting post in sound reproduction and is still so far ahead of the rest of the world in sound recording that it seems as if Europe will never have a chance to catch up.

Now that the little cinema houses had to compete with Metro and Paramount, and the rest of them, the situation changed perceptibly. Pictures had to be *sold*. No longer was a foreign label enough. The foreign language barrier was a high enough hurdle to put a crimp in the works right from the start. Certain foreign language films, on grounds of sheer merit, hurdled the language barrier, and became famous for long runs. The majority played their week or so first run and a spot or two elsewhere and were relegated to cinema limbo.

Today, for a foreign language film to be any kind of a commercial success in America it has to be so good as to really challenge the supremacy of Hollywood. As these are few and far between, Hollywood need have (and probably does not have) any fears on that score.

HERMAN WEINBERG is by all means ably equipped to speak on the vagaries of the art(?) theatre. His years are many in the conduct of such operations, including the popular Little Theatre, in Baltimore, where he now holds forth. On this page, Herman endeavors to correct what he feels are misconceptions regarding the scope of the "art" picture, among which is an impression of your chairman that there may be untapped sources of revenue in various parts for this class of entertainment. —A-MIKE

With the increased overhead (royalty on sound equipment; consistent newspaper advertising, they must advertise regularly now or they don't stand a chance; increased film rentals which have jumped up astonishingly from the silent days—as much as 1,000 per cent!) the owner of a little cinema house must literally grab the bull by the horns and on his own scale do exactly what his big brothers of the 2,000-3,000-seat cinema palaces are doing, and *sell* his pictures. . . .

Nor does it end there. He must sell his *policy* of foreign films (not even necessarily French, German—a few exhibitors are playing successfully with fire here—and Russian) but even British made films. And he must, above all sell his *house*. Here's where most of them go off on a tangent from which they never return except to fold up and silently steal away, as was evidenced recently by a certain exhibitor who lasted exactly two and a half weeks under a policy of foreign films in a city that has supported another smaller house for six years and is still supporting it!

For the same reason that he could not make a go of it, I do not see how the contemplated move on the part of another New York exhibitor to arrange for sporadic showings (perhaps one night a week) of foreign films in his house (which shows third and fourth run Hollywood film with three or four changes a week) can be successful. The financial returns won't be worth the bother—and bother it is, my friends, bother it is! To audiences to whom a thrice weekly change of neighborhood movie stuff has appealed, the sudden devotion of one day a week to a foreign film will be neither here nor there. It seems to me that the best that could be hoped for, and that would indeed be fortunate, would be that the gross for that day on a foreign film would not average less than if the said exhibitor had his regular program on. To make for any kind of greater returns, he would have to start taking space in the newspapers, always an expensive procedure, send out letters to special lists, arrange tieups with organizations,, clubs, societies, museums, schools, intellectuals, etc. The people to whom foreign films appeal, usually don't go to movies as a rule—at least not to the general run of the Hollywood variety. They don't want to mix with movie morons.

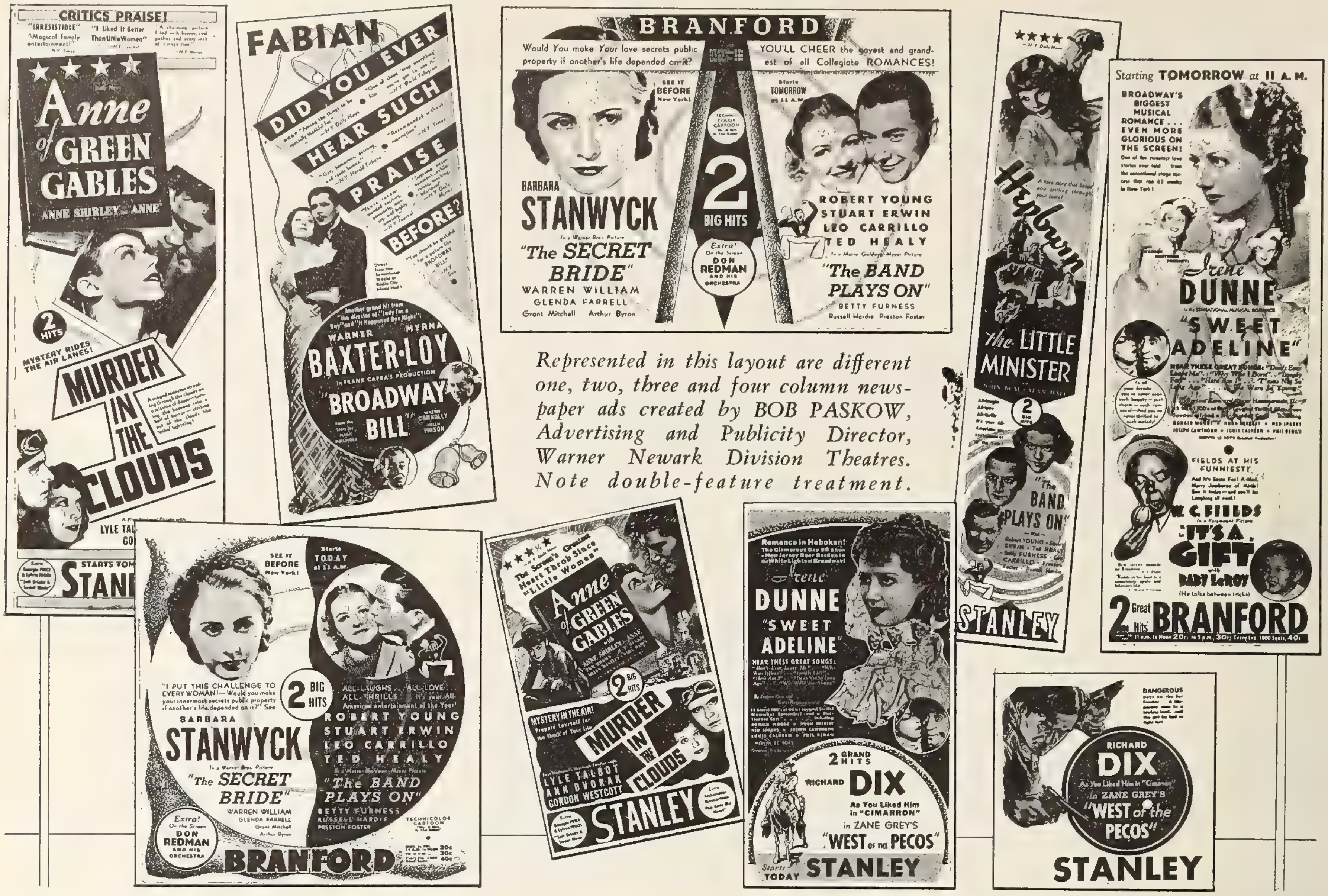
Must Cater to Audiences

They want their house, with a quiet, distinctive atmosphere. They want coffee and cigarettes. They want to be able to sit around in a soft, luxurious lounge and smoke and read and chat. They want a wide variety of foreign films, but they must be first rate. They want you to keep them informed of your change of programs. (Newspaper advertising in the foreign film field is taken on the long chance of getting the mob—your real clientele wants a special announcement from you in the mail, personally addressed to them.) You can show them five ace foreign films in a row, but bring one on that is something short of the masterpiece they expect from you and you'll get the sweetest boycott for that week of your life! The pampered darlings!

But it's either that—or the straight neighborhood policy. The two can't mix. You have to train them, educate them, mould their opinions, introduce new stars so that they may recognize them in future pictures and look forward to seeing them. You've got to do yourself everything that Metro and Paramount spend millions a year doing for the other exhibitors who are on the well beaten path of the Hollywood movie. . . .

But you can't do all this successfully if you are going to limit your showings of foreign films to one night a week. Even a

[*Continued on following page*]


CRITICS PRAISE!
Anne of GREEN GABLES
ANNE SHIRLEY as ANNE
2 HITS
MYSTERY RIDES THE AIR LANES!
MURDER IN THE CLOUDS
STARTS TOMORROW
FABIAN
DID YOU EVER HEAR SUCH PRAISE BEFORE?
WARNER BAXTER · MYRNA LOY
"BROADWAY BILL"
BRANFORD
Would You make Your love secrets public property if another's life depended on it?
YOU'LL CHEER the gayest and grandest of all Collegiate ROMANCES!
BARBARA STANWYCK
"The SECRET BRIDE"
WARREN WILLIAM
GLENDA FARRELL
2 BIG HITS
ROBERT YOUNG
STUART ERWIN
LEO CARRILLO
TED HEALY
"The BAND PLAYS ON"
BETTY FURNESS
Extra! DON REDMAN AND HIS ORCHESTRA
Hepburn
The LITTLE MINISTER
2 BIG HITS
"The BAND PLAYS ON"
STANLEY
Starting TOMORROW at 11 A. M.
Irene DUNNE
"SWEET ADELINE"
W. C. FIELDS
"IT'S A GIFT"
with BABY LeROY
2 Great Hits BRANFORD
SEE IT BEFORE New York!
Starts TODAY at 11 A.M.
"I PUT THIS CHALLENGE TO EVERY WOMAN!"
BARBARA STANWYCK
"The SECRET BRIDE"
2 BIG HITS
ROBERT YOUNG
STUART ERWIN
LEO CARRILLO
TED HEALY
"The BAND PLAYS ON"
BRANFORD
Anne of GREEN GABLES
2 BIG HITS
MYSTERY IN THE AIR!
MURDER IN THE CLOUDS
LYLE TALBOT
ANN DVORAK
GORDON WESTCOTT
STANLEY
Romance in Hoboken!
Irene DUNNE
"SWEET ADELINE"
2 GRAND HITS
RICHARD DIX
As You Liked Him in "CIMARRON"
in ZANE GREY'S "WEST OF THE PECOS"
Starts TODAY STANLEY
DANGEROUS
RICHARD DIX
As You Liked Him in "Cimarron"
in ZANE GREY'S "WEST of the PECOS"
STANLEY

Represented in this layout are different one, two, three and four column newspaper ads created by BOB PASKOW, Advertising and Publicity Director, Warner Newark Division Theatres. Note double-feature treatment.

"Sell Your Masses" Declares Weinberg

[Continued from preceding page]

tenth rate Hollywood film gets a two or three-day showing at a neighborhood movie, to give those interested a chance to see it. And what must it be with the smart "ultra" crowd who usually have quite a number of functions to attend to and can't always reserve a specific night for what always must remain in the final analysis, "just a movie. . . ." I have held pictures for three and four weeks, only to be told by friends of mine, who keep in closer touch with me than my regular patrons, that they "simply don't get a chance to come around to see it."

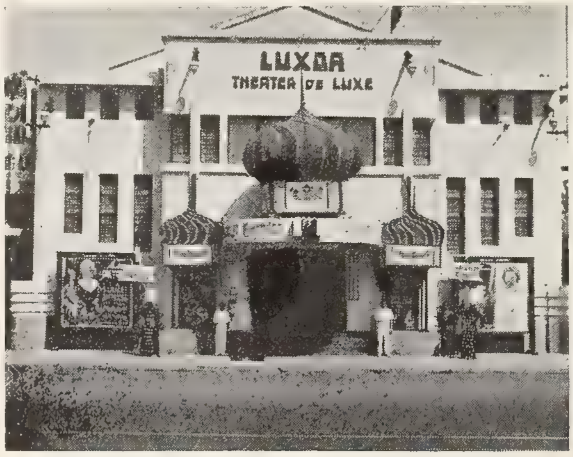
Mike Vogel suggests that the potentialities for profit are not extensive for this form of operation on a weekly basis, therefore, he believes that "in quite a few situations the better class of programs . . . could be put over successfully one day a week. . . ."

The potentialities for profit for this form of operation are not only not extensive for this kind of operation, but are practically non-existent for the one-day stand showings.

My answer to the whole problem of the Little Theatre movement lies in the salient fact that my own Little Theatre in Baltimore has become an extended run house this season, almost 50 per cent of the product having played at least two weeks each, with another 35 per cent playing from three to four weeks each. We have widened our potential audience for this sort of thing to such an extent that this is entirely possible.

Cease talking about drawing the "intellectuals" and learn to sell your house and its policy over a long period of time to the great mass of movie goers. You'll only get a small fraction of them at best, but a small fraction of half a million potential moviegoers is preferable, from a box office standpoint, to a few hundred "intellectuals" who might be induced to expect a foreign film on Wednesday nights at your theatre (for the one-day stand exhibitor) or to the two or three thousand die-hards (for the exhibitor of foreign films on a weekly basis) who are all that he expects can be relied on to support him and his precarious adventure.

Make 1935 Your Award Year


LUXOR
THEATER DE LUXE

EAST INDIES BALLY. Front of Luxor Theatre, Soerabia, Dutch East Indies, on "Scarlet Empress", created by Round Tabler Fred Young. Note natives in costume.

Contest Built On Mark's Short Story

Written by Manager Mark Solomon, Embassy, Mt. Vernon, N. Y., was an original short story with a theme of frustrated love similar to that of "Anne of Green Gables." And this served as a contest idea on the date of that picture, with a main prize of a promoted radio and guest tickets to other winners.

Mark ran the story, the ending of which had an unusual twist, on front page of his program and invited patrons to submit what they considered fitting endings in no more than 50 words. Required also was that the last two words spoken by Anne Shirley in the picture be included in the entries, which contestants could learn by seeing the show.

The idea was entirely successful to the extent that Mark reports difficulty in clearing his house as patrons remained over in order to make sure of the two necessary last words. Hundreds of entries were received, with many close to the original solution.

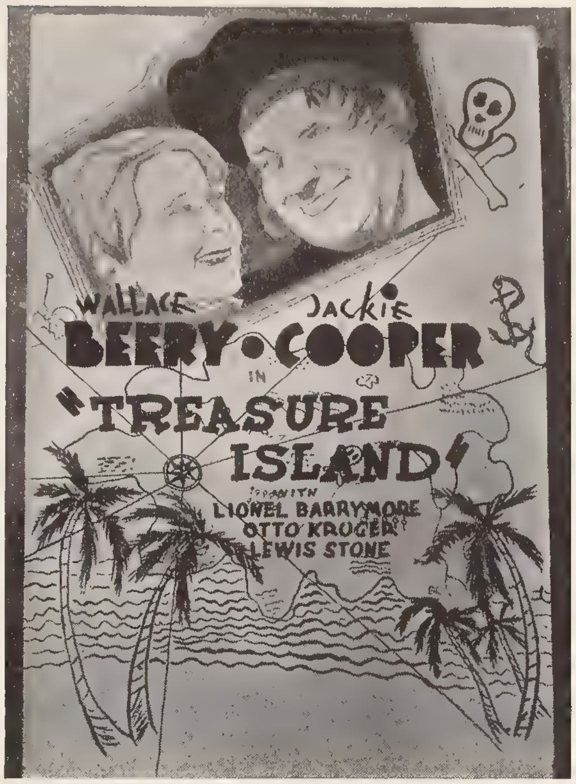
In addition to program notice, lobby displays and other buildup, Solomon also crashed the local paper for a story on the contest, unusual publicity he states, as the daily does not give very much additional space to subsequent run houses.

Exploitation built around the submission of short stories and fitting endings such as Solomon describes should make good exploitation in interesting budding authors and might be tied in with book editors.

Showmen's Calendar

MAY

1st	May Day
	Leila Hyam's Birthday
	Josephine Dunn's Birthday
5th to 12th	National Music Week
6th	Peary (Discoverer of North Pole) Born—1854
7th	Lusitania Torpedoed by Germany—1915
	Gary Cooper's Birthday
9th	Commander Byrd at North Pole—1926
	Richard Barthelmess' Birthday
11th	Minnesota Admitted to Union —1858
12th	Florence Nightingale (Founder of Modern Nursing) Born —1820
	Mother's Day
13th	Jamestown, Va., Settled—1607
15th	Mississippi Flood Bill Signed—1928
16th	Lincoln Nominated—1860
17th	Maureen O'Sullivan's Birthday
18th	Peace Day
	Napoleon Proclaimed Emperor —1804
19th	Mexican - U. S. Peace Declared—1849
21st	Lindbergh's Non-Stop Flight to Paris—1927
	Robert Montgomery's Birthday
22nd	Richard Wagner's Birthday
23rd	South Carolina Admitted to Union—1788
	Douglas Fairbanks' Birthday
	Dorothy Lee's Birthday
	Capt. Kidd (Pirate) Executed in London—1701
24th	First Telegraph Message Sent —1844
	Brooklyn Bridge Opened—1883
26th	Paul Lucas' Birthday
	Walter Huston's Birthday
27th	Nathaniel Green Born—1742
28th	Yanks' First Victory at Cantigny—1918
29th	Wisconsin Admitted to Union —1848
30th	Memorial Day
31st	Jack Holt's Birthday



Another from the brush of Archie Clark, Liberty Theatre, Horton, Kan., is this "Treasure Island" poster. Background, white; faces, natural colors; trees, green, and the island background yellow.

Original "Barnum" Clown Ballys for Caldwell

Wally Caldwell, Loew's Valentine Theatre, Toledo, Ohio, was fortunate in securing the services of resident Jimmy Spriggs, one of Barnum's original clowns, to ballyhoo for the picture in original costume. Spriggs made tour of department stores plugging date.

Wally distributed regular colored circus heralds, devoting space to each freak with cut and copy. Distributed also were the "Barnum" tracing pictures.

On "Sequoia" Wally held a special preview for women's clubs and humane society, essay booklets were distributed to students and notices tacked on bulletin boards.

ROUND TABLE BIRTHDAY GREETINGS

Eli H. Arkin
Jack E. Austin
Antonio Balducci
Thomas J. Bogan
Pierre Boulogne
A. Birk Binnard
Sidney W. Blumenstock
Austin C. Bray
Charlie Brennan
Fahnley Bridges
Johnnie Burrell
Larry J. Carkey
H. Cavanagh
David Dallas
John M. Divney
Joseph Dondis
Glen Downing
Lorne Dunham
Ira E. Epstein
Art K. Farrell
George Fishman
Emanuel Friedman
George A. Gookin
Harry Greenman
Sid Hahn
Charles B. Hann, Jr.
George Heeley, Jr.
Bert Henson
Raymond L. Jones
Ross A. Jones
J. J. Kalix
R. T. Kemper
Phil Kielpinski
Raymond Kinery
Theodore K. Kraft
Karl Kruger
Joseph F. Lackey
George W. Lake
Julius Lamm
Robert L. Lippert
Orville E. Lockreim
J. Howell Luter
John G. McGee
Sam Mandelbloom
A. J. Matthews
Harold P. Midgley
George A. Miller
Fred Montgomery
Bob Murray
E. P. Nelson
L. Novy
R. H. Ouelleete
Roy Patience
Fred Perry
Burton L. Prince
C. Clifford Reed
Carl J. Rindcen
Harry A. Salisbury
N. H. Salyer
Ernest Sanzo
I. J. Segall
George Sofia
E. E. Seibel
J. R. Smith
Henry Spiegel
Henry A. Steibing
J. E. Stribling, Jr.
E. W. Thomas
Walter Tooley
N. L. Tower
J. H. Voerster
Lou Wasserman
S. D. Weinberg
Sam J. Wheeler
Leonard Workman

Some New Members

BOB ATKINSON,
Manager, Rialto, Beeville, Texas.

PETE BATHORY,
Manager, State, Youngstown, Ohio.

JAY N. BURTEN,
Manager, Rex, West Liberty, Ky.

JOHN M. DIVNEY,
Manager, Maine, Portland, Me.

E. V. CASSAWAY,
Manager, Rex, Kingsville, Texas.

ESTEBAN C. GONZALEZ,
Manager, Nogales, Nogales, Ariz.

WILL HARPER,
Manager, Liberty, Trail, B. C.

JOHNNY HARVARD,
Manager, Princess, Baxley, Ga.

J. W. HILL,
Manager, Washington, Washington, N. J.

HERBERT JAMES,
Manager, Newman, Chicago, Ill.

GEORGE KALHURST,
Manager, Park, East Orange, N. J.

IGO KRON,
Publicity, Apollo, Warsaw, Poland.

ED LACHMAN,
Manager, Jersey, Morristown, N. J.

STANLEY LAMBERT,
Manager, Shore, Chicago, Ill.

AL LEVER,
Manager, Majestic, San Antonio, Texas.

C. L. McFARLING,
Publicity Director, Tompkins, Colorado Springs, Colo.

W. H. MAC DONALD,
Manager, Liberty, Great Falls, Mont.

HARRY MINTZ,
Manager, Parthenon, Hammond, Ind.

ROBERT HICKS PAGE
Manager, Strand, Altoona, Pa.

A. C. PATTERSON,
Manager, MuWaTu, Coshocton, Ohio.

JACK PURVES,
Manager, Capitol, Sudbury, Canada.

THOMAS R. REILLY,
Manager, Granada, Milwaukee, Wis.

MARY M. ROSS,
Manager, Strand, St. George, S. C.

S. H. SHWIDELSON,
Manager, Venetian, Milwaukee, Wis.

TED STUMP,
Manager, Elted, Absarokee, Mont.

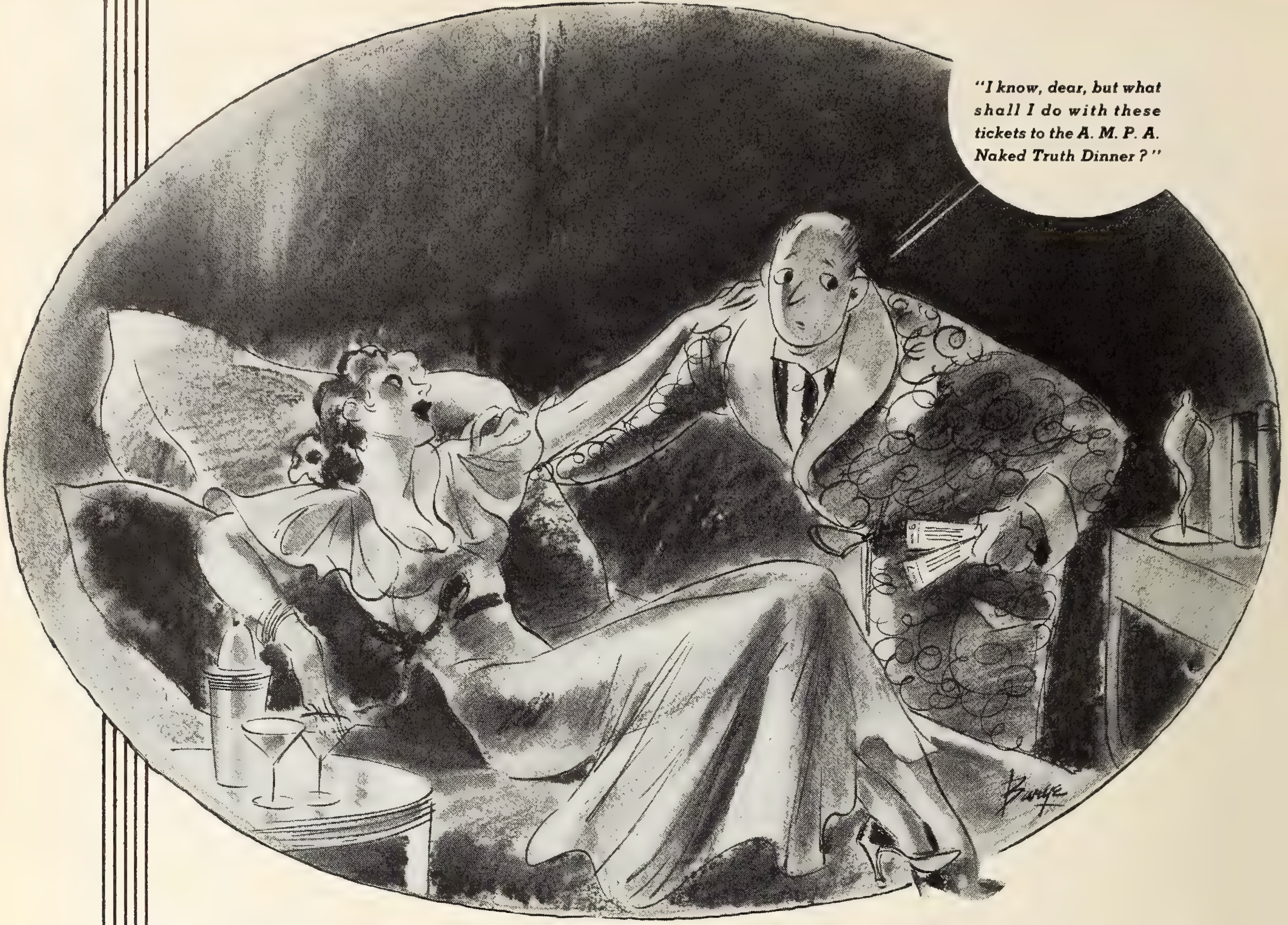
JOHN G. TOWNSEND,
Manager, Star, Sutherland, Neb.

WILLIAM J. TUBBERT,
Manager, Keith, Syracuse, N. Y.

HERMAN D. WOOD,
Manager, Colonial, Belfast, Me.

C. L. ("BILL") YEARSLEY,
Manager, Smoot, Parkersburg, W. Va.

NICK ZOMPOLIS,
Assistant, Sequoia, Redwood City, Calif.


"I know, dear, but what shall I do with these tickets to the A. M. P. A. Naked Truth Dinner?"

Lucky Francois . . . he's got his! Have you got yours? Only 1,000 tickets at $7.50 each will be sold, with a written guarantee of no speeches or speaker's table. Paul Benjamin at National Screen Service, 630 9th Avenue, will take your cash with the greatest of ease!

Sold!
620
You and
379
others can
still go!

NAKED
TRUTH
DINNER

A. M. P. A.

APRIL
27, 1935
HOTEL
ASTOR

Copy and layout by Columbia Pictures Corporation — Typography by Advertising Agencies' Service Co. — Engraved by City Photo Engraving Corp.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Trooper, The	Kermit Maynard-Barbara Worth	Nov. 15		
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1,'35	57	Mar. 9,'35
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13,'35	*58	Mar. 16,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard	July 1,'35		
Red Blood of Courage	Kermit Maynard	Apr. 20,'35		
Sandy of the Mounted	Kermit Maynard	Sept. 12,'35		
Timber War	Kermit Maynard	May 27,'35		
Trails of the Wild	Kermit Maynard	Aug. 5,'35		

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Curtain Falls, The (A)	Henrietta Crosman	Oct. 1	67	Oct. 6
Green Eyes (G)	Charles Starrett-Shirley Grey	June 15	67	Dec. 8
Shot in the Dark, A	Charles Starrett-Marion Shilling	Feb. 15,'35	68	
Sons of Steel	C. Starrett - Polly Ann Young	Dec. 15		
World Accuses, The	Dickie Moore - Russell Hopton -	Nov. 12	63	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey			
Girl Who Came Back				
Happiness C.O.D.				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Law (A)	John Mack Brown-Sally Blane	Oct. 25	61	Dec. 1
Behind the Evidence (G)	Norman Foster-Sheila Manners	Jan. 20,'35	57	Feb. 2,'35
Best Man Wins, The (G)	Tim McCoy-Shirley Grey	July 20	57	Dec. 20
Beyond the Law (G)	J. Holt-Florence Rice-E. Lowe	Jan. 5,'35	68	Jan. 5,'35
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec. 27	*105	Nov. 10
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb. 10,'35	75	Feb. 23,'35
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28,'35	*65	Mar. 9,'35
Fugitive Lady (G)	Neil Hamilton-Florence Rice	Oct. 28	68	Mar. 16,'35
Girl in Danger (A)	Ralph Bellamy-Shirley Grey	Aug. 29	61	Dec. 1
I'll Fix It	Jack Holt-Mona Barrie	Oct. 15	69	Nov. 17
I'll Love You Always	Nancy Carroll-George Murphy	Mar. 20,'35	68	
(See "In the Cutting Room," Feb. 23,'35.)				
In Spite of Danger	Marian Marsh-Wallace Ford	Mar. 8,'35		
(See "Devil's Cargo" "In the Cutting Room," Jan. 26,'35.)				
Jealousy (G)	Nancy Carroll-Donald Cook	Nov. 20	60	Dec. 15
Lady by Choice (G)	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15	*85	Oct. 6
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1,'35	69	Mar. 23,'35
(See "Once A Gentleman" "In the Cutting Room," Dec. 29.)				
Men of the Night (G)	Bruce Cabot-Judith Allen	Nov. 26	58	Dec. 8
Mills of the Gods (G)	May Robson - Victor Jory - Fay Wray	Dec. 15	67	Jan. 19,'35
Prescott Kid	Tim McCoy-Sheila Mannors	Nov. 8	56	
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18,'35	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8.)				
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57	Mar. 9,'35
That's Gratitude (A)	Frank Craven-Sheila Mannors	Oct. 6	64	Nov. 17
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Westerner, The	Tim McCoy-Marian Shilling	Dec. 10		
White Lies (A)	Victor Jory-Fay Wray	Nov. 27	74	Jan. 5,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	*93	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Fury	Ralph Bellamy-Tala Birell	Apr. 30,'35		
Black Room Mystery	Boris Karloff			
Call to Arms	Willard Mack-Ben Lyon-Shiela Mannors-Wera Engels			
(See "In the Cutting Room," Nov. 3.)				
China Roars				
Depths Below				
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Feather in Her Hat, A				
Fighting Shadows	Tim McCoy-Geneva Mitchell	Apr. 18,'35		
Frisco Fury	Jack Holt			
Georgiana	Ann Sothern			
Girl Friend, The	Lupe Velez-Jack Haley			
Grand Exit				
Hot News	Richard Cromwell-Billie Seward	Apr. 25,'35		
If You Could Only Cook	Claudette Colbert			
Jim Burke's Boy	Florence Rice-Jack Holt			
Lady Beware				
Love Me Forever	Grace Moore - Leo Carrillo - Robert Allen	Apr. 27,'35		
Maid of Honor				
Party Wire	Jean Arthur-Victor Jory	Apr. 27,'35		
Range Raiders	Tim McCoy-Billie Seward			
Sure Fire	Gene Raymond-Ann Sothern			
Swell Head	Wallace Ford-Barbara Kent	Apr. 8,'35		
Unwelcome Stranger	Jack Holt-Mona Barrie	Apr. 20,'35		
(See "Gimpy" "In the Cutting Room," Mar. 2,'35.)				

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Light 5029	Leni Riefenstahl	Oct. 15	90	
Cranquebille 5038		Dec. 15		
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60	
Kocha, Lubi Szanuje 5041	(Polish)	Nov. 1	72	
L'Agonie des Aigles (A) 5032	Pierre Renoir	Dec. 1	80	Dec. 8
Man Who Changed His Name, The (A) 5036	Lyn Harding		65	Oct. 27
Marie 5043	Annabella	Jan. 1,'35	67	
Old Bill 5038	Anatole France story	Feb. 10,'35	70	
Viennese Love Song	Maria Jeritza		72	
World in Revolt	Graham McNamee	Mar. 1,'35		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille	Y. Printemps-Pierre Fresnay	Apr. 15,'35		
Dream of My People	Cantor Rosenblatt	June 1		

FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convention Girl	Rose Hobart		Oct. 31		
Flirtation	Jeannette Loff-Ben Alexander		Nov. 9		
Hei Tiki (G)	(All Native Cast)	Principal	Feb. 1,'35	86	Feb. 9,'35
Little Damozel	Anna Neagle		Dec. 1		
Return of Chandu	Maria Alba-Bela Lugosi	Principal	Oct. 4		
Sunset Range (G)	Hoot Gibson-Mary Doran		May 1,'35	55	Mar. 9,'35
White Heat	Virginia Cherrill				Oct. 1

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babbitt (G) 869	Aline MacMahon-Guy Kibbee	Dec. 8	*75	Nov. 17
Flirtation Walk (G) 752	Dick Powell - Ruby Keeler-Pat O'Brien	Dec. 1	97	Nov. 10
Gentlemen Are Born (G) 872	Franchot Tone-Jean Muir	Nov. 17	*75	Oct. 20
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95	Mar. 23,'35
Happiness Ahead (G) 854	Dick Powell-J. Hutchinson	Oct. 27	86	Sept. 22
I Sell Anything (G) 873	Pat O'Brien - Ann Dvorak - C. Dodd	Oct. 20	70	Oct. 20
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar. 2,'35	80	Mar. 16,'35
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan. 12,'35	62	Nov. 24
Murder in the Clouds (G) 877	Lyle Talbot-Ann Dvorak	Dec. 15	61	Jan. 5,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb. 2,'35	66	Mar. 9,'35
Six Day Bike Rider (G) 864	Joe E. Brown-Maxine Doyle	Oct. 20	69	Nov. 10
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	61	Mar. 9,'35
Woman in Red, The 863	B. Stanwyck-Gene Raymond	Feb. 16,'35	68	
(See "Northshore" "In the Cutting Room," Dec. 8.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike	Joe E. Brown			
Black Fury	Paul Muni-Karen Morley	May 4,'35	97	
(See "In the Cutting Room," Jan. 19,'35.)				
Captain Blood	Robert Donat-Jean Muir			
Case of the Curious Bride 879	Warren William	Apr. 13,'35		
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20,'35	100	Mar. 23,'35
(See "In the Cutting Room," Jan. 19,'35.)				
In Caliente 856	Dolores Del Rio-Pat O'Brien	May 25,'35		
(See "In the Cutting Room," Feb. 2,'35.)				
Mary Jane's Pa 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35		
(See "Wanderlust" "In the Cutting Room," Mar. 2,'35.)				
Napoleon	Edw. G. Robinson-Bette Davis			
Oil for the Lamps of China 867	J. Hutchinson-Pat O'Brien			
Singer of Naples	Enrico Caruso, Jr.			
Traveling Saleslady 870	Joan Blondell	Apr. 8,'35		
(See "In the Cutting Room," Mar. 2,'35.)				

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb. 8,'35	72	Jan. 26,'35
Bachelor of Arts 520	Tom Brown-Anita Louise	Nov. 23	74	
(See "In the Cutting Room," Nov. 3.)				
Bright Eyes (G) 524	Shirley Temple-James Dunn	Dec. 28	83	Dec. 15
Charlie Chan in Paris (G) 526	Warner Oland	Feb. 1,'35	*70	Jan. 5,'35
County Chairman, The (G) 525	Will Rogers	Jan. 11,'35	78	Dec. 29
Dude Ranger, The (G) 507	George O'Brien	Sept. 21	65	Sept. 22
Elinor Norton (A) 510	Claire Trevor - Norman Foster - Hugh Williams-G. Roland	Nov. 2	72	Oct. 27
First World War, The (A) 519		Nov. 23	78	Nov. 17
Gambling (A) 512	George M. Cohan	Nov. 3	80	Dec. 11
George White's 1935 Scandals 534	Alice Faye-James Dunn	Mar. 8,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Great Hotel Murder (G) 522	Edmund Lowe-Victor McLaglen	Mar. 1,'35	70	Feb. 23,'35
Helldorado (G) 522	Richard Arlen-Madge Evans	Dec. 21	74	Dec. 15
Hell in the Heavens (A) 517	Warner Baxter-C. Montenegro	Nov. 9	80	Nov. 3
Life Begins at 40 (G) 533	Will Rogers	Mar. 22,'35	*78	Mar. 23,'35
Liliom (A)	Charles Boyer	Mar. 16,'35	90	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	80	Feb. 16,'35
Lottery Lover (G) 523	"Pat" Paterson-Lew Ayres	Jan. 4,'35	82	Feb. 9,'35
Love Time (G) 506	"Pat" Paterson-Nils Asther	Sept. 21	73	Nov. 24
Marie Galante (A) 511	Spencer Tracy-Ketti Gallian	Oct. 26	88	Nov. 24
Music in the Air (G) 513	Gloria Swanson - John Boles - Douglass Montgomery	Dec. 7	81	Dec. 22
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan. 18,'35	69	Jan. 26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	90	Feb. 9,'35
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	70	Sept. 8
Spring Tonic 535	Lew Ayres-Claire Trevor	Mar. 15,'35		
(See "Man Eating Tiger" "In the Cutting Room," Mar. 9,'35.)				
365 Nights in Hollywood (G) 514	Alice Faye-James Dunn	Oct. 12	74	Nov. 17
Under Pressure 521	Edmund Lowe-Victor McLaglen	Jan. 25,'35	*65	Jan. 19,'35
(Reviewed under the title "Man Lock")				
When a Man's a Man (G) 527	George O'Brien	Feb. 15,'35	68	Mar. 2,'35
White Parade, The (G) 518	John Boles-Loretta Young	Nov. 16	83	Oct. 27

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Argentina	Alice Faye-Gilbert Roland			
Dante's Inferno	Claire Trevor-Alice Faye			
(See "In the Cutting Room," Mar. 2,'35.)				
Doubting Thomas	Will Rogers	May 31,'35		
It's a Small World 536	Spencer Tracy-Wendy Barrie	Apr. 12,'35		
(See "In the Cutting Room," Mar. 16,'35.)				
Kiss and Wake Up	Edmund Lowe-Claire Trevor			
Ladies Love Danger	Gilbert Roland-Mona Barrie	Apr. 26,'35		
Man Proposes	James Dunn-Mae Clarke	May 17,'35		
Our Little Girl	Shirley Temple	May 3,'35		
Redheads on Parade 536	J. Boles-Claire Trevor-Alice Fay			
$10 Raise (G) 537	Edward Everett Horton	Apr. 5,'35	*70	Mar. 23,'35
(See "In the Cutting Room," Mar. 9,'35.)				
Under the Pampas Moon	Warner Baxter-Ketti Gallian	May 24,'35		

(THE RELEASE CHART--CONT'D)

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chu Chin Chow (G) 3401	Anna May Wong-George Robey	Oct. 15	95	Sept. 29
Evensong (A) 3406	Evelyn Laye	Dec. 15	82	Nov. 3
Evergreen (A) 3405	Jessie Matthews-Sonnie Hale	Dec. 31	98	June 23
Farewell to Love (A)	Clive Brook	Apr. 1,'35	95	Feb. 16,'35
Iron Duke, The (G) 3407	George Arliss	Jan. '35	90	Dec. 22
Jack Ahoy (G) 3404	Jack Hulbert	Feb. 8,'35	70	Feb. 16,'35
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov. 18	88	Oct. 20
Lover Divine 3410	Marta Eggerth	Mar. 30,'35		Oct. 13
(Reviewed under the title "Unfinished Symphony")				
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15,'35	80	Dec. 29
Man of Aran (A) 3413	Robert Flaherty	Dec.	77	Oct. 27
My Heart Is Calling (G) 3409	Jan Kiepura	May 1,'35	90	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June 1,'35		Nov. 10
Power (A) 3402	Conrad Veidt-Benita Hume	Nov. 1	103	Oct. 13
Princess Charming 3408	Evelyn Laye-Henry Wilcoxon	Jan. '35	81	

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Walks, The	John Miljan-June Collyer	Dec. 1		
One in a Million (G)	Dorothy Wilson-C. Starrett	Sept. 15	66	Nov. 24
Port of Lost Dreams (G)	Wm. Boyd-Lola Lane	Oct. 15	68	Nov. 24
Public Opinion	Lois Wilson-Shirley Grey	Mar. 15,'35	66	
Symphony for Living	Evelyn Brent-Al Shean	Jan. 20,'35	75	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance				
Room and Board				

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct. 8	70	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec. 14	72	May 10
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb. 19,'35	73	Mar. 9,'35
Sweepstake Annie (G)	Marian Nixon-Tom Brown	Mar. 5,'35	81	Feb. 23,'35
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct. 2	71	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dizzy Dames	M. Rambeau-Florine McKinney	May 1,'35		
I'll Bet You				
Old Homestead, The	Mary Carlisle-Lawrence Gray			
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight	(New York) Dec. 15	65	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10,'35	*63	Dec. 1
She Had to Choose (G) 504	Larry "Buster" Crabbe - Isabel Jewell - Sally Blane	Sept. 14	65	Aug. 11

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge	Donald Cook-Irene Hervey			
(See "Thunder in the Streets" "In the Cutting Room," Mar. 9,'35.)				
Mutiny Ahead	Neil Hamilton-Kathleen Burke			
(See "In the Cutting Room," Jan. 26,'35.)				

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Gren Lights (G)	Norman Foster-Judith Allen	Mar. 11,'35	70	Mar. 23,'35
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct. 1	67	Oct. 6
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov. 15	63	Nov. 24
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec. 14	72	Dec. 22
Lost Jungle, The	Clyde Beatty	June 13	68	
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov. 20	70	Dec. 15
Young and Beautiful (A)	William Haines-Judith Allen	Sept. 2	68	Sept. 8

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Frightened Night	Chas. Grapewin-Mary Carlsile	Apr. 20,'35		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb. 22,'35	73	Feb. 16,'35
Babes in Toyland (G)	Laurel and Hardy-C. Henry	Nov. 30	79	Nov. 24
Barretts of Wimpole Street (A)	Norma Shearer-Charles Laughton-Fredric March	Sept. 21	111	Aug. 4
Band Plays On, The (G)	Robt. Young-Betty Furness	Dec. 21	85	Dec. 29
Biography of a Bachelor Girl (A)	R. Montgomery-Ann Harding	Jan. 4,'35	84	Dec. 29
Casino Murder Case	Paul Lukas	Mar. 15,'35	84	
(See "In the Cutting Room," Feb. 16,'35.)				
Chained (A)	Joan Crawford-Clark Gable	Aug. 31	*74	Sept. 1
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Jan. 18,'35	133	Jan. 19,'35
Death on the Diamond (G)	Robert Young-Madge Evans	Sept. 14	72	Sept. 29
Evelyn Prentice (A)	William Powell-Myrna Loy	Nov. 9	80	Nov. 3
Forsaking All Others (A)	Joan Crawford - Clark Gable - Robert Montgomery	Dec. 28	84	Dec. 8
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec. 14	82	Nov. 17
Have a Heart (G)	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	Oct. 27
Merry Widow, The (A)	Maurice Chevalier-J. MacDonald	Nov. 2	100	Sept. 8
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29,'35	106	Mar. 2,'35
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan. 11,'35	82	Dec. 29
Painted Veil, The (A)	Greta Garbo-Herbert Marshall-George Brent	Nov. 23	86	Nov. 10
Sequoia (G)	Jean Parker-Russell Hardie	Feb. 1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb. 15,'35	75	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan. 25,'35	68	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")				
Student Tour (G)	Charles Butterworth-J. Durante	Oct. 5	87	Nov. 10
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8,'35	69	Mar. 2,'35
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1,'35	77	Feb. 23,'35
What Every Woman Knows (G)	Helen Hayes-Brian Aherne	Oct. 19	92	Oct. 13
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec. 7	74	Dec. 1
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb. 8,'35	70	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion	May Robson-Madge Evans			
Baby Face Harrington	Charles Butterworth	Apr. 12,'35		
(See "Public Enemy No. 2" "In the Cutting Room," Mar. 2,'35.)				
China Seas	Wallace Beery-Clark Gable			
Flame Within, The	Ann Harding-Herbert Marshall			
Garden of Allah, The	Joan Crawford			
Mark of the Vampire	L. Barrymore-Bela Lugosi	Apr. 26,'35		
(See "In the Cutting Room," Mar. 16,'35.)				
Mutiny on the Bounty	Clark Gable-Charles Laughton-Robert Montgomery			
No More Ladies	Joan Crawford			
One New York Night	Franchot Tone-Una Merkel	Apr. 5,'35		
(See "Mystery In Room 309" "In the Cutting Room," Mar. 16,'35.)				
Reckless	Jean Harlow-Wm. Powell	Apr. 19,'35		
(See "In the Cutting Room," Feb. 16,'35.)				
Typee	Mala, Lotus Long			
Vagabond Lady	Robert Young-Evelyn Venable			
(See "In the Cutting Room," Mar. 16,'35.)				
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22,'35	*88	Mar. 16,'25

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flirting With Danger (G) 3023	Robert Armstrong-Marion Burns	Dec. 1	70	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov. 17	65	Nov. 10
Happy Landing (G) 3029	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov. 22	54	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov. 15	64	Oct. 27
Million Dollar Baby (G)	Arline Judge - Ray Walker - Jimmy Fay	Jan. 15,'35	65	Dec. 29
Monte Carlo Nights (A) 2024	Mary Brian-John Darrow	May 20	62	
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan. 25,'35	68	Jan. 19,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec. 5	52	Dec. 15
Rainbow Valley (G)	John Wayne-Lucille Brown	Mar. 15,'35	52	Mar. 16,'35
Reckless Romeos (G) 3019	Robt. Armstrong-Wm. Cagney			
Redhead (A) 3012	Bruce Cabot-Grace Bradley	Nov. 1	76	Sept. 22
Sing Sing Nights (A)	Conway Tearle-Mary Doran	Dec. 15	60	Feb. 2,'35
Star Packer, The 2041	John Wayne-Verna Hillie	July 30	54	
Successful Failure, A (G) 3024	Wm. Collier, St. - Lucille Gleason	Oct. 15	62	Oct. 8
Texas Terror	John Wayne	Feb. 1,'35	51	
Tomorrow's Youth 3021	Dickie Moore - Martha Sleeper - John Miljan-Gloria Shea	Sept. 15	63	
Trail Beyond, The (G) 3031	John Wayne-Verna Hillie	Oct. 22	55	Sept. 22
Women Must Dress (G)	Minna Gombell-Gavin Gordon	Feb. 1,'35	77	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd				
Dawn Rider, The	John Wayne-Marion Burns			
Desert Trail	John Wayne-Mary Kornman	Apr. 22,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Great God Gold (A)	Sidney Blackmer-Gloria Shea	Apr. 15,'35	72	Mar. 9,'35
Healer, The	Ralph Bellamy-Karen Morley			
Honeymoon Limited	Neil Hamilton-Irene Hervey			
Hoosier Schoolmaster, The	Charlotte Henry-Norman Foster			
(See "In the Cutting Room," Mar. 9,'35.)				
Keeper of the Bees, The	Neil Hamilton			
Mystery Man (G)	Robert Armstrong	Apr. 25,'35	62	Feb. 16,'35
Nut Farm, The (G)	Wallace Ford	Mar. 25,'35	65	Feb. 9,'35
Paradise Ranch	John Wayne-Marion Burns			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All the King's Horses (G) 3430	Mary Ellis-Carl Brisson	Feb. 22,'35	*85	Feb. 23,'35
Behold My Wife (A) 3419	Sylvia Sidney-Gene Raymond	Dec. 7	79	Feb. 23,'35
Belle of the Nineties (A) 3353	Mae West	Sept. 21	75	Aug. 25
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar. 1,'35	*75	Feb. 16,'35
Cleopatra (A) 3410	Claudette Colbert - Henry Wilcoxon-Warren William	Oct. 5	101	Aug. 25
College Rhythm (G) 3417	Joe Penner-Lanny Ross	Nov. 23	*83	Nov. 10
Enter Madame (A) 3414	Elissa Landi-Cary Grant	Jan. 4,'35	83	Nov. 3
Father Brown, Detective (G) 3420	Walter Connolly-Paul Lukas-Gertrude Michael	Dec. 21	*65	Dec. 1
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan. 25,'35	*80	Jan. 5,'35
Here Is My Heart (G) 3423	Bing Crosby-Kitty Carlisle	Dec. 25	76	Dec. 8
Home on the Range (G) 3421	Jackie Coogan-Randolph Scott	Dec. 21	55	Mar. 2,'35
It's a Gift (G) 3418	W. C. Fields-Baby LeRoy	Nov. 30	68	Nov. 24
Limehouse Blues (A) 3415	George Raft-Jean Parker	Nov. 9	66	Dec. 22
Lives of a Bengal Lancer (G) 3427	Gary Cooper-Franchot Tone	Jan. 18,'35	89	Jan. 5,'35
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar. 15,'35	*77	Mar. 9,'35
Menace (A) 3413	Paul Cavanagh	Oct. 26	58	Oct. 13
Mrs. Wiggs of the Cabbage Patch (G) 3407	Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor - Evelyn Venable	Oct. 19	73	Aug. 23
One Hour Late (G) 3422	Joe Morrison-Helen Twelvetrees	Dec. 14	75	Dec. 8
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan. 11,'35	83	Nov. 24
Pursuit of Happiness, The (A) 3409	Francis Lederer-Joan Bennett	Nov. 16	72	Sept. 15
Ready for Love (G) 3412	Richard Arlen-Ida Lupino	Oct. 12	*65	Oct. 6
Rocky Mountain Mystery 3428	R. Scott-Chas. "Chic" Sale	Feb. 8,'35	63	
(See "Vanishing Pioneer" "In the Cutting Room," Nov. 10.)				
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary-Boland-Charles Ruggles-Zazu Pitts	Mar. 8,'35	*90	Feb. 16,'35
Rumba (A) 3429	George Raft-Carole Lombard	Feb. 15,'35	*70	Feb. 2,'35
Wings in the Dark (G) 3424	Cary Grant-Myrna Loy	Feb. 1,'35	75	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusades, The	Loretta Young-Henry Wilcoxon			
Devil Is a Woman, The (A)	Marlene Dietrich-Cesar Romero	May 3,'35	*90	Mar. 2,'35
Four Hours To Kill	Richard Barthelmess	Apr. 26,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Glass Key, The	George Raft	May 31,'35		
Goin' to Town	Mae West	May 17,'35		
(See "How Am I Doin'?" "In the Cutting Room," Feb. 23,'35.)				
Hold 'Em Yale	Patricia Ellis-Larry Crabbe	Apr. 12,'35		
(See "In the Cutting Room," Feb. 16,'35.)				
McFadden's Flats (G)	Betty Furness-Richard Cromwell	Apr. 22,'35	*67	Mar. 9,'35
Milky Way, The	Jack Oakie-Adolphe Menjou			
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar. 22,'35	*80	Mar. 2,'35
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10,'35		
Paris in Spring	Tullio Carminati-Mary Ellis			
(See "In the Cutting Room," Feb. 23,'35.)				
People Will Talk	Chas. Ruggles-Mary Boland	May 24,'35		
(See "In the Cutting Room," Mar. 9,'35.)				
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19,'35	*84	Mar. 16,'35
Scoundrel, The	Noel Coward-Julie Haydon	Apr. 26,'35		
Stolen Harmony	George Raft-Ben Bernie	Apr. 19,'35		
(See "In the Cutting Room," Feb. 2,'35.)				

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June 11	59	
Peck's Bad Boy (G)	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	70	Sept. 8
Return of Chandu, The 300-312	Bela Lugosi-Maria Alba	Oct. 1	65	

(THE RELEASE CHART--CONT'D)

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anne of Green Gables (G) 507	Anne Shirley-Tom Brown	Nov. 23	79	Oct. 27
Captain Hurricane (G)	James Barton-Helen Westley	Mar. 1,'35	72	Feb. 16,'35
Dangerous Corner (A) 506	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5	67	Jan. 18,'35
Dog of Flanders (G)	Frankie Thomas-Helen Parrish	Mar. 22,'35	*72	Mar. 2,'35
Enchanted April, The (A)	Ann Harding-Frank Morgan	Feb. 1,'35	*78	Dec. 15
Gay Divorcee, The (G) 505	Fred Astaire-Ginger Rogers	Oct. 19	*107	Oct. 13
Gigolette	Adrienne Ames-Ralph Bellamy	Feb. 15,'35		
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan. 18,'35	72	Jan. 12,'35
Gridiron Flash (G) 511	Eddie Quillan-Betty Furness	Oct. 26	64	Jan. 26,'35
Kentucky Kernels (G) 508	Wheeler & Woolsey	Nov. 2	75	Oct. 27
Lightning Strikes Twice (G) 517	Ben Lyon-Pert Kelton	Dec. 7	66	Mar. 2,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec. 28	110	Dec. 22
Murder on a Honeymoon (G)	Edna May Oliver-J. Gleason	Feb. 22,'35	73½	Feb. 2,'35
People's Enemy	Preston Foster-Melvyn Douglas	Mar. 15,'35		
Red Morning 515	Steffi Duna-Regis Toomey	Dec. 14	66	
(See "Girl of the Islands," "In the Cutting Room," Sept. 29.)				
Roberta (G)	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8,'35	105½	Feb. 23,'35
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan. 11,'35	78	Dec. 1
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec. 21	72	Dec. 8
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan. 4,'35	69	Jan. 5,'35
Woman in the Dark (G)	Fay Wray-Ralph Bellamy	Nov. 9	70	Dec. 8

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Becky Sharp	Miriam Hopkins			
(See "In the Cutting Room," Mar. 9,'35.)				
Break of Hearts	K. Hepburn-Charles Boyer			
Chasing Yesterday	Anne Shirley			
(See "Sylvestre Bonnard" "In the Cutting Room," Mar. 2,'35.)				
Hooray for Love	Gene Raymond-Ann Sothern			
Laddie (G)	John Beal-Gloria Stuart	Mar. 29,'35	*82	Mar. 9,'35
Informer, The	Victor McLaglen-Margot Graham			
(See "In the Cutting Room," Mar. 16,'35.)				
Nit Wits, The	Wheeler and Woolsey			
She	Helen Gahagan-Randolph Scott			
Star of Midnight	William Powell-Ginger Rogers			
(See "In the Cutting Room," Feb. 23,'35.)				
Strangers All	May Robson			
(See "In the Cutting Room," Feb. 23,'35.)				
Werewolf of London 8015	Randolph Scott-Kay Johnson			
(See "In the Cutting Room," Mar. 2,'35.)				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are You a Mason? (A)	Sonnie Hales	M. J. Kandel	Oct. 29	85	Nov. 3
Calling All Cars (G)	Jack LaRue	Empire Films	Jan. 25,'35	67	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan. 1,'35	57	Jan. 26,'35
Dealers in Death (A)		Topical Films	Dec. 13	68	Dec. 22
Life in the Congo (G)		Kinematrade	Nov. 29	60	Dec. 29
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb. 14,'35	74	Mar. 9,'35
Loyalties	Basil Rathbone	Harold Auten	Oct. 24	74	Nov. 3
Man of Courage (G)		Eureka	Nov. 12	95	Nov. 24
Norah O'Neale	Lester Mathews		Oct. 24	66	Nov. 3
Maryjka	Ina Benita	Principal Film	Dec. 1	65	Dec. 15
Sangen Till Heine (G)	Martin Osman	Scandinavian		75	Mar. 16,'35
Ticket to a Crime (G)	Ralph Graves	Syndicate	Dec. 15	67	Dec. 29
War Is a Racket (A)		Eureka Prod.	Dec. 8	68	Dec. 29
Woman Condemned	Claudia Dell	Marcy Pictures	Apr. 4	66	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25,'35	*90	Jan. 26,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22,'35	*85	Feb. 23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec. 28	*92	Oct. 27
Last Gentleman, The (G)	George Arliss	Sept. 21	72	May 12
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec. 25	*105	Dec 1
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov. 30		Sept. 22
Runaway Queen	Anna Neagle-Fernand Graavey	Dec. 21		
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 15,'35	95	Jan. 26,'35
Transatlantic Merry-Go-Round (A)	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2	92	Nov. 17
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8,'35	*90	Feb. 23,'35
We Live Again (A)	Anna Sten-Fredric March	Nov. 16	*83	Sept. 29

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions	Jack Buchanan-Lili Damita	May 20,'35		
Call of the Wild, The	C. Gable-Loretta Young	May 6,'35		
(See "In the Cutting Room," Mar. 2,'35.)				
Cardinal Richelieu	George Arliss	Apr. 28,'35		
(See "In the Cutting Room." Mar. 9,'35.)				
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney			
Legion of Valor	Richard Arlen-Virginia Bruce			
Les Miserables	Fredric March-C. Laughton	Apr. 21,'35		
(See "In the Cutting Room," Mar. 2,'35.)				
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke		75	July 14,'35
Thunder in the East	Charles Boyer-Merle Oberon	May 13,'35	75	Dec. 1
(Reviewed under the title "The Battle")				

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Cheaters (G) 8022	Cesar Romero-Fay Wray	Nov. 5	67	Dec. 29
Crimson Trail, The (G) 8083	Buck Jones	Feb. 18,'35	58	Mar. 16,'35
Gift of Gab (G) 8030	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	*71	Sept. 19
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18,'35	98	Feb. 9,'35
Great Expectations (G) 8029	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22	102	Oct. 20
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov. 26	111	Dec. 1
I've Been Around (A) 8025	Chester Morris	Dec. 31	*75	Dec. 29
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec. 24	*80	Dec. 9
Mystery of Edwin Drood 8024	Claude Rains-Heather Angel	Feb. 4,'35	87	
(See "In the Cutting Room," Dec. 15.)				
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11,'35	*75	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan. 21,'35	*75	Jan. 19,'35
One Exciting Adventure (G) 8027	Binnie Barnes-Neil Hamilton	Oct. 15	*73	Oct. 6
Rendezvous at Midnight 8031	Ralph Bellamy	Feb. 11,'35		
(See "In the Cutting Room," Nov. 17.)				
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec. 3	69	Sept. 15
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14,'35	*68	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec. 10	75	Dec. 8
Rocky Rhodes (G) 8001	Buck Jones-Sheila Terry	Sept. 24	60	Dec. 22
There's Always Tomorrow (A) 8035	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	Nov. 17
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 4,'35	72	Mar. 23,'35
Wake Up and Dream (G) 8021	Russ Columbo - June Knight	Oct. 1	78	Oct. 20
When a Man Sees Red (G) 8082	Buck Jones	Nov. 12	60	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bride of Frankenstein 8009	Boris Karloff	Apr. 22,'35		
(See "In the Cutting Room," Feb. 16,'35.)				
Frisco Nights 8017	Lyle Talbot-Valerie Hobson			
Great Ziegfeld, The 8005	William Powell-Fanny Brice			
It Happened in New York 8023	Lyle Talbot-Heather Angel	Mar. 18,'35		
(See "In the Cutting Room," Jan. 26,'35.)				
Life Returns (G)	Onslow Stevens-Lois Wilson		*60	Jan. 12,'35
Mister Dynamite 8012	Edmund Lowe-Esther Ralston	Apr. 22,'35		
(See "In the Cutting Room," Mar. 9,'35.)				
Princess O'Hara 8013	Jean Parker-Chester Morris	Apr. 1,'35		
(See "In the Cutting Room," Jan. 26,'35)				
Raven, The	Karloff-Bela Lugosi			
Sing Me a Love Song 8026				
Stone of Silver Creek 8084	Buck Jones-Noel Francis	Apr. 15,'35		
Unholy Hour, The 8015	Henry Hull	May 6,'35		
(See "Werewolf of London" "In the Cutting Room," Mar. 2,'35.)				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bordertown (A) 806	Paul Muni-Bette Davis	Jan. 5,'35	90	Feb. 2,'35
Church Mouse 881	Laura La Plante	Dec. 15		
Devil Dogs of the Air (G) 816	James Cagney-Pat O'Brien	Feb. 9,'35	86	Feb. 9,'35
Firebird, The (A) 825	Verree Teasdale-Ricardo Cortez	Nov. 3	*75	Oct. 13
I Am a Thief (G) 826	Mary Astor-Ricardo Cortez	Nov. 24	64	Nov. 17
Right to Live (A) 828	George Brent-J. Hutchinson	Jan. 26,'35	66	Feb. 23,'35
St. Louis Kid, The (G) 817	James Cagney	Nov. 10	67	Oct. 20
(Reviewed under the title, "A Perfect Week-End")				
Secret Bride, The (G) 811	B. Stanwyck-Warren William	Dec. 22	64	Feb. 9,'35
Sweet Adeline (G) 802	Irene Dunne-Donald Woods	Dec. 29	*82	Dec. 15
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23,'35	95	Mar. 2,'35
White Cockatoo (G) 827	Jean Muir-Ricardo Cortez	Jan. 19,'35	70	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Gondolier	Dick Powell-Joan Blondell			
Crashing Society	Guy Kibbee-Zasu Pitts			
Dinky	Jackie Cooper-Mary Astor	May 11,'35		
Florentine Dagger, The 829	Donald Woods-Margaret Lindsay	Mar. 30,'35	69	
(See "In the Cutting Room," Jan. 26,'35)				
G Men, The	James Cagney-Margaret Lindsay	May 18,'35		
Goose and the Gander	Kay Francis-George Brent			
(See "In the Cutting Room." Mar. 9,'35.)				
Green Cat	Bette Davis			
Haircut	George Brent-Jean Muir			
Irish in Us, The	James Cagney-Pat O'Brien			
Living Up To Lizzie	Aline MacMahon			
Men on Her Mind	Bette Davis-Ian Hunter			
Midsummer Night's Dream	All Star			
Money Man	Edw. G. Robinson-Bette Davis			
Night at the Ritz, A 823	William Gargan-Patricia Ellis	Mar. 23,'35	62	
(See "King of the Ritz," "In the Cuting Room," Jan. 26,'35)				
Page Miss Glory	Marion Davies-Dick Powell			
Present from Margate, A	Kay Francis-Ian Hunter			
Stranded	Kay Francis-Geo. Brent			
Women Are Bum Newspapermen	Glenda Farrell			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Bella Donna (A)	Mary Ellis	Gaumont-British		85	Jan. 5,'35
Broken Melody, The	John Garrick-Merle Oberon		Oct. 30	68	Dec. 1
Chapayev (A)		Amkino	Jan. 12,'35	95	Jan. 26,'35
Cornflower (Hungarian Dialogue)	Irene Agai	Danubia Pictures	Jan. 11,'35	80	
Czar Wants to Sleep (A)	M. Yanshin	Amkino	Dec. 8	88	Dec. 22
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16,'35
Death at Broadcasting House	Ian Hunter	ABFD British		90	Jan. 12,'35
Dirty Work (G)	Ralph Lynn	Gaumont-British		80	Jan. 26,'35
Forbidden Territory, The	Gregory Ratoff	Gaumont-British		87	Nov. 24
Doctor's Orders	Leslie Fuller	British Int'l		75	Jan. 5,'35
Everything for the Women (Hungarian Dialogue)	Tiber Von Halmay	Danubia Pictures	Oct. 10	84	
Father Knows Best (Hungarian Dialogue)	Szoke Szakall	Danubia Pictures	Jan. 18,'35	80	
House of Greed	V. Gardin	Amkino	Aug. 11	74	
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l		80	Mar. 16,'35
Lady in Danger (A)	Tom Walls	Gaumont-British		63	Dec. 29
Lorna Doone (G)	John Loder	ABFD British		80	Feb. 2,'35
Madame Bovary (A)	Pierre Renoir	John Tapernoux	Nov. 17	100	Dec. 8
Marionettes	L. Leonidoff	Amkino	May 5	83	
Miracles	V. Gardin	Amkino	Oct. 19	68	
My Wife the Miss (Hungarian Dialogue)	Irene Agai - Paul Javor	Danubia Pictures	Aug. 26	79	
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2,'35
One Night	Ingert Bluggren	Scandinavian		80	Feb. 9,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British		85	Jan. 12,'35
Rakoczi March	Paul Javor	Danubia Pictures	Nov. 12	89	
Rakoczy Marsch (Hungarian Dialogue) (German dialogue)	Gustav Froehlich-Camilla Horn	Danubia Pictures	Mar. 1,'35	82	
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17,'35	118	
Soviet Russia Today (G)		Amkino	Mar. 3,'35	67	Mar. 16,'35
Stella Biolanti	(Greek Feature)	Frank Norton	Oct. 15	115	
Such Is Life	(Greek Feature)	Frank Norton	Jan. 19,'35	119	
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16,'35
Ta Galazia Keria	(Greek Feature)	Frank Norton	Oct. 15	85	
Ten Minute Alibi (A)	Phillips Holmes	British Lion		80	Feb. 9,'35
Three Songs About Lenin		Amkino	Nov. 8	64	Nov. 17
They Are Looking Up (G)	Cicely Courtneidge	Gaumont-British		100	Feb. 9,'35
Thunderstorm (A)	A. K. Tarasova	Amkino	Sept. 28	80	Oct. 6
Triumph of Sherlock Holmes The (A)	Arthur Wontner	Gaumont-British		87	Mar. 9,'35
Victor and Victoria (G)	Renate Mueller	Ufa	Jan. 26,'35	84	Feb. 2,'35
Wandering Jew, The (A)	Conrad Veidt	Olympic Pictures		83	Jan. 19,'35

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Jan. 2	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	1 rl.
Bremen Town Musicians	Mar. 6,'35	1 rl.
Old Mother Hubbard	Apr. 3,'35	1 rl.
Mary's Little Lamb	May 1,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Gum Shoes	Mar. 1,'35	21
(All Star)		
His Bridal Sweet	Mar. 15,'35	20
Harry Langdon		
His Old Flame	Jan. 25,'35	20
Charlie Murray		
Horse Collars	Jan. 10,'35	20
(3 Stooges)		
I'm a Father	Feb. 7,'35	20
Andy Clyde		
In the Dog House	Dec. 1	20
Andy Clyde		
It's the Cat's	Oct. 11	20
Andy Clyde		
Men in Black	Sept. 28	20
(3 Stooges)		
Old Sawbones	Apr. 11,'35	20
Andy Clyde		
One Too Many	Dec. 28	20
Leon Errol		
Perfectly Mismated	Nov. 20	20
Leon Errol		
Pop Goes the Easel	Mar. 29,'35	20
(3 Stooges)		
Restless Knights	Feb. 20,'35	16½
(3 Stooges)		
Shivers	Dec. 24	20
Harry Langdon		
Three Little Pigskins	Dec. 8	20
(Stooge Comedy)		
COLOR RHAPSODIES		
1934-35		
A Cat, a Bell and Mouse		
Babes at Sea	Dec. 12	7
Holiday Land	Nov. 9	7
Make Believe Revue, The	Mar. 22,'35	7
Shoemaker and the Elves	Jan. 20,'35	8
KRAZY KAT KARTOONS		
1934-35		
3. Krazy's Waterloo	Nov. 16	7
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. Goofy Gondolas	Dec. 21	7
LAUGHING WITH MEDBURY		
1934-35		
Among the Caccons	Nov. 9	10
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
LIFE'S LAST LAUGHS		
1934-35		
No. 1—	Sept. 15	10
No. 2—	Oct. 12	10
No. 3—	Nov. 9	10
No. 4—	Dec. 12	10
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
SCRAPPY CARTOONS		
Gloom Chasers, The	Jan. 18,'35	7
Happy Butterfly	Dec. 20	7
Scrappy's Experiment		8
Scrappy's Ghost		
1934-35		
Concert Kid	Nov. 2	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 29	10½
No. 2—	Oct. 26	10½
No. 3—	Nov. 23	10½
No. 4—	Dec. 21	10½
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
No. 7	Mar. 15,'35	10½
No. 8—	Apr. 12,'35	10
SPICE OF LIFE		
1934-35		
No. 2—	Sept. 29	10
No. 3—	Dec. 13	10
No. 4—	Dec. 31	10
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
WORLD OF SPORT		
Air Thrills	Mar. 1,'35	10
Anything for a Thrill		1 rl.
Flying Pigskins	Nov. 9	10
Heigh-Ho the Fox	June 20	1 rl.
1934-35		
Hold That Shark	Mar. 29,'35	10
Good Golfers Start Young	Sept. 20	10
Pardon My Grip	Feb. 1,'35	10
Polo Thrills	Oct. 12	10
Thrill Flashes	Dec. 12	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES		
(TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Mire Unga	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Hello, Sailors	Aug. 17	20
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Domestic Bliss-Ters	Oct. 12	19
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Good Luck—Best Wishes	Aug. 24	21
Hail Brother	Mar. 22,'35	19
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	1 rl.
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
Mountain Melody	Aug. 31	10
Old Camp Ground, The	Mar. 15,'35	1 rl.
Song Plugger	Jan. 18,'35	9
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	11
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	2 rls.
Gentlemen of the Bar	Dec. 28	18
Hayseed Romance	Mar. 15,'35	20
His Lucky Day	Sept. 21	20
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One-Run Elmer	Feb. 22,'35	19
Palooka From Paducah	Jan. 11,'35	20
TERRY-TOONS		
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Busted Blossoms	Aug. 10	6
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	1 rl.
Flying Oil	Apr. 5,'35	1 rl.
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
Jail Birds	Sept. 21	6
Magic Fish, The	Oct. 19	6
Mice in Council	Aug. 24	6
Modern Red Riding Hood, A	May 17,'35	1 rl.
Moth and the Spider, The	Mar. 8,'35	1 rl.
My Lady's Garden	July 13	8
Old Dog Tray	Mar. 21,'35	1 rl.
Peg Leg Pete, the Pirate	May 3,'35	1 rl.
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What A Night	Jan. 25,'35	6
Why Mules Leave Home	Sept. 7	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Harlem Harmony	Dec. 21	10
Hollywood Gad-About	Oct. 5	9
Hollywood Movie Parade, The	Nov. 2	9
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 19	11
YOUNG ROMANCE		
Moon Over Manhattan	Feb. 15,'35	17
Three Cheers for Love	Dec. 14	19

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
(Technicolor)		
1. In a Monastery Garden	Oct. 2	7
2. Mexican Idyl	Oct. 16	
3. Fingal's Cave	Nov. 13	
4. Lieberstraum	Nov. 3	
5. Dance of the Hours	Dec. 15	
6. Ava Maria	Jan. 1,'35	
Air for the G String		
Barcarolle		8
Countryside Melodies	May 4,'35	
In a Mountain Pass		
Irish Melody		8
Italian Caprice		8
Mediterranean Songs		7
October Day		
Old Faithful Speaks		8
Realm of Ghosts		
Waltz in A Flat Major		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching With Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-By-The-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS	(Variable)	
(EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please		
Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple	Sept. 8	18
You Said a Hatful	Oct. 13	19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Holland in Tulip Time	Sept. 15	9
Ireland, The Emerald Isle	Dec. 8	8
Rainbow Canyon	Feb. 2,'35	8
Switzerland, The Beautiful	Oct. 13	9
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10		10
HAPPY HARMONIES		
(Harman-Ising)		
1—The Discontented Canary	Sept. 1	9
2—Old Pioneer	Sept. 29	8
3—A Tale of the Vienna Woods	Oct. 27	9
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick		10
LAUREL & HARDY		
Fixer-Uppers		21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Grandfather's Clock	Oct. 27	17
Spectacle Maker, The	Sept. 22	20
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Dartmouth Days	Nov. 17	11
Donkey Baseball		8
Motorcycle Cossacks	Jan. 12,'35	9
Little Feller	May 26	8
Old Shep	June 23	9
Pichianni Troupe	Sept. 22	9
Pro Football		9
Rugby	Dec. 15	10
Strikes and Spares	Oct. 20	9
Taking Care of Baby	Aug. 25	9
Trick Golf	Mar. 24	8
Vital Victuals	Mar. 8	10
(Color)		
Windy		11
OUR GANG		
Anniversary Trouble		20
Mama's Little Pirate	Nov. 3	18
Shrimps for a Day		21
Mike Fright	Aug. 25	18
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done In Oil	Nov. 10	18
Maid in Hollywood	May 19	20
Misses Stooge, The		19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!		21
Three Chumps Ahead		2 rls.
Tin Man, The		16
Treasure Blues		19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		7
Raslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr.	Mar. 10	8
(Color)		
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 18,'35	7
Betty Boop's Life Guard	July 13	7
Betty Boop's Life Pal	Sept. 21	7
Betty Boop's Prize Show	Oct. 19	7
Betty Boop's Trial	June 15	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	
Taking the Blame	Feb. 15,'35	7
Keep in Style	Nov. 16	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
An Elephant Never Forgets	Dec. 28	7
Little Dutch Mill	Oct. 26	7
Poor Cinderella	Aug. 3	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Cab Calloway's Hi-De-Ho	Aug. 24	11
Feminine Rhythm	Feb. 8,'35	10
Ina Ray Hutton and Her Melodears		
Club Continental	Oct. 5	10
Leon Belasco & Orchestra George Givot-Vivian Janis Grace Barry		
Hark Ye, Hark	Mar. 25,'35	10
Ben Bernie-Grace Barry		
Hollywood Rhythm	Nov. 16	10
Gordon and Revel - Lyda Roberti - Jack Oakie-Norman Taurog-LeRoy Prinz-Edith and Bill Wilshire		
Ladies That Play	Dec. 7	10
Phil Spitalny and His Musical Ladies		
Melody Magic	Apr. 12,'35	
Million Dollar Notes	Feb. 8,'35	11
Red Nichols and his World Famous Pennies		
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof	Oct. 26	11
Anson Weeks & Orchestra		
Society Notes	Aug. 3	10
Song Writers of the Gay Nineties	Mar. 1,'35	10
Pat Rooney		
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 4—Tub Boat Ahoy—Hot Dog—Mabel Wayne	Nov. 9	10
No. 5—Rose of Bulgaria—O. Soglow—Coney Island	Dec. 7	10
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters—Billy Blue Gum—Mericano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madiera—Rube Goldberg, World Famous Humorist.		1 rl.
No. 9—	Mar. 29,'35	
No. 10—	Apr. 26,'35	
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Baby Blues	Oct. 5	10
(Technicolor)		
Coo-Coo News	Jan. 25,'35	10
Jungle Antics	Feb. 22,'35	10
Madhouse Movies No. 1	Aug. 24	9
Manhattan Rhythm	Mar. 8,'35	10
Monkey Shines	Nov. 16	10
Movie Sideshow	Jan. 11,'35	11
Nerve of Some Women, The	Nov. 2	10
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10
Screen Souvenirs No. 4	Apr. 19,'35	
Shorty on the Farm	Apr. 5,'35	
Superstition of the Black Cat	Aug. 10	10
Superstition of the Rabbit's Foot	Mar. 8,'35	8
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Axe Me Another	Aug. 24	7
Be Kind to Animals	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 25,'35	7
Dance Contest	Nov. 23	7
Hyp-Nut-Tist, The	Apr. 26,'35	
Pleased to Meet Cha!	Mar. 22,'35	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7

(THE RELEASE CHART--CONT'D)

PARAMOUNT SOUND NEWS

Two Editions Weekly

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

Title	Rel. Date	Min.
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	10
No. 4—Keeping Time	Oct. 26	11
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Nerve Control	Apr. 19,'35	

TWO REEL COMEDIES

Title	Rel. Date	Min.
Making the Rounds Pallette-Catlett	July 6	21
New Dealers, The Pallette-Catlett	Apr. 6	20
News Hounds Pallette-Catlett	June 1	20
No More Bridges Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	10
Pleased to Meet Cha!	Mar. 22,'35	
Sporting Sounds	Mar. 22,'35	
Up and Down Franklyn Pangborn	Mar. 2,'35	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32

CONFLICTS OF NATURE SERIES

Title	Rel. Date	Min.
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

BLONDE and RED HEAD SERIES

Title	Rel. Date	Min.
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Ocean Swells	Oct. 12	21
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
Wig Wag		19½

CHICK CHANDLER COMEDIES

Title	Rel. Date	Min.
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½

CLARK & McCULLOUGH SERIES

Title	Rel. Date	Min.
Alibi Bye Bye	June 14,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In a Pig's Eye	Dec. 28	20½
In the Devil Dog House	Feb. 2	21
Odor in the Court	Aug. 2	21½

CUBBY THE BEAR CARTOONS

Title	Rel. Date	Min.
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 3	Aug. 17	4
No. 4	Sept. 28	4½
No. 5	Oct. 26	5
No. 6	Nov. 23	4½
No. 7	Dec. 21	5
No. 8	Jan. 4,'35	5½
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5

EASY ACES

Title	Rel. Date	Min.
Pharaohland	Feb. 22,'35	9
Topnotchers		11

FOUR STAR COMEDIES

Title	Rel. Date	Min.
Fixing the Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
How to Break 90 at Croquet	Jan. 4,'35	15

HEADLINER SERIES

Title	Rel. Date	Min.
No. 6—Well Cured Ham	June 22	19

HEADLINER SERIES (1934-35)

Title	Rel. Date	Min.
No. 1—Songs of the Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Blasted Event	June 29	19
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
South Seasickness		20½
Wrong Direction	Nov. 16	21

MUSICALS

Title	Rel. Date	Min.
Everybody Likes Music	Mar. 9	19½
Henry the Ape Bert Lahr	Jan. 26	2 rls.
If This Isn't Love	Sept. 28	21½
Spirit of 1976	Feb. 15,'35	21½

MUSICOMEDIES SERIES (Ruth Etting)

Title	Rel. Date	Min.
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Southern Style	Sept. 14	20
Ticket Or Leave It	May 26,'35	

PATHE NEWS

Released twice a week

PATHE REVIEWS (1933-1934)

Released once a month

PATHE TOPICS

Released seven times a year

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Japanese Lantern		8
Parrotville Old Folks	Jan. 25,'35	7
Spinning Mice		
Sunshine Makers, The	Jan. 11,'35	8

SOGLOW'S "THE KING" CARTOONS

Title	Rel. Date	Min.
Cactus King	June 8	1 rl.

SPECIALS

Title	Rel. Date	Min.
Century of Progress	June 15	22
Grand National Irish Sweekstakes Race, 1934	Apr. 2	10
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)	Aug. 31	20½

TODDLE TALE CARTOONS

Title	Rel. Date	Min.
A Little Bird Told Me	Sept. 7	5

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Damascus	June 8	1 rl.
Eyes on Russia	Aug. 9	11
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica		9½
Red Republic	Sept. 21	10

STATE RIGHTS

CARTOON EXHIBITORS

Title	Rel. Date	Min.
Of All Things		4

CENTRAL

Title	Rel. Date	Min.
Child of Mother India		30
Hindu Holiday		9

MARY WARNER

Title	Rel. Date	Min.
Olympic Winter Sports Capital		8

METROPOLITAN LIFE

Title	Rel. Date	Min.
Once Upon a Time		10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
8. Mickey Plays Papa	Sept. 29	
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	8
14. Mickey's Kangaroo		

SILLY SYMPHONIES

Title	Rel. Date	Min.
7. The Flying Mouse	July 12	7
8. Peculiar Penguins	Sept. 6	8
9. Goddess of Spring	Nov. 1	
10. The Golden Touch		

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 1—Jolly Little Elves	Oct. 1	9
No. 2—Toyland Premiere	Dec. 10	9

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 2	Oct. 8	1 rl.
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11

GOOFYTONE NEWS

Title	Rel. Date	Min.
No. 7	Apr. 30	9

OSWALD CARTOONS

Title	Rel. Date	Min.
Do a Good Deed	Mar. 25,'35	7
Hill Billys	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Sky Larks	Oct. 22	8
Spring in the Park	Nov. 12	7
Two Little Lambs	Mar. 11,'35	8½
William Tell	July 9	8

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	10
No. 3—Novelty	Oct. 22	9
No. 4—Novelty	Nov. 26	9
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No. 9—Novelty	Apr. 22,'35	10

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
At the Mike (Mentone No. 3-A)	Oct. 10	20
Demi Tasse (Doane Musical No. 1)	Oct. 3	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	2 rls.
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Father Knows Best Sterling Holloway	Feb. 20,'35	2 rls.
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	18
Henry's Social Splash Henry Armetta	Dec. 19	21
Here's the Gong (Mentone No. 13-A)		2 rls.
Hollywood Trouble	Jan. 9,'35	20
Just We Two	Aug. 8	19
Knickerbocker Knights Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
Night in a Night Club, A (Mentone No. 1-A)	Sept. 2	18
Oh What a Business (Mentone No. 5-A)	Nov. 26	2 rls.
Old Age Pension Henry Armetta	Mar. 27,'35	2 rls.
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Sterling's Rival Romeo Sterling Holloway	Nov. 14	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Tid Bits (Doane Musical No. 2)	Oct. 24	2 rls.
Well, By George (Mentone No. 4-A) George Price	Oct. 31	20
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
World's Fair and Warmer	Oct. 17	22

VITAPHONE SHORTS

BIG V COMEDIES

Title	Rel. Date	Min.
No. 20—Daredevil O'Dare Ben Blue	Aug. 11	19

1934-35

Title	Rel. Date	Min.
All Sealed Up Ben Blue	Sept. 15	19
Get Rich Quick Allen Jenkins	Apr. 20,'35	2 rls.
His First Flame Shemp Howard Daphne Pollard	Mar. 9,'35	20
Oh Sailor Behave El Brendel	Sept. 29	17
Old Gray Mayor, The Bob Hope	Apr. 6,'35	2 rls.
Smoked Hams Shemp Howard Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk Roscoe Ates	Nov. 3	20
Out of Order Ben Blue	Nov. 17	19
Vacation Daze Jenkins & Donnelly		2 rls.
Dizzy and Daffy Dizzy and Daffy Dean	Dec. 15	19
Once Over Lightly Roscoe Ates	Jan. 12,'35	2 rls.
Radio Scout El Brendel	Jan. 26,'35	19

BROADWAY BREVITIES

Title	Rel. Date	Min.
No. 32—The Policy Girl Mitzi Mayfair-Roscoe Ails	Aug. 11	20

1934-1935

Title	Rel. Date	Min.
Syncopated City Hal LeRoy-Dorothy Dare	Sept. 1	20
Paree, Paree Dorothy Stone-Bob Hope	Sept. 8	21
Good Morning Eve Leon Errol (Technicolor)	Sept. 22	19
No Contest Ruth Etting	Oct. 6	21
Off the Beat Morton Downey	Oct. 18	20
The Flame Song Bernice Claire- J. Harold Murray	Oct. 27	19
Gem of the Ocean Jeanne Aubert	Nov. 19	20
Gypsy Sweetheart Winifred Shaw- Phil Regan	Mar. 30,'35	2 rls.
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks & Sweet Music George Price-Sylvia Froos	Dec. 8	20
Show Kids Maglin Kiddies Tad Alexander	Jan. 5,'35	20
Radio Silly Cross & Dunn	Jan. 9,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 22,'35	2 rls.
Mr. & Mrs. Melody Ilomay Bailey—Lee Sims	Mar. 16,'35	
Shoestring Follies Eddie Peabody	Feb. 16,'35	2 rls.
Singing Silhouette, The Olga Baclanova	Mar. 16,'35	2 rls.
Castle of Dreams, The Morton Downey	Apr. 6,'35	2 rls.
Cure It With Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Pick and Pat-Roscoe Ails	Apr. 27,'35	2 rls.

LOONEY TUNES

Title	Rel. Date	Min.
No. 11—Buddy's Circus		1 rl.
No. 12—Buddy the Detective		1 rl.
No. 13—Viva Buddy		1 rl.

(1934-1935)

Title	Rel. Date	Min.
No. 1—Buddy's Adventures		1 rl.
No. 2—Buddy the Dentist		1 rl.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		1 rl.
No. 5—Buddy's Pony Express		1 rl.

MELODY MASTERS

1934-1935

Title	Rel. Date	Min.
Mirrors Freddy Rich & Orchestra	Sept. 8	11
Phil Spitalny and His Musical Queens	Oct. 6	10
Richard Himber and His Orchestra	Nov. 3	10
Don Redman and His Band	Dec. 29	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	1 rl.
Rimac's Rhumba Orchestra	Apr. 13,'35	1 rl.
Barney Rapp and His New Englanders	Mar. 16,'35	1 rl.
Freddy Martin and His Orchestra	May 11,'35	1 rl.

MERRIE MELODIES

1934-35 (In Color)

Title	Rel. Date	Min.
No. 1—Those Beautiful Dames		7
No. 2—Pop Goes My Heart		7
No. 3—Mr. & Mrs. Is the Name		7
No. 4—Country Boy		7
No. 5—I Haven't Got a Hat		1 rl.

SEE AMERICA FIRST

E. M. NEWMAN

Title	Rel. Date	Min.
No. 1—Pilgrim Days	Oct. 27	11
No. 2—Boston Tea Party	Nov. 17	11
No. 3—Hail Columbia	Dec. 8	10
No. 4—Remember the Alamo	Dec. 20	10
No. 5—Trail of the 49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	
No. 9—Westward Bound	Apr. 13,'35	1 rl.
No. 10—Remember the Maine	May 4,'35	1 rl.

PEPPER POT

1934-35

Title	Rel. Date	Min.
Little Jack Little	Sept. 1	9
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live Gus Edwards	Nov. 10	9
Two Boobs in a Balloon Edgar Bergen		
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 8	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 22,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	
Some Bridge Work Easy Aces	Apr. 13,'35	1 rl.
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles Boy Scouts	July 1	2 rls.

MASCOT

Title	Rel. Date	Min.
Burn 'Em Up Barnes Jack Mulhall-Lola Lane- Frankie Darro	June 16	2 rls. (each)
Lost Jungle, The Clyde Beatty	June 13	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)

PRINCIPAL

Title	Rel. Date	Min.
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1 (Seven-reel feature followed by eight two-reel episodes)	

UNIVERSAL

Title	Rel. Date	Min.
Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Red Rider, The Buck Jones (15 episodes)	July 16	20 (each)
Rustler's of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy Maurice Murphy- Noah Beery, Jr.	Oct. 29	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20 (each)

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

WISE EXHIBITORS KNOW WHERE TO BUY those good guaranteed rebuilt Simplex and Powers projectors, reflector lamps, rectifiers, Mazda equipment, sound accessories, parts, supplies. Quality bargains always. Free catalog. Play safe with MONARCH THEATRE SUPPLY CO., Memphis, Tenn. Established 25 years.

RCA SOUND EQUIPMENT COMPLETE FOR sale, $400.00. BASIL BROS., 1600 Genesee St., Buffalo, N. Y.

A REAL BARGAIN ON HIGHGRADE PROJECTION lenses. Cash or trade. BOX 537, MOTION PICTURE HERALD, 407 So. Dearborn St., Chicago, Ill.

PAIR PEERLESS HI-LO LAMPS IN EXCELLENT condition, $100.00 each. CROWN, 311 West 44th St., New York.

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UNUSUAL VALUE. 9x9 PERFORATED SOUND screen together with collapsible metal frame, black velour masking drapes, all complete in specially built Bal trunk. These are brand new. Were made for Western Electric portable sound systems. $24.95 each while they last. Act quick. BOX 534, MOTION PICTURE HERALD.

INFLATION MEANS MORE FOR YOUR MONEY here—brand new items—14″ reels 2,000′ regularly $1.50, now 39c; 50 ampere Weston meters for arcs, rectifiers, generators, regularly $10.00, now $2.25; sound screens, Beaded, diffusive or Ortho Krome regularly 75c, now 29c square foot; enclosed rewinds, approved fireproof, regularly $75.00, now $29.75. Cash with order. S. O. S., 1600 Broadway, New York.

BRUSHES AND SUPPLIES

SIGN PAINTERS' BRUSHES AND SUPPLIES. Write for FREE catalog. DICK BLICK COMPANY, Box 43, Galesburg, Illinois.

GENERAL EQUIPMENT

"WIDE FIDELITY SOUND PERFECT" BOASTS Walker, Tampico, Mexico. "Entirely satisfactory." Cinemaphone will please you, too. S. O. S., 1600 Broadway, New York.

SPECIAL!—ONLY WHILE THEY LAST. PAIR first class rebuilt Peerless low intensity lamps with new handy 30 ampere rectifiers, $375.00. One year guarantee. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

BUSINESS DULL? BRIGHTEN YOUR PICture—new reflector arc lamps or rectifiers, $49.50. Cut current costs. S. O. S., 1600 Broadway, New York.

SUPPLIES, EQUIPMENT, REPAIR PARTS FROM 30% to 40% off! Lists, catalogs free. TROUT THEATRE EQUIPMENT CO., Enid, Okla.

SENSATIONAL BARGAINS: REFLECTOR lamps, $25.00; rectifier tubes, $9.00. Send for new literature. WESTERN MOTION PICTURE CO., Danville, Ill.

ST. ANSELMS COLLEGE CHOOSES SOS—Cinemaphone Wide Fidelity, $179.70 up complete! Soundheads, $59.50 up; unified control amplifiers, $39.50 up; trades taken. S. O. S., 1600 Broadway, New York.

BUSINESS OPPORTUNITIES

TRADE BEAUTIFUL MISSISSIPPI GULF coast home $6,000.00 for theatre or interest. Just the thing for retiring theatre man. BOX 536, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

POPCORN — MUSHROOM $10.00 — JAP $8.50—good Burch machine. KLINKEL, Albion, Mich.

EQUIPMENT EXCHANGE

IF YOU WANT TO REPLACE ANY TYPE OF equipment with brand new material we will be glad to make an allowance on your old equipment and a better price on new equipment. Let us know what you need and what you want to exchange and we will send complete details on our proposition. EQUIPMENT EXCHANGE, care of MOTION PICTURE HERALD, 1790 Broadway, New York City.

BANK ROLL THIN?—WE PAY "SPOT" FOR used equipment—trades taken, bargains galore. S. O. S., 1600 Broadway, New York.

SOUND EQUIPMENT

LAST ONE, RCA PG-31 COMPLETE, DOUBLE power amplifier, 2,500 seat capacity, reconditioned, $1,000.00. Simplex Acme, sound outfit, semi-professional, 2,000′ magazines, 2,000 seat capacity, value $3,000.00, price, $1,200.00. RCA type PG-10 complete, capacity 300-400 seats, price $450.00. Details on request. CINEMA SUPPLY CO., 575 Eleventh Ave., New York.

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ORGANS—WE BUY ALL MAKES OF USED organs for cash. DELOSH BROTHERS, 3508—105th St., Corona, L. I.

THEATRES WANTED

WANT TO BUY OR LEASE THEATRE IN Texas, Colorado or Arizona state. BOX 538, MOTION PICTURE HERALD.

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SOUND PROJECTIONIST — EXPERIENCED, unmarried, young, will go anywhere. BOX 517, MOTION PICTURE HERALD.

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NEARGRAVURE—125 LETTERHEADS, 125 ENvelopes, $1.89 delivered. SOLLIDAYS, Knox, Ind.

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LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

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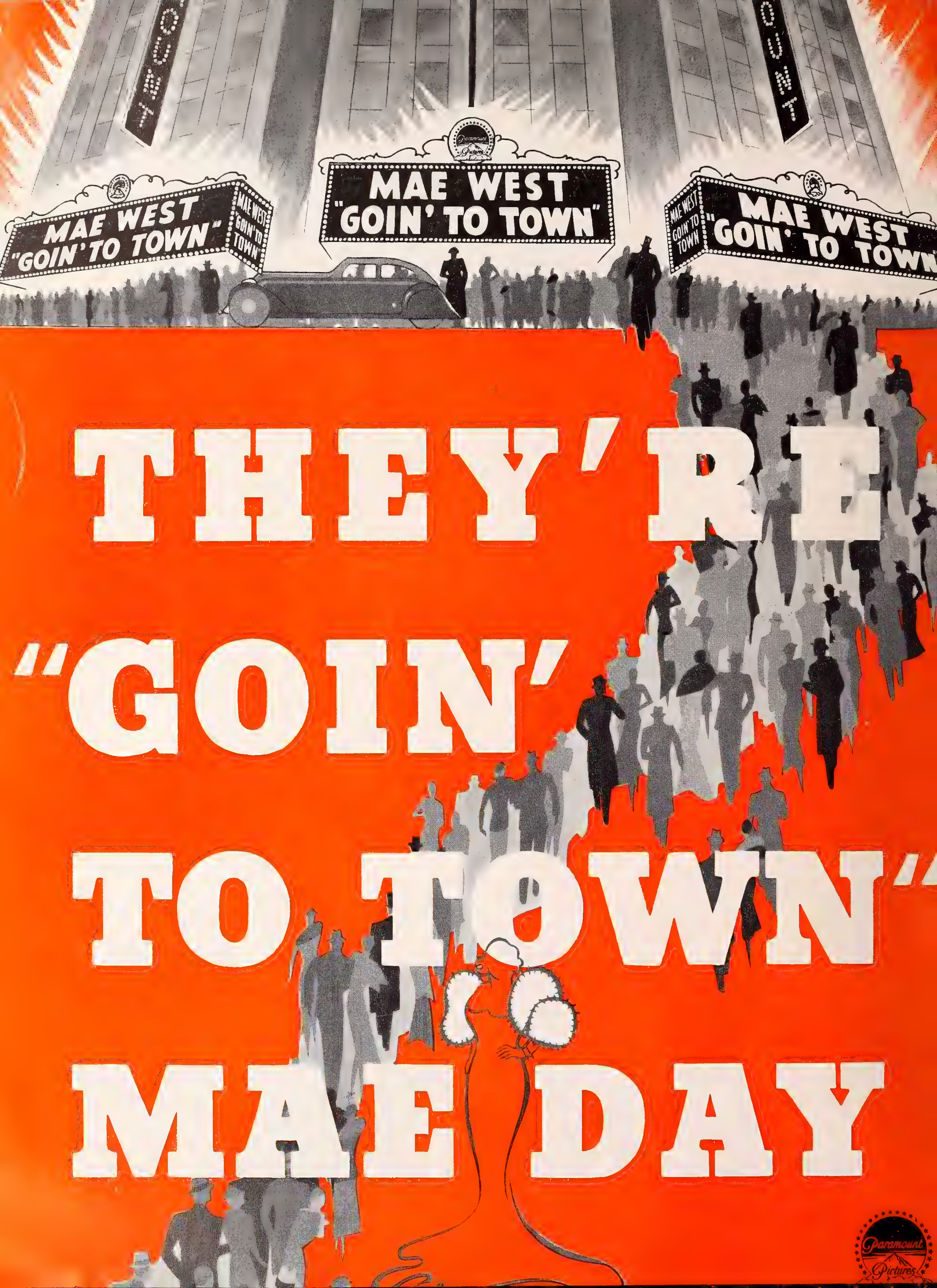
"RICHARDSON'S HAND BOOKS OF PROJECTION" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projection Sound Pictures." Complete information on sound equipment. Both text books complete for $12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

Day-after-Day
EXCELLENCE

EASTMAN Super-Sensitive "Pan" Negative has played a part in productions that marked veritable milestones in cinematic progress. Yet its success in these outstanding pictures is based upon the same dependability it offers cameramen and producers every day in the year. Unfailing, day-after-day excellence is the quality that makes this film the natural choice for the screen's greatest ventures. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive*
Panchromatic Negative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THEY'RE
"GOIN'
TO TOWN"
MAE DAY
Paramount Pictures

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

THE SHOW of SHOWMANSHIP

Wherein Motion Picture Herald's Round Table brings recognition to showmen's creative contributions to screen successes » » »

WHAT EXHIBITORS SAY of PARENTS & TEACHERS PLAN

Revelations of Motion Picture Herald's report on project to take screen's best product away from theatre box offices draw poignant replies

COMING NEXT WEEK—DETAILS OF THE INVADERS' PLAN

In Two Sections—Section One

VOL. 119, NO. 1

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.

APR. 6, 1935

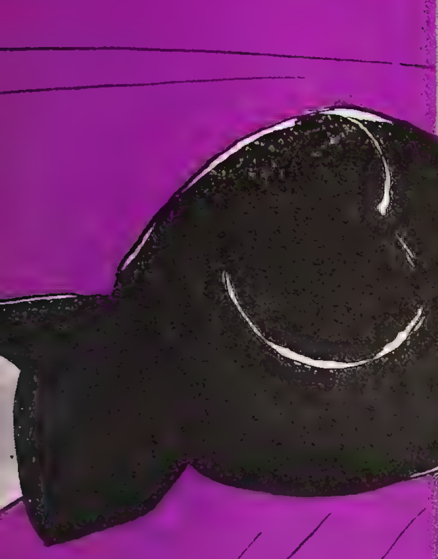
SOCKO!

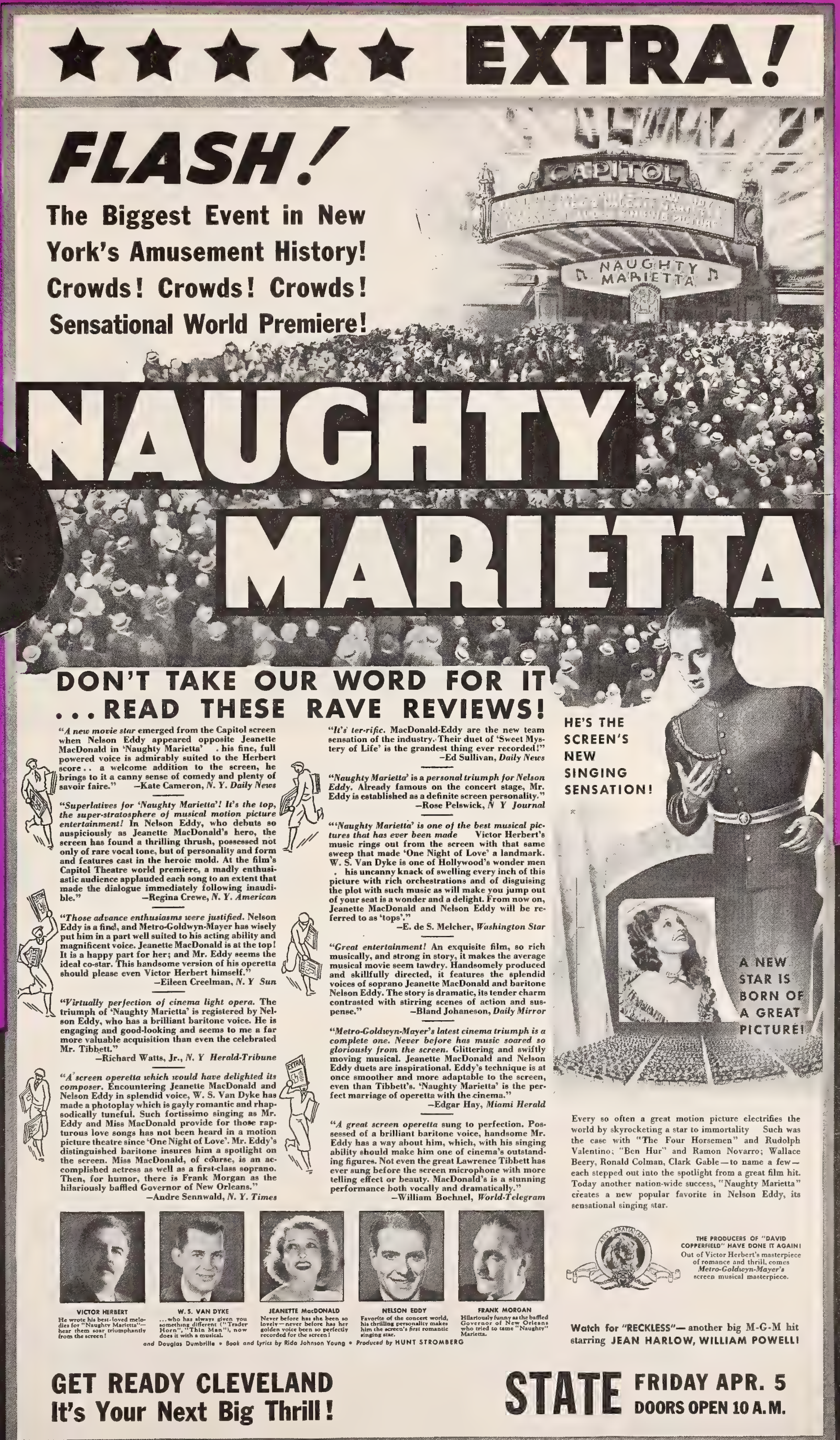
The BIGGEST space in the BIGGEST list of newspapers ever used in motion picture history. Leo's unprecedented ad campaign appears in 140 newspapers covering the 60 BIGGEST cities of America! A gift from Leo!

NEVER a dull moment with Leo the Showman on the job! He's working for you again to blanket America with the good news that "Naughty Marietta" is coming to your show shop! Think it over, Mr. Exhibitor... the billboard campaign on "Chained" ...magazine campaigns on "Barretts of Wimpole Street," "Treasure Island," "David Copperfield" and other M-G-M attractions. Now he sets a new all-time record for newspaper campaigns with "Naughty Marietta."

AND LOOK WHAT'S COMING! FREE BILL-BOARDS!

SEE PAGE 19




CAPITOL
NAUGHTY MARIETTA

★ ★ ★ ★ ★ EXTRA!

FLASH!

The Biggest Event in New York's Amusement History! Crowds! Crowds! Crowds! Sensational World Premiere!

NAUGHTY MARIETTA

DON'T TAKE OUR WORD FOR IT ...READ THESE RAVE REVIEWS!

"*A new movie star* emerged from the Capitol screen when Nelson Eddy appeared opposite Jeanette MacDonald in 'Naughty Marietta' . his fine, full powered voice is admirably suited to the Herbert score.. a welcome addition to the screen, he brings to it a canny sense of comedy and plenty of savoir faire." —Kate Cameron, *N. Y. Daily News*

"*Superlatives for 'Naughty Marietta'! It's the top, the super-stratosphere of musical motion picture entertainment!* In Nelson Eddy, who debuts so auspiciously as Jeanette MacDonald's hero, the screen has found a thrilling thrush, possessed not only of rare vocal tone, but of personality and form and features cast in the heroic mold. At the film's Capitol Theatre world premiere, a madly enthusiastic audience applauded each song to an extent that made the dialogue immediately following inaudible." —Regina Crewe, *N. Y. American*

"*Those advance enthusiasms were justified.* Nelson Eddy is a find, and Metro-Goldwyn-Mayer has wisely put him in a part well suited to his acting ability and magnificent voice. Jeanette MacDonald is at the top! It is a happy part for her; and Mr. Eddy seems the ideal co-star. This handsome version of his operetta should please even Victor Herbert himself."
—Eileen Creelman, *N. Y Sun*

"*Virtually perfection of cinema light opera.* The triumph of 'Naughty Marietta' is registered by Nelson Eddy, who has a brilliant baritone voice. He is engaging and good-looking and seems to me a far more valuable acquisition than even the celebrated Mr. Tibbett."
—Richard Watts, Jr., *N. Y Herald-Tribune*

"*A screen operetta which would have delighted its composer.* Encountering Jeanette MacDonald and Nelson Eddy in splendid voice, W. S. Van Dyke has made a photoplay which is gayly romantic and rhapsodically tuneful. Such fortissimo singing as Mr. Eddy and Miss MacDonald provide for those rapturous love songs has not been heard in a motion picture theatre since 'One Night of Love'. Mr. Eddy's distinguished baritone insures him a spotlight on the screen. Miss MacDonald, of course, is an accomplished actress as well as a first-class soprano. Then, for humor, there is Frank Morgan as the hilariously baffled Governor of New Orleans."
—Andre Sennwald, *N. Y. Times*

"*It's ter-rific.* MacDonald-Eddy are the new team sensation of the industry. Their duet of 'Sweet Mystery of Life' is the grandest thing ever recorded!"
—Ed Sullivan, *Daily News*

"*Naughty Marietta*' is a *personal triumph for Nelson Eddy.* Already famous on the concert stage, Mr. Eddy is established as a definite screen personality."
—Rose Pelswick, *N Y Journal*

"'*Naughty Marietta' is one of the best musical pictures that has ever been made* Victor Herbert's music rings out from the screen with that same sweep that made 'One Night of Love' a landmark. W. S. Van Dyke is one of Hollywood's wonder men . his uncanny knack of swelling every inch of this picture with rich orchestrations and of disguising the plot with such music as will make you jump out of your seat is a wonder and a delight. From now on, Jeanette MacDonald and Nelson Eddy will be referred to as 'tops'."
—E. de S. Melcher, *Washington Star*

"*Great entertainment!* An exquisite film, so rich musically, and strong in story, it makes the average musical movie seem tawdry. Handsomely produced and skillfully directed, it features the splendid voices of soprano Jeanette MacDonald and baritone Nelson Eddy. The story is dramatic, its tender charm contrasted with stirring scenes of action and suspense." —Bland Johaneson, *Daily Mirror*

"*Metro-Goldwyn-Mayer's latest cinema triumph is a complete one. Never before has music soared so gloriously from the screen.* Glittering and swiftly moving musical. Jeanette MacDonald and Nelson Eddy duets are inspirational. Eddy's technique is at once smoother and more adaptable to the screen, even than Tibbett's. 'Naughty Marietta' is the perfect marriage of operetta with the cinema."
—Edgar Hay, *Miami Herald*

"*A great screen operetta* sung to perfection. Possessed of a brilliant baritone voice, handsome Mr. Eddy has a way about him, which, with his singing ability should make him one of cinema's outstanding figures. Not even the great Lawrence Tibbett has ever sung before the screen microphone with more telling effect or beauty. MacDonald's is a stunning performance both vocally and dramatically."
—William Boehnel, *World-Telegram*

HE'S THE SCREEN'S NEW SINGING SENSATION!

A NEW STAR IS BORN OF A GREAT PICTURE!

Every so often a great motion picture electrifies the world by skyrocketing a star to immortality Such was the case with "The Four Horsemen" and Rudolph Valentino; "Ben Hur" and Ramon Novarro; Wallace Beery, Ronald Colman, Clark Gable—to name a few—each stepped out into the spotlight from a great film hit. Today another nation-wide success, "Naughty Marietta" creates a new popular favorite in Nelson Eddy, its sensational singing star.

VICTOR HERBERT
He wrote his best-loved melodies for "Naughty Marietta"—hear them soar triumphantly from the screen!

W. S. VAN DYKE
...who has always given you something different ("Trader Horn", "Thin Man"), now does it with a musical.

JEANETTE MacDONALD
Never before has she been so lovely—never before has her golden voice been so perfectly recorded for the screen!

NELSON EDDY
Favorite of the concert world, his thrilling personality makes him the screen's first romantic singing star.

FRANK MORGAN
Hilariously funny as the baffled Governor of New Orleans who tried to tame "Naughty" Marietta.

and Douglas Dumbrille • Book and lyrics by Rida Johnson Young • Produced by **HUNT STROMBERG**

THE PRODUCERS OF "DAVID COPPERFIELD" HAVE DONE IT AGAIN!
Out of Victor Herbert's masterpiece of romance and thrill, comes *Metro-Goldwyn-Mayer's* screen musical masterpiece.

Watch for "RECKLESS"— another big M-G-M hit starring JEAN HARLOW, WILLIAM POWELL!

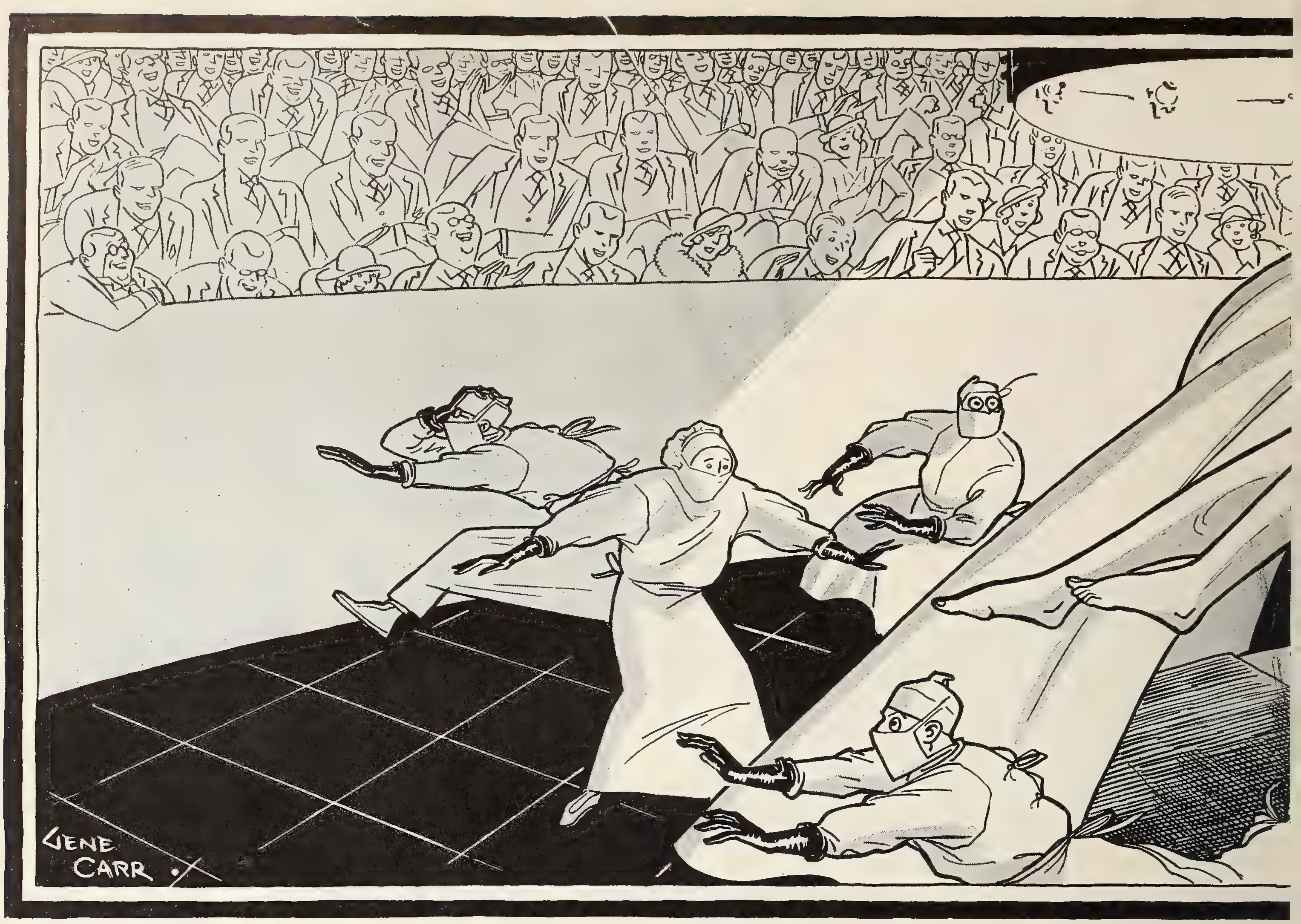
GET READY CLEVELAND
It's Your Next Big Thrill!

STATE **FRIDAY APR. 5**
DOORS OPEN 10 A.M.

FULL PAGE AD SMASH

across 6-col. width!

This is just one of the sample advertisements. There are five different styles.



THEY HAVEN'T TAKEN TH
OUT OF MOVING

IF you've been **WORRIED** that pictures were going gooey on you . . .

If you've been **WONDERING** whether you'd ever get a show as **STRONG** as "Fugitive" or "Public Enemy" or "Little Caesar" again . . .

Take a look at Warner Bros.' new **PAUL MUNI** show, and you'll feel a whole lot better about the future of motion picture **DRAMA**!

* * *

Here's a brand new type of screen **EXPLOSIVE**. Not **SEX**—not **GANG STUFF**—but brother, it's **DYNAMITE**!

With one clean-cut wallop it arrests the **EMASCULATION** of the movies.

With the scalpel of **SINCERITY** it restores the screen to **MANHOOD**.

* * *

Make no mistake! This is no Mother Goose cartoon.

If you set off a **FIRECRACKER** under

Prais

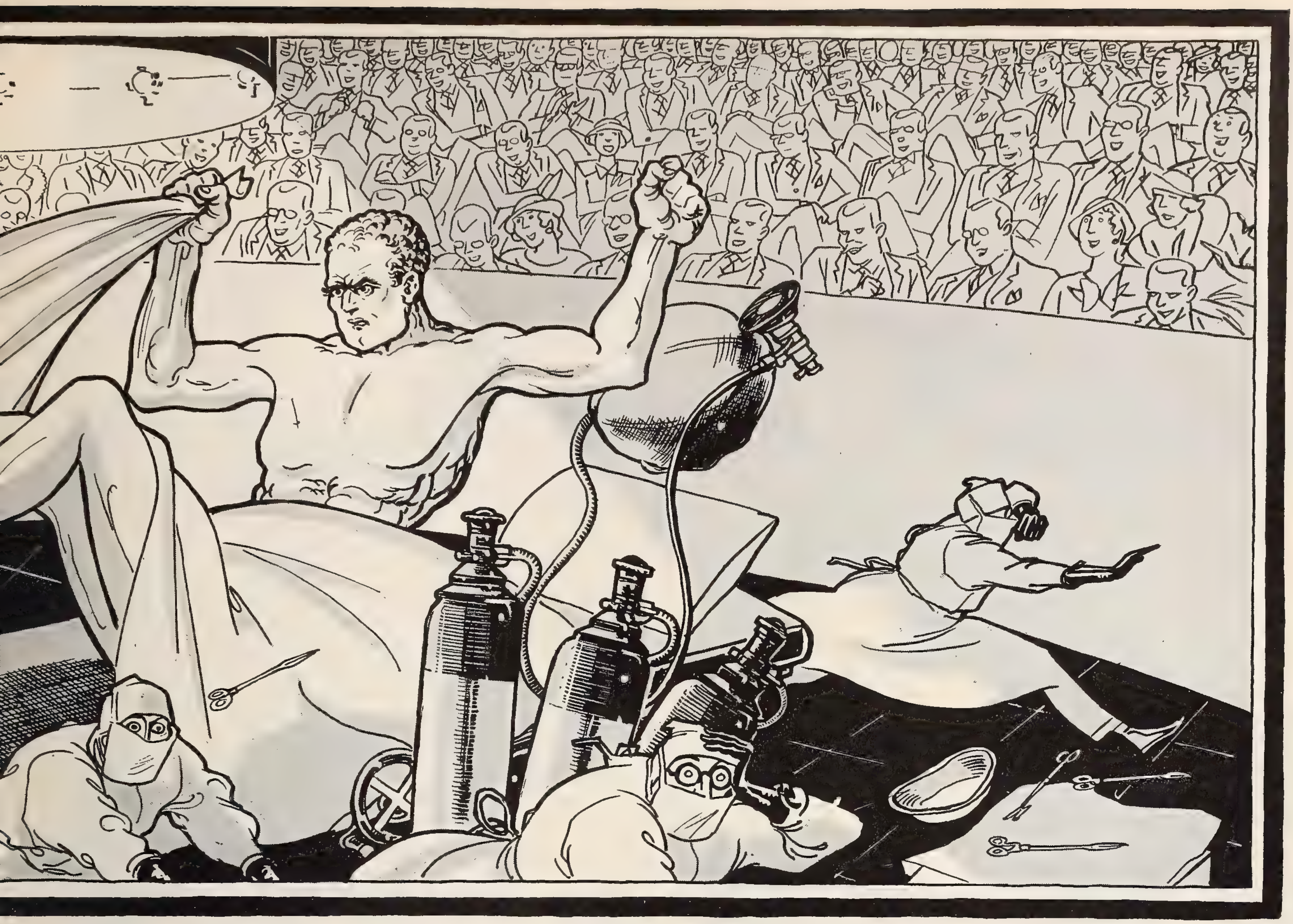
"An entertainment to cause talk and come-back patronage equal to or surpassing 'I Am a Fugitive.'"—*M. P. Daily*

"Both a prestige builder and in the heavy money making class."—*Variety*

"Big enough to lift your heart into your throat."—*Jimmie Fidler in his national radio review*

"The greatest picture to come out of this studio."—*Michael Jackson, Liberty*

A First Nat



E INTESTINAL FORTITUDE PICTURES . . . YET!

every seat in your theatre you wouldn't startle your patrons any more than you will with "**BLACK FURY**"!

No wonder **TWENTY-ONE** major critics who have seen it are **PROUD** that the industry they serve has made this picture . . .

e!. . .

"Smashing human picture . . . Warners are in a class by themselves for making it."—*Jerry Hoffman, L. A. Examiner*

"Most stirring picture I have ever seen."—*Mayme Ober Peake, Boston Globe*

"The most powerful picture I have ever seen. I want to see it again."—*Fred C. Kelly, Colliers & United Features*

"Puts Paul Muni in line for outstanding performance award of year."—*Gus McCarthy, Quigley Publications*

nal Picture

No wonder they predict that it will earn new and abiding respect for the **MATURITY** of the movies.

* * *

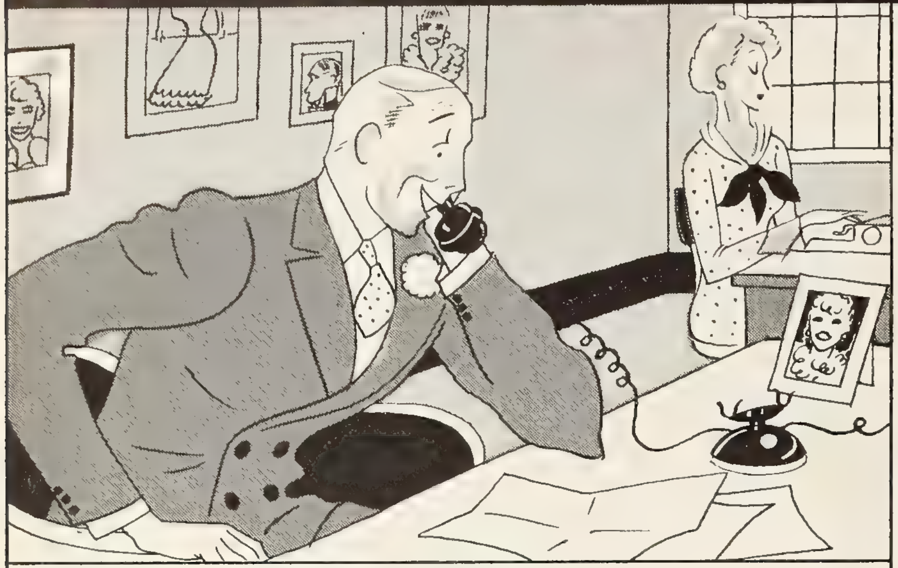
Paul Muni in "Black Fury" is Warner Bros.' forthright **ANSWER** to those who ask the screen to be **HONEST, CLEAN, INTELLIGENT**, and a guiding force for truth and right.

So don't let **ANYONE** or **ANYTHING** stop you from showing "Black Fury."

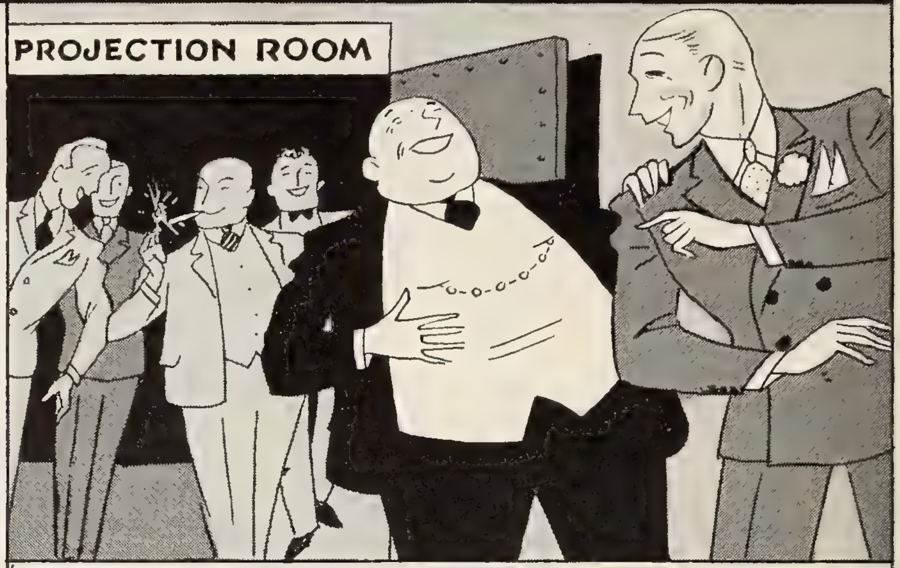
It's just what the doctor ordered for an ailing industry!

(**ED. NOTE**—Immediately following "Black Fury" Warner Bros. will release "G Men," starring James Cagney, and shortly thereafter "Oil For the Lamps of China." The screen marches on!)

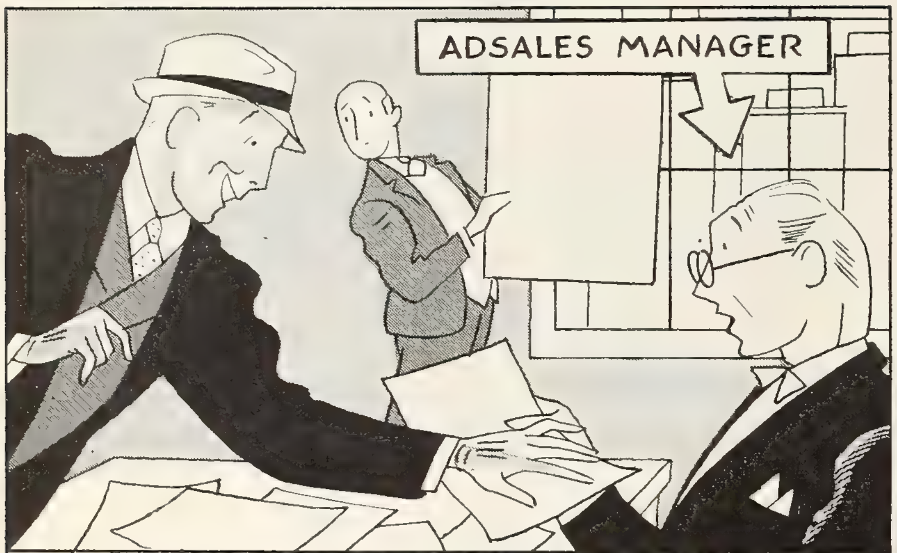
★ SUCCESS STORY ★



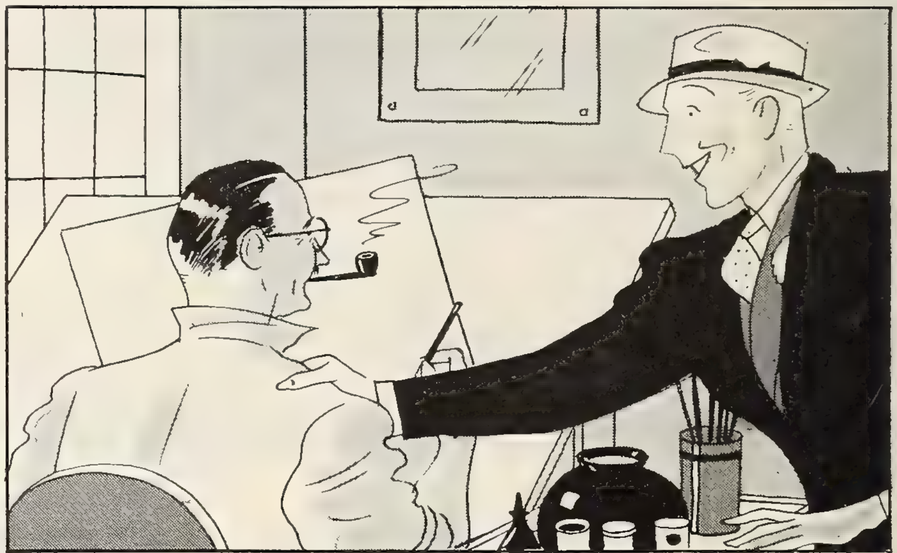
❶ "HELLO! **FOX EXCHANGE?** I WANT A SCREENING OF **"$10. RAISE"** THEY TELL ME IT'S TREMENDOUS!"



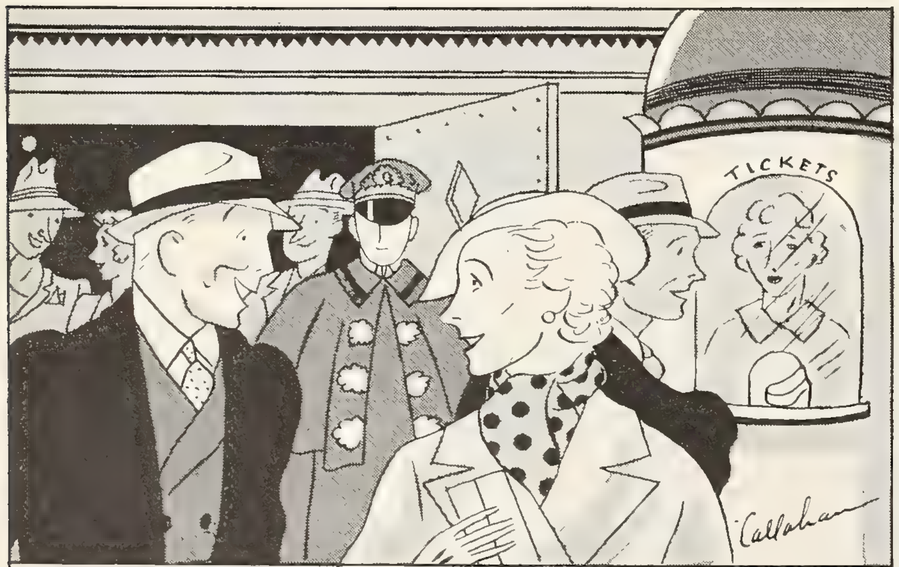
❷ "THE BEST COMEDY IN YEARS! A CINCH!"



❸ "DOUBLE MY USUAL ORDER. EVERYBODY IN TOWN IS GOING TO HEAR ABOUT **THIS** SHOW!"



❹ "SPEND SOME EXTRA DOUGH ON THE HOUSE FRONT. . . I WANT A FLASH! WE'VE GOT A **HIT** TO SELL!"



❺ "I LOVE IT, TOO! IT DOES ALL OF US GOOD TO SEE A GOOD SHOW!"

Make a date with yourself to see

$10 RAISE

at your FOX Exchange

"$10 RAISE" with Edward Everett Horton, Karen Morley, Alan Dinehart, Glen Boles. Produced by Joseph Engel. Directed by George Marshall. Screen play by Henry Johnson and Louis Breslow. Story by Peter B. Kyne.

FOX

MOTION PICTURE HERALD

Vol. 119, No. 1

April 6, 1935

LOTTERIES AND SUCH

THE lottery business is getting a vast deal of encouragement from the American press and the newsreel screen.

The lottery business is a catch penny device operating in precisely those brackets of buying power where the motion picture must look for the bulk of its revenues.

The lottery is competitive thrill, a reaching for the lure of attainment without effort.

That is just exactly what the motion picture sells, in a vicarious but very real fashion, more especially down in those strata where the lottery tickets sell.

It is obviously true that newspaper readers are interested in reading the get-rich-quick stories of the lotteries and it is obvious that the camera-and-microphone antics of the winners make entertaining newsreel stories, but that has no bearing on the wisdom of their exploitation. All too often the amusement business makes offer of excuse that "the public likes it." The industry's production practises have just been put through the wringer of reform because of the application of such a policy with respect chiefly to sex morality.

Also, as usual, through the current baseball training season the newsreels have given large promotional attention to the sport which will be competing with the box office until the world's series games are played this coming autumn.

It is relevent to observe here that for many many years it has been the firm policy of the Loew Theatres in the metropolitan area to refuse to put on the screen any picture containing scenes from Coney Island, on the basis that Coney Island is competitive.

But Coney Island is not the only competitor, and not the most important competitor, either. Further, the newsreel has no news coverage obligations comparable with those of the newspapers. Twenty minutes of screen time a week can tell very little of what goes on in the world—besides the screen public is interested not in news but entertainment. Most newsreel selections represent editorial habits, and heritages of habits. A case in point is afforded by the vast importance with which exhibitors have been educated to view first pictures of the Kentucky Derby. The Derby was not a national screen event until the newsreels made it that—at the cost of many thousands a year to themselves, with not an additional dime in film rental or box office draw.

△ △ △

MR. HOWARD SECEDES

A FEW weeks ago we recorded that Mr. Joseph Hergesheimer was entirely fed up with writing novels, and that Mr. Elmer Rice was quite through with the Broadway stage. That was all very well, especially as those gentlemen merely said what they were tired of and through with—that being, as we observed, merely evidence that they had become mature, which their public never can.

But now comes Mr. Leslie Howard, recorded for the *New York Times* of Monday, who seems to care for nothing about the motion picture but the Hollywood climate and the convenient, pleasant hours of work, saying:

"I have no desire any more to play in the commercial theatre. And the movies are purely commercial. My plan would be to use that economic independence which the movies can give to an actor to seek to elminate the commercial theatre and to attempt to create the kind of a theatre in which we, as actors, could find the opportunity to do the sort of thing we want to do. . . . "

Fortunately, or unfortunately, as you may view it, nothing will happen in Mr. Howard's project to eliminate the commercial theatre and to rebuild the amusement world to the heart's desire of the actor.

The box office public takes care of all such matters, with great, automatic efficiency.

Meanwhile, biting the hand that feeds you is nothing as compared to cutting it right off.

△ △ △

"SINGLE BILL" MEANS SINGLE

IN a provocatively interesting discussion of exhibition and its problems, recorded by Mr. Victor Shapiro in Hollywood, Mr. Harold Franklin says in substance that exhibitors resort to dual bills under the pressure of competition with houses which surround their pictures with vaudeville.

"But," says Mr. Franklin, "distributors can do something . . . by signing contracts with exhibitors that certain pictures must be played single bill."

However, this able exhibitor does not go on to say that such "single bill" contracts would also stipulate that there should be no presentation acts, stage show or vaudeville device whatsoever. Until that could be accomplished nothing would be accomplished—and how probable is it that distribution would consider such dictation to its affiliates and other first runs.

△ △ △

MR. RICHARD WATTS, Jr., of the New York *Herald Tribune* leaves in a fortnight on his third visit to Russia, according to the *Morning Telegraph*. It would seem that he is almost certain to enjoy it.

△ △ △

If there should arise a rival in type for Step'n Fetchit, we think that Tempus Fugit would be a good name.

△ △ △

Editor's interoffice warning: The first week of Connecticut trout fishing opens April 6.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK---

PRISON DONOR

Speaking as honor guest at a testimonial dinner in New York last week, Warden Lewis E. Lawes of Sing Sing prison revealed that Harry M. Warner, president of Warner Brothers, has donated the prison's model gymnasium, seating 3,000, in memory of his son, Lewis, the gym having cost the state nothing. . . .

CONSOLIDATED BOARD

For three-year terms, Ben Goetz, J. E. McPherson, J. W. Coffman, M. J. Siegel were elected members of the board of Consolidated Film Industries. Mr. Goetz and Mr. McPherson were reelected, while Mr. Coffman succeeds J. D. Egan and Mr. Siegel succeeds George W. Yates, whose terms have expired. . . .

STUDIO TO CONVENT

Abandoning a brilliant screen career, Jenny Luxeuil, who strongly resembles Saint Therese of Liseux, walked calmly out of a French studio, where she was scheduled to make a picture of the life of the "Little Flower" of Normandy, and, telling no one, entered an obscure Dominican convent in Languedoc. . . .

HARRY LEWIS

Harry Lewis, who operated one of the first film exchanges in the country, the Chicago Film Exchange, with 10 branches, died in New York last week at 83. Mr. Lewis, in 1906, rented the program for a theatre showing only motion pictures, the Nickelodeon in Chicago. His long drawn fight with the Patents Trust was finally settled, he receiving about $500,000. . . .

FOX DEBUTANTES

Called the studio's debutantes of 1935, considered the young actresses most likely to succeed, Winfield Sheehan, Fox production chief, has named Rita Cansino, Frances Grant, Rosina Lawrence and Barbara Blane, ages from 16 to 20. . . .

TECHNICAL CREDITS

The executive committee of the Technicians' Branch of the Academy of Motion Picture Arts and Sciences on the Coast in the future will make the technicians' credits publication a complete technical history of each production. The first, to be issued shortly, will include all technicians. . . .

NAMED TO BENCH

Named a judge to fill a vacancy on the common pleas bench of Lackawanna County, Pennsylvania, was Thomas Linus Hoban, general counsel in the state for the Comerford theatre interests. . . .

"LUNCHEON MATINEE"

To appeal to workers "out to lunch," Jack S. Truitt, operating the new Royal in downtown Kansas City, has adopted a "luncheon short subject matinee," which, running from 11:30 a.m. to 1:30 p.m., will consist of newsreel and short subjects, with no feature. The rest of the day will be devoted to a regular run program, at 10 cents for double features. . . .

CENSOR ACTION

Banned by the New York censor is the Mexican film, "Chucho El Roto," until certain changes are made. The objection was based on a sequence showing a bandit committing a crime in the garb of a priest, which was held derogatory to the Catholic Church. Mariano Viamonte, manager of the Teatro Campoamor, New York house, plans to revise the film to suit the censor. . .

MUSICIANS VOTE

Voted at a meeting of the American Federation of Musicians last week in New York were: a three per cent tax on incomes of local members, a change in substitute laws and a cut in insurance benefits. The tax will go into the union treasury, the benefit cut from $1,000 to $500 was an economy move, and the substitute change makes a substitute eligible for full time and full pay, and is designed to aid employment. . . .

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EXTRAS' VICTORY

Eugene H. Marcus, representing six Hollywood extra organizations at registration conferences with Compliance Director Sol A. Rosenblatt in Washington, unofficially declared on his return to Hollywood that Mr. Rosenblatt had acceded to all the demands of the extras. Official announcement is to come from Washington, he said. Only the Screen Actors' Guild was not represented. . . .

CITY AIDS THEATRES

The Stratford, Ontario, city council has rallied to the support of theatres and musical organizations in their protest against the recent doubling of license fees on copyrighted compositions by the Canadian Performing Rights Society. The council resolved to enlist other municipalities in a protest to the federal secretary of state. . . .

HAWAIIAN CIRCUIT

The new J. J. Franklin Theatres, Inc., Hawaiian circuit, with Mr. Franklin and William J. Citron, San Francisco, as officers, has gone into action with one theatre in operation in Honolulu, leases taken on two others and plans afoot to build others. A film exchange will be operated in conjunction with the circuit. . . .

"NORDIC CUNNING"

When the Nazi German production of "The Old King and the Young," starring Emil Jannings, was shown in Vienna recently, the Austrian authorities saw to it that when provocative Nazi speeches were made by Jannings, his lips moved—but he said nothing. Anti-German papers called the film "a Nazi propaganda film, camouflaged with Nordic cunning." . . .

FILM APPRECIATION

Following conferences between Mrs. A. S. Tucker, New Orleans Better Films Committee head, and Louisiana state superintendent of schools Harris, it was ordered that Edgar Dale's "Motion Picture Appreciation" be one of the books included in the "required reading" for students. Mrs. Tucker long has urged film appreciation study for school children. . . .

BYRD CAMERAMEN

After two years with the Byrd Antarctic Expedition at the bottom of the world, Paramount cameramen John Herrmann and Carl Peterson have returned to the United States. A welcome home luncheon at the studio, with Ernst Lubitsch as host, and players in attendance, was held for them. . . .

SHOW OF SHOWMANSHIP PRESENTED BY HERALD

Among Showmen And Campaigns

Among the showmen whose campaigns were displayed in the "Show of Showmanship" this week are those named below and on page 18. Listed after the name of the individual in each instance are the theatre, city, the motion picture and distributor.

Al Reynolds, Queen, Austin, Texas. "Clive of India," UA.

Wally Caldwell, Valentine, Toledo. "Mystery of Mr. X," MGM.

Les Pollock, Rochester, Rochester, N. Y. "Kid Millions," UA; "Painted Veil," MGM.

Harold Evens, State, St. Louis. "Death on the Diamond," MGM; "Affairs of Cellini," UA.

Don Nichols, Broadway, Charlotte. "Little Man What Now," Universal; "Here Comes the Navy," Warner.

A. H. Eichenberg, Rialto, Colorado Springs. "Murder At the Vanities," Par.

Dewey Mousson, Knickerbocker, Nashville. "6 Day Bike Rider," Warner.

J. A. Goodno, Palace, Huntington, W. Va. "Count of Monte Cristo," UA.

W. V. Taylor, Loew's Houston. "Sequoia," MGM.

Bill Hendricks, Warner, Memphis. "6 Day Biker Rider," Warner; "Mandalay," Warner.

Mike Cullen, Penn, Pittsburgh. "Kid Millions," UA; "Roman Scandals," UA.

R. H. Suits, Colonial, Reading, Pa. "What Every Woman Knows," MGM; "Kid Millions," UA.

Nat Silver, Strand, Lowell, Mass. "College Rhythm," Par.; "White Parade," Fox.

S. S. Solomon, Regent, Newark. "Judge Priest," Fox; "Richest Girl In The World," Radio.

Mel Morrison, Strand, Dover, N. H., Baby Contest.

Matt Saunders, Poli, Bridgeport, Conn. "One Night of Love," Columbia; "Bright Eyes," Fox.

Herb Morgan, Century, Baltimore. "Sequoia," MGM.

Bob Wood, Loew's U. A., Louisville. "Catherine the Great," UA.

Ken Reid, Loew's, Canton, Ohio. "Merry Widow," MGM.

James Reid, New Fruitvale, Oakland, Cal. "Circus Clown," Warner.

Irving Windisch, Strand, New York City. "Devil Dogs of the Air," Warner.

Gene Ford and Lew Brown, Loew's Fox, Washington, D. C. "After Office Hours," MGM.

Francis Deering, State, Memphis. "Clive of India," UA.

Jack Simons, Poli, Hartford, Conn. "Sequoia," MGM.

E. M. Hart, Strand, Plainfield, N. J. "David Copperfield," MGM; "Old Fashioned Way," Par.

Sam Gilman, Loew's, Harrisburg, Pa. "David Copperfield," MGM.

(*Continued on page 18*)

Exhibitors' Own Exposition of Selling the Pictures Is Praised by Leaders in Film and Other Industries and Is Made Annual Event; Plaques Are Presented to the February Winners of the Quigley Awards

The "Show of Showmanship"—written in terms of exploitation by the exhibitors of America and their colleagues in foreign countries—was presented by MOTION PICTURE HERALD this week to packed "houses" at the New York Motion Picture Club. So great was the interest shown that it was decided to make it an annual exposition, an occasion when the exhibitor's own show of selling art and material used by him in the promotion of his theatre and its attractions will be put on view for all the industry to study and appreciate.

Sponsored by the HERALD and Motion Picture Club and executed by the Round Table Club, the exhibitor's "Show of Showmanship" concentrates for the first time a cross section of film exploitation in the United States and abroad, with campaigns for the Quigley Awards entries from all parts of the world, advertising and exploitation material from managers in the field and every conceivable suggestion or method for promotion of motion pictures exhibited in displays calculated to interest the spectator.

Showmen in all branches of industry activity, distribution and advertising executives, and the advertising representatives of other industries, were there this week—all interested in learning something of the motion picture showmanship which helps to bring dollars to the box office. The show, which had an estimated attendance of 2,000 the first two days, has been scheduled to close Thursday, but it was decided to hold it over through Friday.

WHALEN PRESENTS FEBRUARY PLAQUES TO "FUZZY" KNIGHT AND ED DOUGLAS

At a luncheon Tuesday, the second day of the show, the Quigley Awards for February were presented by Grover A. Whalen, president of the New York Advertising Club and former New York Police Commissioner. The winner of the silver plaque was R. E. "Fuzzy" Knight of the Fairmont theatre, Fairmont, W. Va., for his campaign on Warner's "Devil Dogs of the Air." To Mr. Knight also went the distinction of being the only theatre manager to have won the Quigley Award twice. The bronze plaque was awarded to Ed Douglas of Loew's Kings Theatre, Brooklyn, for his campaign on MGM's "Forsaking All Others."

The advertising schools of Columbia University and New York University were to participate in the final session, in addition to delegations from the Advertising Club of New York, leading advertising agencies and outside theatre circuits.

The luncheon meeting was addressed by several of the country's outstanding advertising and sales executives, both in the motion picture and other industries.

In introducing Martin Quigley, the chief speaker of the day, Mr. Nizer paid him special tribute when he said that Mr. Quigley has been "not only a publisher but the advisor to the industry as well."

"It was Martin Quigley who forecast the storm of the Legion of Decency, and when that avalanche occurred, it was to Mr. Quigley that we turned for advice and guidance, and his guidance had much to do with the fact that the industry met the Legion of Decency on its own grounds," Mr. Nizer said.

QUIGLEY POINTS TO NEED OF PROGRESS IN METHODS OF EXPLOITING PICTURES

Mr. Quigley, in the spirit of the occasion of showmanship, pointed out that there is no more important function vital to the welfare of the industry as a whole than that fulfilled by the theatre man in preparing the ways to present films to the public.

"Roughly, it may be said that there are certain motion pictures which because of some essential appeal need very little in the way of presentation in order to have the public response of a character that is wanted," Mr. Quigley pointed out. "Unfortunately, it seems considerably beyond human effort to make a sufficient number of

(*Continued on Page Fourteen*)

Camera Notes on First Annual

PHOTOS BY
COSMO-SILEO
NEW YORK

LUNCHEON HONOR GUESTS: H. M. WARNER, COLVIN BROWN, ALDEN J. CUSICK, JACK ALICOATE, GROVER WHALEN, LOUIS NIZER.

GROVER WHALEN, MARTIN QUIGLEY AND R. E. KNIGHT, THE WINNER OF THE QUIGLEY AWARD (SILVER) FOR FEBRUARY.

TERRY RAMSAYE, PAUL HOLLISTER, AND CHARLES McCARTHY, DIRECTOR, AND ARCH REEVE, MANAGER, OF FOX ADVERTISING.

STUDIOUS MANAGERS. IN FRONT: PAUL BINSTOCK, MONTY MACLEVY, J. BROWN, MURRAY ALPER, SAM FRIED, IRVING SACHS.

WARNER BROTHERS

WARNER EXECUTIVES: S. CHARLES EINFELD, ADVERTISING; H. M. AND ALBERT WARNER; JOSEPH BERNHARD, WARNER THEATRES.

HERALD *Show of Showmanship*

CONTINUING LUNCHEON HONOR GUESTS AS SEATED ON DAIS TO THE LEFT OF THOSE SHOWN ON OPPOSITE PAGE: MARTIN QUIGLEY, HARRY HERSHFIELD, FELIX FEIST, ALBERT WARNER, H. D. BUCKLEY, TERRY RAMSAYE, A-MIKE VOGEL, AND R. E. KNIGHT, PLAQUE WINNER.

M SHOWMANSHIP IN FOREIGN COUNTRIES
MERRY WIDOW

A FURTIVE RENDEZVOUS AT MGM'S "SEQUOIA" PUMA CAGE—MESSRS. RED KANN AND S. CHARLES EINFELD.

BELOW, SUPERVISORS OF RANDFORCE CIRCUIT: MONTY MAC LEVY, HARRY DAVIE, GEORGE DAVIS, HAROLD RINZLER, SIDNEY LEVINE, GEORGE LANGBART, J. BERMAN, ERWIN GOLD—AND ADDING A-MIKE VOGEL.

PAUL BENJAMIN, TREASURER AMPA; BILLY FERGUSON, PRESIDENT AMPA; HARRY BRANDT, PRESIDENT ITOA; SI SEADLER, MGM ADVERTISING MANAGER.

● Here is the photographic story of the business of showmanship and merchandising in this photographic industry of the motion picture. The camera tells what the camera sells, and how. . . . The scene of all this activity, the Show of Showmanship, sponsored by Motion Picture Herald and the Motion Picture Club, and executed by the Round Table department of the Herald, under the militant administration of A-Mike Vogel, showman and departmental editor, is the Motion Picture Club's sixth floor in the Bond Building in Broadway. There, for the whole week, this Show of Showmanship played to capacity to showmen who like showmanship and who consume their own wares.

What Exhibitors Say of

Typical expressions from motion picture exhibitors, circuit operators, and exhibitor organization leaders and others of the industry, addressed to Motion Picture Herald *concerning last week's presentations of the announced program of the National Congress of Parents and Teachers in connection with the Pettengill bill, now before Congress, follow:*

EDWARD M. FAY
Fay's Theatre,
Providence, R. I.

What I think of the project in reference to the National Congress of the Parents and Teachers in connection with their contemplated scheme of entering into the picture business would not be fit to dictate to my stenographer, and assuming you use the typewriter yourself anything you put on paper would be mild in comparison to what I would write. . . . **After considerable experience with the local parent and teachers organization, as well as the Congress of Parents and Teachers of the State of Rhode Island, my thoughts go double.**

» » »

WALTER VINCENT
Wilmer & Vincent Corporation,
1776 Broadway, New York City.

If the passage of the Pettengill Bill would give to this Congress (of Parents and Teachers) the power that they expect to grab, the motion picture exhibitor would indeed be lost. . . . Personally, I think that the bill cannot possibly be passed, although in these days one can never tell what may happen.

» » »

ABRAM F. MYERS
Counsel, Allied States Association of
Motion Picture Exhibitors,
Securities Building, Washington, D. C.

Your telegram to Mrs. Klock rather slyly suggested the answer which you sought. I am sorry that Mrs. Klock did not sense the purpose of the inquiry which unwittingly afforded you an utterly irrelevant argument against the Pettengill Bill. **No exhibitor and no exhibitor organization would countenance or permit a program such as that outlined in Mrs. Klock's telegram and no legislature in its right senses would support such a program.** Aside from the fact that such a program would put the theatres out of business, it would not be desirable from the standpoint of the public, for the reason that all informed persons know churches, schools and similar institutions are not built, and can not be equipped, to cope with the fire hazards incident to the exhibition of motion pictures or to furnish proper projection and reproduction of sound.

Coupling the Pettengill Bill with the ideas of some supporters of that measure relative to putting the churches and schools in the motion picture business is, of course, a clever stratagem on the part of those opposing the bill. There is not one word or sentence in the bill which contemplates any invasion of the exhibition field by non-theatrical agencies or institutions.

Let me repeat, however, that in my judgment you are barking up an empty tree. Your fears with respect to the Pettengill Bill remind me of the interpretation placed on chops and tomato sauce in the celebrated case of Bardell vs. Pickwick.

» » »

JACK L. WARNER, Vice-President,
Warner Brothers
Hollywood

The *Motion Picture Herald* is to be congratulated for its exposure of the intentions of those behind the un-American Pettengill bill now up before Congress.

Experienced showmen today are finding, as in every line of endeavor, tough enough sledding to keep going. To burden these exhibitors with the unfair competition that the Pettengill bill would produce, would mean sounding the exhibitors' death knell and would soon force them out of business.

» » »

E. JOHN GREER
Salmon & Greer, Inc.,
Lensic Theatre, Santa Fe, New Mexico.

I do not agree with Mrs. Klock and am for the Block Booking.

And as to the schools and churches going into the showing of educational pictures, we the theatre owners and operators can very easily handle the showing of any educational pictures that may be made and shown to the public, therefore I see no reason why the school and the church should go into the exhibiting game, and do hereby state that I am against it.

» » »

E. L. KUYKENDALL, President,
Motion Picture Theatre Owners of America,
1600 Broadway, New York City.

I was a little surprised that Mrs. Klock would openly admit the purpose behind their support of the Pettengill bill. However, I have known for several weeks that that was the motivating influence. You have handled the subject in a masterly manner and it should be of untold benefit in arousing the dumb-bell exhibitors of this country who are so simple minded that they are actually supporting the Pettengill bill. I have seen hundreds of letters they sent to Congressmen and Senators asking them to support this obnoxious bill.

SIDNEY E. SAMUELSON
President, Allied States Association of
Motion Picture Exhibitors,
Hotel Lincoln, New York.

I see nothing in the Pettengill Bill that will alter the present non-theatrical status. After all, distributors have always asserted their right to choose their customers. Today they are serving selective contracts to non-theatricals while the competing exhibitor is compelled to exhibit everything.

I am opposed to non-theatricals except for shut-ins. However, if you will search the files of your own paper you will discover several territories where distributors use the non-theatrical threat to force exhibitors to buy complete feature film blocks.

I am in favor of the Pettengill Bill and will continue to work for its enactment, feeling certain that it will benefit every person and enterprise engaged in this business.

» » »

JAY MEANS
The Means Theatres,
Kansas City, Mo.

In the face of the amazing frankness of Mrs. Klock the distributor who does not heed the obvious warning to work with the exhibitor in an honest, practical way will suffer the results.

I do not believe that the exhibitors would have wanted this bill if the distributors had granted a 20% cancellation privilege. Even the 10% code allowance is blocked by all the technicalities some distributors can evolve; when operating at its best the code provisions are very unsatisfactory on this point. The distributors did not heed the years' warning of the exhibitors on decency in pictures, but the League of Decency gave them a sock that meant something.

If Mrs. Klock's prediction that pictures will be made available for schools, churches, and clubs comes true, it would be a terrific sock to exhibitors as well as distributors, but such a condition will result, and with the support of the exhibitors, if the distributors do not give a liberal cancellation allowance.

» » »

GUY E. MATTHEWS
Allied Theatres of Oregon,
The Dalles, Oregon.

The Pettengill Bill is sure Death, if put over. Obviously I am opposed to it the same as any one else in any industry would be if imposed upon them.

Sooner or later, *all* connected with the motion picture industry will wake up and have some part of their business kept a secret. We are loath to exploit what we invested in such and such a theatre (double our investment or triple it) to attract the people. Actors', etc., salaries are published as so much cigaret advertising. We have followed this line so long I fear *now* we

Parents-Teachers Plan

are facing a proposition where we have got to test our real business ability and cut out publishing the heart of our business.

» » »

M. A. LIGHTMAN, President,
Malco Theatres, Inc.,
Memphis, Tenn.

It seems that most people don't realize that the motion picture theatre is compelled to carry the same burdens and obligations the other industries carry (or I should say in most instances a great deal more). Mrs. Klock points out that the fine pictures would receive wider distribution if such organizations were permitted to show them. **She overlooks the fundamental fact that these splendid productions can be made only if it is profitable to make them and that means that a profit can be made only through an efficient operation of an industry.**

» » »

DAVID BARRIST
Secretary-Treasurer,
Mayfair Theatres Corp.,
Philadelphia, Pa.

I think your concern of a wholesale invasion of the theatre field on the part of non-theatrical institutions, as a result of the elimination of block booking, is an exaggerated fear.

I fail to see why these same church and civic organizations, with block booking eliminated, will be better enabled to buy film than they are today.

In this entire film zone there is not a single instance of a non-theatrical institution which has made a success as a regular purveyor of entertainment. A church here and there, a club featuring Sunday night shows—and you have the whole non-theatrical situation.

The only exhibitors today who favor block booking are those in highly competitive situations whose chief difficulty is getting film. I have such a spot myself, but I am "agin" block booking. I think if the market for a quality product were intensified and that for mediocre product contracted, that it would result in more class "A" pictures.

» » »

FRED WEHRENBERG, President,
M.P.T.O. of St. Louis, Eastern Missouri and Southern Illinois,
St. Louis, Mo.

It seems to me that Mrs. Klock was left without the proper contact from theatre owners in regards to public relations.

The idea of putting the churches, schools and other civic organizations on a par with established motion picture theatres, giving them the right to exhibit all photoplays, is all wrong. That is why we need a stronger non-theatrical section in the Code for the Motion Picture Industry.

CARL LAEMMLE
President, Universal Pictures Corp.,
Universal City, Cal.

As far as the Universal Company is concerned we are interested first in doing business with theatres, and the only time when we are ready to serve churches or schools or other non-theatrical institutions is when such a service cannot hurt the business or income of our natural customers, namely, the motion picture theatres. This has been my stand for over a quarter of a century and it will require more than an ill considered Congressional bill to upset it.

C. E. WILLIAMS, President,
MPTO of Nebraska and Western Iowa
Park Theatre, Omaha, Neb.

Should the effort of this wedge driving become an actuality I can visualize nothing but ruin for the small exhibitor in the rural districts. The larger first run houses in cities of importance, the producers and the distributors could not possibly be in the adverse situation of the small towner.

I think each of us must realize that over night in eight or ten thousand towns and villages a competitive theatre would become operative, most of them without taxation, investment or "what have you." Each lodge member, school child or church member would become a ticket salesman and solicitor for their own particular group.

I presume Mr. Pettengill and his bill believe they are shooting at the producer. If, however, this bill should actualize Mrs. Klock's vision, he and his bill would be actually shooting the exhibitor, and I don't mean shooting at. You then, Mr. Ramsaye, could drive to many thousand villages in this "Land of the Free" and see an epitaph on the little theatre door something such as this: "My boss was crucified and has gone hence. Through trials and tribulations, sunshine and shadow, drought, failures and famine, busybodies and chiselers, he carried on. Then the government went feminine and they carried him away."

» » »

R. X. WILLIAMS, JR.,
Secretary-Treasurer,
Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee,
Oxford, Miss.

The National Congress of Parents and Teachers have as their officials those who are most interested in breaking into the press, motion pictures or any other form of advertising. I find that in most instances they have no children of their own, if so they are divorced from their families and have made little or no success of their own homes.

I am of the opinion that any one interested in the motion picture industry should get into the industry by buying a building and going into the show business. They will then be in a position to do a great good for the business and will not be in the position of the dog barking at the moon. People who try to tell us how to operate our business and at the same time have no business of their own make little or no impression.

Churches and schools are exempt from all forms of taxations and both are leaving their fundamental principles of religion and education. Those are the two things most neglected in both today. If they are interested in going into the amusement world then why exempt them from taxes, pay preachers and school teachers. It will take only one manager for the school and one for the church and this will save money on operation.

The theatres in any community will always show the pictures the public demands.

If Mrs. Klock was in any manner interested in welfare work without publicity and enormous pay she would go into the grocery business and do some real welfare work. I have done quite a bit of welfare work in my community and I find what they are in need of and most desire is food, clothes and a place to work, and have never raised the question of the amusement of them, to say nothing of a complaint of the kind offered at local theatres. Her expressions are strictly personal and not from the majority of the parent-teachers of the nation. None of the local groups want movies in the schools or churches and with a checkup on the local groups you will find that they want their children out of the buildings when they are not studying their textbooks.

I believe that if the trade journals and papers would keep the names of these interested in reconstruction of the motion picture industry out of print they would soon fade from the picture as what they care for most is publicity.

My connection with the entire situation is as follows: I have two children, one 10 years and one 3, both girls, I am a member of the P. T. A., a Rotarian, college graduate and mayor of the city in which I live.

» » »

Among others who commented were **Karl Hoblitzelle,** head of Interstate Circuit, Inc., Dallas, Texas, who called the article "to the point and very effective"; **H. E. Huffman,** president and general manager of General Theatres, Inc., Denver, Col., who said the article "should receive a vote of thanks from every exhibitor"; and **B. F. Shearer,** of the circuit bearing his name, at Seattle, Wash., who declared he "appreciated particularly what the article will accomplish."

'BOX OFFICE DEPENDS ON SHOWMAN'

(*Continued from page 9*)

pictures of that character to keep the theatre supplied.

"There is another type of picture which we in the trade frequently refer to as the exploitation picture, which most readily lends itself to methods of promotion and exploitation. Both types of pictures represent, however, only a small part of all the product which theatres need.

"There is a greater, medium class—that class of picture upon which all theatres depend for their existence."

Depends on Presentation

Mr. Quigley said that in a great many instances, in connection with the medium class of picture, what the production will amount to in the public mind depends to a great extent upon the spirit and intelligence with which the exhibitor presents that picture to his public.

"Despite anything of any other character that might be done anywhere else, throughout the length of the industry, there is nothing to suggest continued progress and development unless there is continued progress and development in methods of promotion and exploitation," he said.

Award Made Permanent

Mr. Quigley concluded by saying that in developing the plan of Awards for excellence in matter of promotion and exploitation, Motion Picture Herald has sought to do two things: first, to devise a means intended to stimulate better and still better activities along motion picture exploitation lines, and, secondly, to give proper recognition to theatre men whose skill and efforts have and are contributing so much to the industry's welfare.

"Motion Picture Herald is grateful because of the fine recognition which has been accorded to this plan throughout the industry," he said. "It feels well rewarded in the recognition which it has received and I am very happy to announce that as the result of this first year's efforts, Motion Picture Herald has determined to keep this plan of activity as a permanent Award."

Challenge Met, Says Whalen

In presenting the silver and bronze plaques for the February Awards, Grover A. Whalen said in part:

"I would not think of presenting the plaques without first paying a compliment to the motion picture industry. There was a challenge given to the industry not long ago by the public, and it is to the great credit of this industry that it met the challenge and successfully cleaned house itself. For that accomplishment you deserve the greatest amount of praise and appreciation on the part of the public, because any industry that can handle itself the way you did on this particular occasion deserves the applause of the general public."

Other speakers were Barron Collier, Jr., Paul Hollister, Harry Hershfield and John W. Alicoate.

The complete roster of speakers and others seated on the dais follows:

Grover A. Whalen, President, New York Advertising Club; Louis Nizer, Counsel, New York Film Board of Trade; Martin Quigley, Editor and Publisher, Quigley Publications; Colvin Brown, Vice-President and General Manager, Quigley Publications; Terry Ramsaye, Editor, Motion Picture Herald; John W. Alicoate, Publisher, Film Daily; A-Mike Vogel, Chairman, Round Table Club; Harry M. Warner, President, Warner Bros.; Maj. Albert Warner, Vice-President, Warner Bros.; Felix F. Feist, General sales manager, Metro-Goldwyn-Mayer; Paul Hollister, Vice-President, R. H. Macy & Co.; Barron Collier, Jr., Barron Collier Advertising Co.; Alden J. Cusick, General Outdoor Advertising Co.; Jules Levy, RKO Radio sales manager; John D. Clark, Fox Film sales manager; Lee Ochs, New York theatre operator; Joseph Bernhard, Warner Theatres executive; Harry Hershfield, Humorist; John C. Flinn, Executive Secretary, Motion Picture Code Authority; Ed Douglas, Exhibitor, Winner Bronze Plaque for February; R. E. Knight, Exhibitor, Winner Silver Plaque for February.

'DOLLAR DAY SALE' IDEA IN PREVIEWS

Universal has adopted Hollywood's 'Dollar Day Sale' idea. Recently it previewed "Rendezvous at Midnight" at two Hollywood theatres on the same evening.

Picking the Ritz and the Fairfax theatres, both neighborhood houses, reviewers were left to choose the location nearest their dining halls.

In spotting the preview in these two theatres, Universal gave extra work to helpers, and satisfied two theatre managers, which is something or other.

Everything for Exploitation

The "Show of Showmanship" itself was held in the lounge and bar of the Motion Picture Club and comprised in the main the advertising exhibits of all major companies; reproductions of lobby displays and ticket-selling fronts; national tieups, newspaper advertising styles and suggestions, accessories and press books, short subject exploitation suggestions, poster and lobby designs—in short, everything it takes to operate the motion picture theatre from an advertising standpoint.

Metro-Goldwyn-Mayer had on display the puma which figured prominently in its picture, "Sequoia," an exhibition of stills of exploitation in foreign countries, and specially prepared electrical transcription records of songs and music from "Naughty Marietta" and "Reckless."

The lounge and bar was a constantly moving mass of motion picture personalities. A group would pause at the Warner exhibit just inside the entrance to the lounge and before it could properly assimilate everything therein would be pushed on to the MGM and RKO Radio displays by another incoming group.

In the RKO Radio exhibit was a fashion show, with marionettes in miniature copies of gowns worn in "Roberta." A large cardboard cut-out of Katharine Hepburn smiled at the crowds and pointed to a needlework exhibit. The Dionne quintuplets, in "miniature," were in the RKO section, too, testifying to the "scoop of scoops" by the Pathe News in getting the first pictures of the babies.

In another corner, United Artists was represented by an electric train rushing around a track in the center of which were letters announcing that "United Artists Sets New Speed Records With Box Office Pacemakers." Each Pullman was dedicated to one of the United Artists producers—Samuel Goldwyn, London Films, 20th Century, British & Dominions and Reliance.

GB Productions' display featured brilliantly colored posters of productions as well as pictures of Terry Ramsaye and Red Kann.

Hundreds of Campaigns

Fox's exhibit was all Shirley Temple, with lobby cut-outs, while Columbia went all out on suggestions for its current campaign on "The Whole Town's Talking."

Paramount and Universal were represented with helpful hints on current and forthcoming productions.

In the center of the room was a long table, at the end of which was a display of Quigley Publications, with an 8 ft., 10 in. by 7 ft., 6 in. picture of Vice-President Garner presenting the Quigley Grand Award for 1934.

On the long table were piled the campaigns of several hundred theatre men as entries for the Quigley Awards—the campaigns which are the backbone of the annual "Show of Showmanship."

Boycott Called In New Orleans

New Orleans independent exhibitors, with theatre men from the surrounding territory, this week decided to withhold their patronage from one film exchange to be decided on at a later date by the board of the Independent Exhibitors Association as punishment for alleged discriminatory distribution.

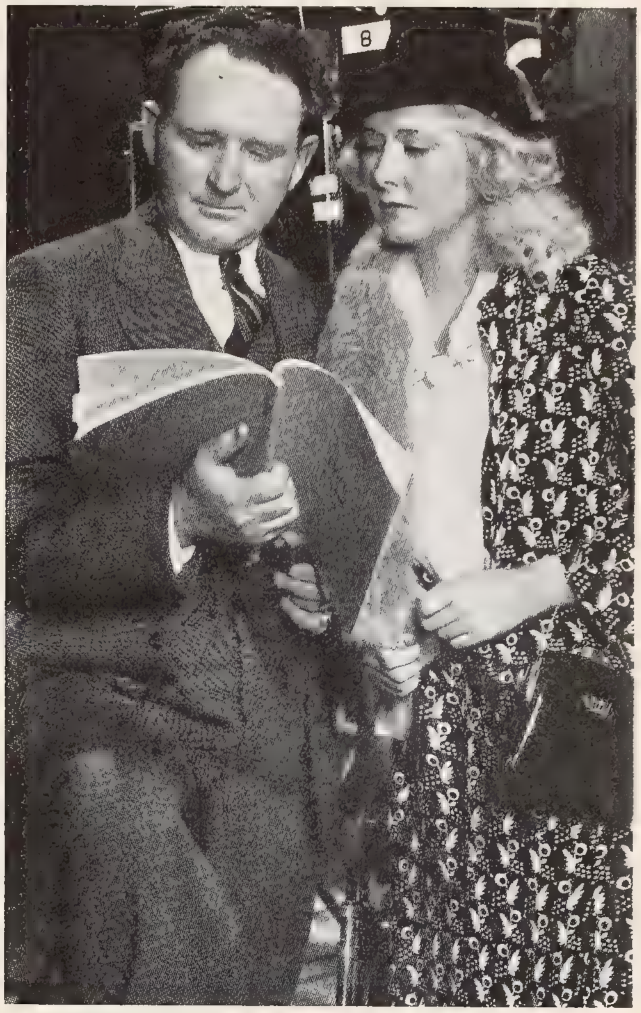
It was decided that the withholding of at least $25,000 of business from one exchange one year, and the same amount from another the following year, would have the effect of making the exchanges accede to the independents' demands.

Inspectors To Unionize

Film inspectors employed in local exchanges in New York are moving to unionize. According to the plan, an American Federation of Labor charter will be sought, with subsequent moves to be made for a uniform wage scale and hours.

THE CAMERA REPORTS

A MODEL. Was Irene Dunne, RKO Radio star, as she posed for leading artists while guest of honor at a reception of the Society of Illustrators, incident to their annual exhibition, which was held at Radio City in New York last week.

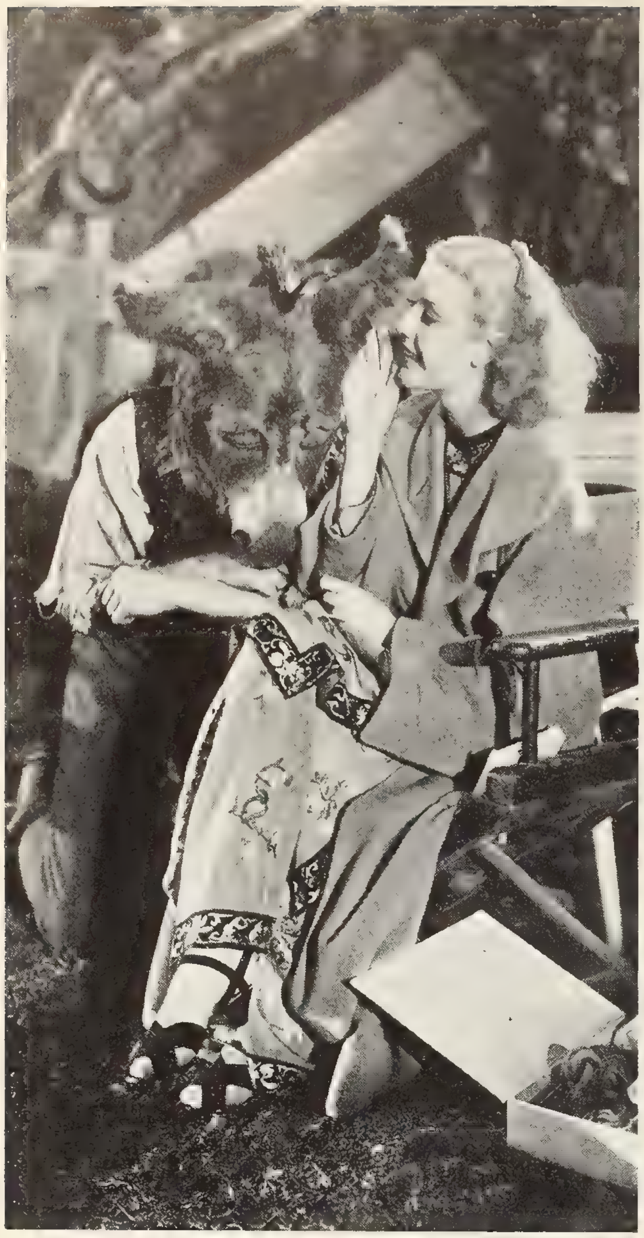


A SILENT STAR. Mae Busch, a star years ago, studies the script of Warner's "Stranded," with Frank Borzage, director.

ON THE WAY. (Left) Is Dorothy Thompson, just given a stock contract by Paramount.

SECOND GENERATION. Of screen youngsters, have their pictures taken. Lee and Barbara Nugent (at top), whose daddy is Elliott Nugent, join Paramount children David Holt, Virginia Weidler, Lois Kent, Betty Holt, Baby LeRoy and Billy Lee.

OH, GEE! OH, GOSH! Wails Harry Langdon, as he casts a not too enthusiastic eye on that pile of spuds, waiting to have their jackets removed by Harry, the poor little soldier who has been assigned to KP (Kitchen Police to you) in the Columbia Pictures short subject, "The Leather Necker," just completed on the Coast, and one of the Broadway Comedies series.



ALL EARS. One of which is being used by Anita Louise, young player on the set of Warner's "A Midsummer Night's Dream," to whisper a secret to—James Cagney, believe it or not, who is the man behind the ears.

ELECTED. Reserve Major Richard N. Sears, Pathe cameraman in Boston, elected president of the New England Signal Post.

CAST. (Below) In Monogram's "The Healer," is Karen Morley, wife of Charles Vidor.

SINGING STAR. Grace Moore, operatic star who scored in "One Night of Love," here appears in an early scene from her latest starring vehicle for Columbia, "Love Me Forever," being directed by Victor Schertzinger.

A KNOTTY PROBLEM. Apparently both in front of him and beside him, is encountered by Buster Keaton, the awkward recruit, in the navy and romance, as in Educational's comedy, "Tars and Stripes," which has just been completed at the San Diego Naval Training Station.

VISITING ADMIRAL. Greeted at the Fox Movietone City studio on a recent visit to the Coast by Warner Baxter, Fox star, was Admiral Joseph M. Reeves, Commander in Chief of the United States fleet. Baxter came off the set of "Under the Pampas Moon," costumed for his leading role.

NEWSREELS COVER STEEPLECHASE; AND THEN THE TROUBLE STARTS

A. P. Says British Cameramen Rushed "Yankees'" Towers, Set Off Flare Bombs Blamed for Balk of Golden Miller

Associated Press sent the following news cable Monday from London to its newspaper wire franchise holders in the United States, as published in the New York *Times:*

> A feud between British and American newsreel photographers was blamed tonight by competent spokesmen for the failure of Golden Miller, red-hot favorite, to finish in the Grand National steeplechase at Aintree, Friday.
>
> It was said that a flash of light and a billowing cloud of smoke from a photographer's old-fashioned flash gun startled Golden Miller just as he was getting ready to make a jump, causing the horse to "refuse" and spill Jockey Gerry Wilson, thus saving British bookmakers some $10,000,000.
>
> Certain British newsreel interests, it was stated, had purchased exclusive official photographing rights on the inside course, paying £1,500, but enterprising American rivals had rushed up with high platform towers at the last minute and stationed them at strategic points on the outside course.
>
> When British cameramen discovered this "Yankee trick" it was claimed they attempted to storm one of the towers, rocking it violently and attempting to pull it down while American photographers were grinding away on it.
>
> British policemen drove off the assailants, whereupon the British movie men were said to have resolved upon some strategy of their own. This was revealed when a flare bomb suddenly burst at a crucial moment, just as the rest of the field approached the American cameras, cutting off their view and incidentally, it was said, prompting Golden Miller's $10,000,000 balk.
>
> Reproductions of the American photographers' shots were published in London newspapers over those of their British rivals, showing Golden Miller approaching the jump, one of the smallest of the course, and subsequent scenes, somewhat obscured by smoke, showing a riderless horse with Jockey Wilson on the ground.

The running of the 97th annual British Grand National Steeplechase last Friday at Aintree found Gaumont-British News, British Movietone (Fox), and British Metrotone (Hearst-Metrotone), described by Associated Press as "certain British newsreel interests," pitted against Pathe, Paramount and Universal, which would represent the "Yankees."

Poaching a Normal Procedure

In England poaching is accepted by virtually all companies as quite normal procedure. Newsreel rights are awarded over there, for a price, to one company exclusively, or to a combination of interests, for practically every public event that can be controlled by the authorities, from the trooping of the colors at the Horse Guards Parade behind their stables in London, to a Grand National Steeplechase. It is found necessary to follow the practice with some consistency in order to fulfill their obligation as a news dispenser both to theatre owner and the public.

The British parcel out these exclusive filming rights, a custom of their own, from a few dollars for the rights to a second-rate tennis match and the like, to $7,500 and $10,000 for an event of the importance of the Grand National.

However, this week's episode immediately revived discussion in London of the advisability of abandoning the system and permitting all newsreels to film unmolested in the open, without charge, a condition for which the American managements have fought in England for years. It is held that the present practice does not protect the reel which pays for the franchise, and compels the others to poach on the event at considerable trouble and unnecessary expense.

The socalled "feud" so internationally flavored as an Anglo-American controversy by the Associated Press was nothing more than the usual strategy to prevent competitive cameramen from stealing pictures to which others had purchased "exclusive" rights. It probably did result in a more realistic "roughing up" of the poachers than is ordinarily handed out, but even that is not a new experience to newsreel cameramen who are ordered and determined to cover the news of the day by camera and microphone.

Pathe Gazette Withdrew Bid

Pathe Gazette, which gives British newsreel coverage to RKO's Pathe News, had, as the highest bidder, controlled the Grand National rights alone for some 12 years, withdrawing its high bid for last week's classic. The reason was not officially disclosed, but it was intimated in New York that the company felt it had paid for the franchise long enough, while the others stole the same pictures, and this year it would take its chance on the outside while some other reel footed the bill.

Gaumont-British News and British Movietone had purchased the franchise together, reputedly for $7,500. This gave Hearst's affiliate, British Metrotone, the right to a copy, since Gaumont in England and Metrotone in the United States have an agreement to exchange all material between them. Gaumont-British News is the only newsreel in England controlled by a British corporation, Gaumont-British Pictures, Ltd., largest producing-distributing-exhibiting company in Great Britain. Fox Film Corporation and Gaumont-British have a sympathetic relation, Fox having a $17,087,618 equity in Gaumont through its investments in Metropolis and Bradford Trust Company, of London, which controls Gaumont.

"Poaching" Jointly

The Fox-Gaumont-Hearst combination left Paramount, Pathe and Universal on the outside, and so they proceeded to "poach" jointly, as outsiders have always done. They filmed the race, but what happened at the course is another matter.

Regardless of who was responsible for the "flare" and subsequent smoke discharge, and the reasons involved in their use, the consensus in newsreel circles is that neither had anything to do with the behavior of Golden Miller. Nor were there any innuendos forthcoming from official sources. The horse threw the same jockey at another race the next day, and there is no record of any nearby flares causing that incident.

Truman Talley, producer of Fox Movietone, in New York, was riled at the Associated Press account of what took place at Aintree, and charged the news service with "attempting to build up in the newspapers a feud between British and American newsreels."

"Furthermore," he declared, "the Associated Press was very inconsistent in its dispatch."

Mr. Talley pointed out that the news cable reported in one place that "a feud between British and American newsreel photographers was blamed" for the accident to Golden Miller, while it reported in a subsequent paragraph that "a flash of light and a billowing cloud of smoke from a photographer's old-fashioned flash gun startled the favorite."

Americans Say Poaching Is Normal Strategy, Deny "Feud", Blame Newspaper Photographer's Oldstyle Powder Flash

"Everyone knows," he explained, "that a newsreel cameraman never carries artificial lighting to a race track. Obviously it was a newspaper still cameraman who shot off an oldstyle powder flash as the horse was about to take the jump. It's probably the old story of the newspapers blaming the newsreels for something they did themselves.

"The Associated Press talks about a feud between British and American newsreel photographers," continued Mr. Talley, "whereas there are no American newsreel photographers in England. The newsreel affiliates over there are separate organizations, staffed by all-British right down to the office boys."

Fox Movietone, Hearst Metrotone and Paramount News in New York had not heard from London about the episode. They were first informed by the Associated Press dispatch appearing in New York newspapers.

M. D. Clofine, editor-in-chief of Metrotone, held to the same opinion as Mr. Talley, that the flare was set off by newspaper still photographers.

W. P. Montague of Paramount News denounced the British system of selling rights to newsreels to film public events.

The five newsreels in New York were awaiting the arrival of the pictures from England, due here Thursday, probably on the *SS. Europa.*

Heated Dispute in London

The unseating of Jockey Gerry Wilson in the Grand National caused a heated dispute in British sporting circles. There were intimations that large book-making interests, standing to lose $10,000,000 if the favorite Golden Miller won, had something to do with the accident, but these were quickly discounted, and, on the following day, Miss Dorothy Paget's Golden Miller lost his reputation as the best steeplechaser in recent years when he again tossed Jockey Wilson in the Champion Steeplechase race at the same track at Aintree, near Liverpool.

Nor was Miss Paget alone in ill luck. Her cousin, John Hay (Jock) Whitney, millionaire sportsman and head of the Pioneer motion picture producing and Technicolor enterprises of New York and Hollywood, showed the "exasperating luck" that always has followed his efforts to win the blue-ribbon event of steeplechasing when in the Grand National his Thomond II weakened after jumping the last fence and Major Noel Furlong's Reynoldstown and Lady Lindsay's Blue Prince, 22-to-1 and 40-to-1 outsiders, respectively, drew away to finish first and second, and Mr. Whitney's Thomond galloped in eight lengths behind to finish for the second year in succession in third place.

Mr. Whitney's Easter Hero was second in 1929 and his Sir Lindsay ran third in 1930. In last Friday's 97th running of the classic his Thomond took the lead from Golden Miller, "hottest" favorite on record, at 2-to-1, and gained steadily on the others until he was running right behind Reynoldstown.

Royal Ransom, another Jock Whitney entry, spilled his rider early. The Associated Press learned that he had a 10,000 pound sterling (about $47,000) side bet with Cousin Dorothy Paget, that Thomond would beat Golden Miller, although neither would admit making the wager. And with the spills neither won nor did either win the bet.

AMONG SHOWMEN AND CAMPAIGNS

(Continued from page 9)

Don Wermuth and Bill Scott, Stanley, Pittsburgh. "Dames," Warner.

Morris Rosenthal, Majestic, Bridgeport, Conn. "Sequoia," MGM; "Barnum," UA.

J. M. Armstrong, Plaza, London, England. "Belle of the 90s," Par.

J. J. Cahill, Brockton, Brockton, Mass. "College Rhythm," Par.

A. J. Keenan, Merrimac Square Theatre, Lowell, Mass. "Six Day Bike Rider," Warner.

E. M. Hart, Oxford, Plainfield, N. J. "Circus Clown," Warner.

Erle Wright, Poli's, New Haven. "Mighty Barnum," UA.

E. J. Melniker, Grand, Atlanta. "Merry Widow," MGM; "Kid Millions," UA.

Raymond Jones, Vendome, Nashville. "Kid Millions," UA.

Gene Curtis and Ken Finlay, Palace, Montreal. "20 Million Sweethearts," Warner.

J. E. Lykes, Stillman, Cleveland. "What Every Woman Knows," MGM.

Paul Binstock, Republic, Brooklyn. "Treasure Island," MGM.

Arnold Gates, Park, Cleveland. "Forsaking All Others," MGM; "Merry Widow," MGM.

Dwight Van Meter, Aldine, Washington, Del. "Sweet Adeline," Warner.

R. E. Knight, Fairmont, Fairmont, W. Va. "Devil Dogs of Air," Warner.

R. Edwin, Royal, Bloomfield, N. J. "Little Minister," RKO.

Bill Novak, Gaiety, Winnipeg. "Bright Eyes," Fox.

Louis Lamm, Capitol, Elyria, O. "Dames," Warner.

Nevin McCord, Orpheum, Twin Falls, Idaho. "Lives of A Bengal Lancer," Par.; "Frontier Marshal," Fox.

Ed. Douglas, King's, Brooklyn. "Forsaking All Others," MGM.

G. I. Hunter, Peoples, Chanute, Kan. "Baboona," Fox.

Walter Van Camp, Tower, St. Paul. "First World War," Fox.

Philip De Petro, Modern, Boston, Mass. "Mrs. Wiggs of the Cabbage Patch," Par.

Ken Grimes, Warner, Morgantown, W. Va. "Devil Dogs of the Air," "Six Day Bike Rider," Warner.

Russ Bovim, Loew's, Columbus, O. "David Copperfield," MGM.

John McManus, Midland, Kansas City, Mo. "Kid Millions," UA.

J. M. Totman, Warner, Erie, Pa. "Dames," Warner; "20 Million Sweethearts," Warner.

Bill Hendricks, Warner, Memphis. "Six Day Bike Rider," Warner.

W. Lee Byers, Ritz, Clarksburg, W. Va. "Dames," Warner.

Harry Goldberg, Stanley, Philadelphia. "Dames," Warner.

Cress Smith, Jr., Palace, Pittsburgh. "Flirtation Walk," Warner.

Walter Morris, Stanley, Baltimore. "She Loves Me Not," Par.

Harry Thomas, Schenley, Pittsburgh. Opentheatre campaign.

M. C. Burnett, Loew's, Dayton, O. "Sequoia," MGM.

Wally Caldwell, Valentine, Toledo, O. "Kid Millions," UA.

F. W. Westfall, Winter Garden, Jamestown, N. Y. "Dinner at Eight," MGM.

Irv Blumberg, Stanton, Philadelphia. "Convention City," Warner.

Albert Donovan, Capitol, Lynn, Mass. "One Night of Love," Columbia.

J. Lloyd Dearth, Capitol, Vancouver, B. C. "Kid Millions," UA.

Frank La Falce, Metropolitan, Washington, D. C. "Footlight Parade," Warner.

Harry Crull, Valencia, Jamaica, L. I. "Footlight Parade," Warner.

E. E. Whitaker, Fox, Atlanta. "Mrs. Wiggs of the Cabbage Patch," Par.

Mike Cullen, Penn, Pittsburgh. "Roman Scandals," UA.

T. H. Read, Paramount, Atlanta. "Cleopatra," Par.

Will J. Conner, Music Box, Tacoma. "Six Day Bike Rider," Warner.

Ellis Brodie, Paramount, Haverhill, Mass. "Cleopatra," Par.

Arthur Swanke, Saenger, Hope, Ark. "One Night of Love," Columbia.

Frank Boucher, Maryland, Hagerstown, Md. "British Agent," Warner; "Lives of a Bengal Lancer," Par.

Leo Henderson, Idaho, Twin Falls. "President Vanishes," Par.

L. Joseph Ryan, Grand, St. Cloud, Minn. "First World War," Fox.

Walter Davis, Orpheum, Ft. Williams, Canada. "Imitation of Life," Univ.

Mark Solomon, Embassy, Mt. Vernon, N. Y. "Anne of Green Gables," Radio; "Mrs. Wiggs of the Cabbage Patch," Par.

Vogel Gettier, Fox, Springfield, Mo. "Roberta," Radio.

Charles Zinn, Uptown, Minneapolis. "Popeye Carnival," Par.

Art Abelson, Roxy, Glasgow, Mont. "Gilded Lily," Par.

Raymond Hodgon, Greenpoint, Brooklyn. "Man of Aran," GB.

Louis Charninsky, Capitol, Dallas, Texas. "West of the Pecos," Par.; "Girl of the Limberlost," Mono.

Arthur Esberg, Aztec, San Antonio. "One More Spring," Fox.

Victor Meyer, Orpheum, New Orleans. "Roberta."

Flynn Stubblefield, Strand, Louisville. "Baboona," Fox.

Sid Jacobs, Sheridan Square, Pittsburgh. "Belle of Nineties."

George Rotsky, Palace, Montreal. "Evelyn Prentice," MGM; "Chained," MGM.

Mickey Gross, Orpheum, Sioux City, Iowa. "One Night of Love," Col.

Homer Harman, Rialto, St. Louis. "Gilded Lily," Par.

M. T. Messeri, Coliseum, Barcelona, Spain. "Cleopatra," Par.

Joe Salmon, Riverside, New York. "County Chairman," Fox.

Abe Frank, Lyric, Camden, N. J. "Richest Girl in the World," Radio.

William Greenfield, Paramount, Manchester, England. "Nell Gwynn."

Robb Lawson, Pavilion, London, England. "Mighty Barnum," UA.

Seymour Mayer, Pitkin, Brooklyn. "Belle of the Nineties," Par.

Boyd F. Scott, Palace, Crane, Texas. "Football Queen" Contest.

Dave Walsh, Paramount, North Adams, Mass. "Barretts," MGM.

Peter De Camac, Globe, Calcutta, India. "Queen Christina," MGM.

J. Remi Crasto, RKO, Calcutta. "Flying Down to Rio," Radio.

A. L. Caplan, Fox, Hong Kong, China. "Baby, Take a Bow," Fox.

Charles Curran, Strand, New York City. "Here Comes the Navy," Warner.

W. W. Adams, Colonial, Brockton, Mass. "Dames," Warner.

Wally Akin, Paramount, Abilene, Texas. "Six Day Bike Rider," Warner.

Bert Albright, State, Cortland, N. Y. "David Harum," Fox.

Don Alexander, Minnesota Amusement Co., Minneapolis. Fred Waring and Band, personal appearance.

H. A. Bishop, Capitol, Calgary. "Rothschild," UA.

Harry Black, Rialto, Glens Falls, N. Y. "Happiness Ahead," Warner; "County Chairman," Fox.

Harry Botwick, State, Portland, Me. "Mrs. Wiggs of the Cabbage Patch," Par.

Elmer Brient, Loew's, Richmond. "Queen Christina," MGM.

Harry Brown, Jr., Paramount, Boston. "Cat's Paw," Fox.

J. L. Cartwright, Empire, Daytona Beach, Fla. "No Greater Glory," Col.

Ben M. Cohen, College, New Haven. "Palooka," UA.

M. A. Cooper, Fox, Hackensack, N. J. "Death Takes Holiday," Par.

Bob Deitch, Stanley, Jersey City. "Wild Cargo," Radio.

Jim Dezendorf, Palace, Marfa, Texas. "Viva Villa," MGM.

Roy P. Drachman, Fox, Tucson. "Gay Divorcee," Radio.

Roscoe Drissel, Loew's, Wilmington. "Painted Veil," MGM.

Jules Fields, DeWitt, Bayonne, N. J. "Dames," Warner.

Walter L. Golden, Riverside, Jacksonville. "Nana," UA.

Milt Harris, State, Cleveland. "Treasure Island," MGM.

S. S. Holland, Elco, Elkhart, Ind. "Baby, Take A Bow," Fox.

Geo. N. Hunt, Jr., State, Louisville. "Treasure Island," MGM.

Harold Janecky, Jamaica, Jamaica, L. I. "I Am Suzanne," Fox.

George Kann and H. M. Addison, Jr., Willard, Woodhaven, L. I. "Treasure Island," MGM.

Ben R. Katz, Warner, Milwaukee. "Madame DuBarry," Warner.

Julius Lamm, Uptown, Cleveland. "Harold Teen," Warner.

William Leggiero, Ritz, San Bernardino, Cal. "Circus Clown," Warner.

Monty MacLevy, Savoy, Brooklyn. "Carolina," Fox.

Jack Nelson, Capitol, North Bay, Can. "Happiness Ahead," Warner.

Bob Paskow, Stanley, Jersey City. "Wild Cargo," Radio.

John F. Pival, Senate, Detroit. "Registered Nurse," Warner.

William Powell, Paramount, Newport, R. I. "Cleopatra." Par.

Fred Reeths, Jr., Sheboygan, Sheboygan, Wis. "Fashions of 1934," Warner.

Leo Rosen, Troy, Troy, N. Y. "Bolero," Par.

Jos Rosenfield, Modjeska, Milwaukee. "The Mystery Squadron," Mascot serial.

J. J. Rosenfield, Paramount, Omaha, Neb. "Tarzan," MGM.

Tom Schmidt, Palace, Blackwell, Okla. "Viva Villa," MGM.

Bill Scott, Stanley, Pittsburgh, Pa. "Dames," Warner.

Sonny Shepherd, Mayfair, Miami, Fla. "House of Rothschild," UA.

Louis Stein, Ritz, Newark, N. J. "Little Miss Marker," Par.

Howard Sweet, State, East Lansing, Mich. "Queen Christina," MGM.

George Tyson, Ambassador, St. Louis, Mo. "Fashions of 1934," Warner.

R. D. Walsh and George Mackenna, Lafayette, Buffalo, N. Y. "It Happened One Night," Col.

Burgess Waltmon, Orpheum, Fulton, Ky. "Treasure Island," MGM.

Alfred F. Weiss, Jr., Olympia, Miami. "Dames," Warner.

Fred Weimar, Orpheum, Sioux Falls, S. D. "Little Miss Marker," Par.

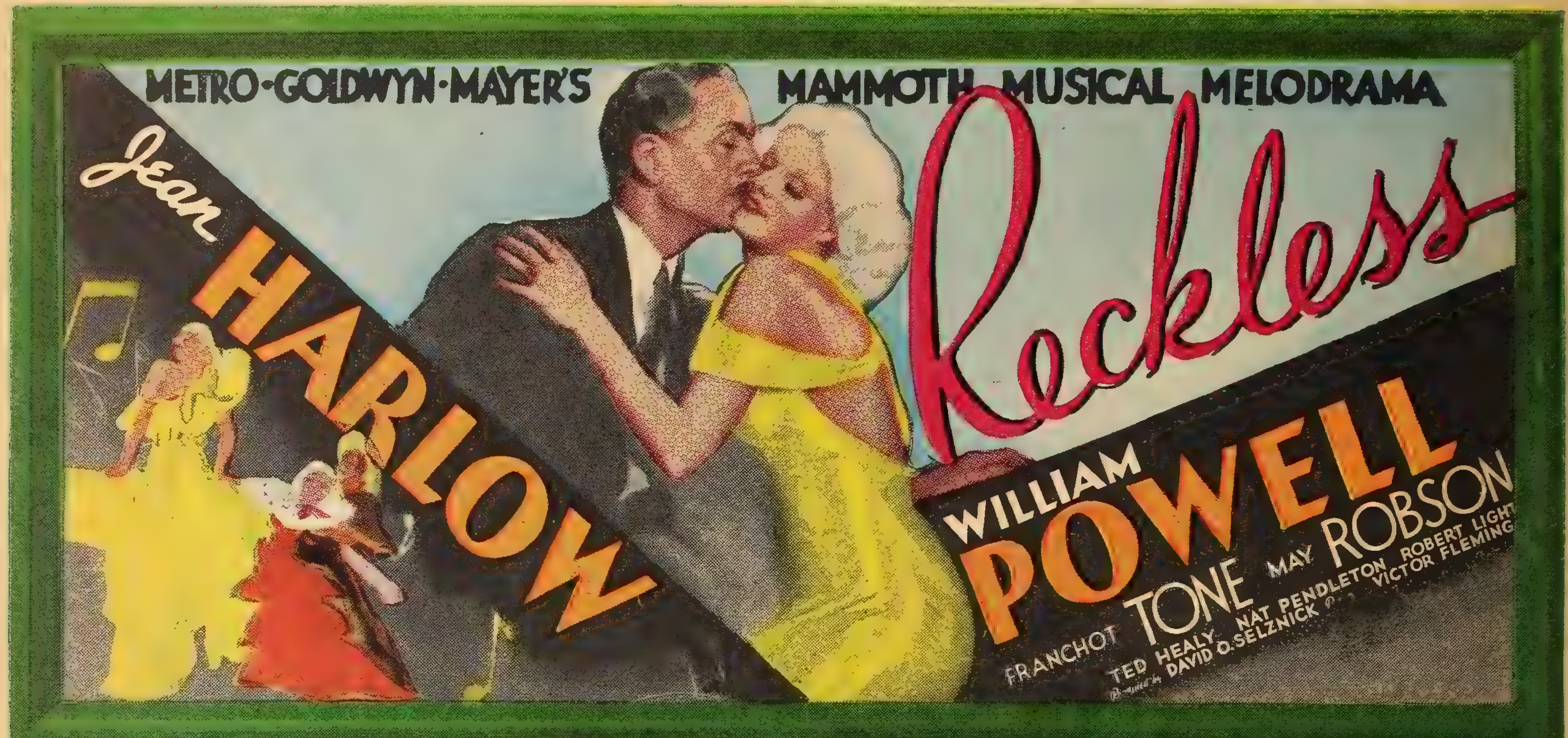
Al Zimbalist, St. Louis Amusement Co., St. Louis. "March of Hits."

Anna Bell Ward, Strand, Lexington, Ky. "Kentucky Kernels," Radio.

RECK

LESS

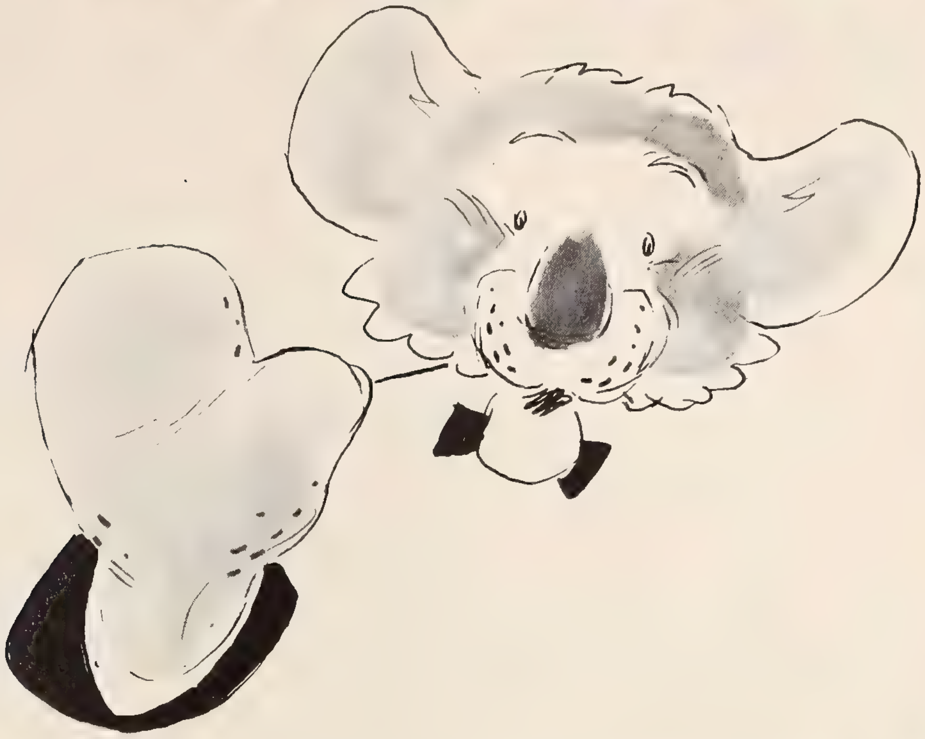
24-SHEET


METRO-GOLDWYN-MAYER'S
MAMMOTH MUSICAL MELODRAMA
Jean
HARLOW
Reckless
WILLIAM
POWELL
FRANCHOT TONE
MAY ROBSON
TED HEALY
NAT PENDLETON
ROBERT LIGHT
DAVID O. SELZNICK
VICTOR FLEMING

WITH "RECKLESS" M-G-M TOPS ITS GREAT BILLBOARD CAMPAIGN ON "CHAINED." MORE THAN 1,500 CITIES STRETCHING ACROSS AMERICA DISPLAYING 8,000 GAY POSTERS TO A POPULATION OF 53,388,000, TELLING YOUR PATRONS ABOUT THE BRILLIANT MELODY-DRAMA "RECKLESS."

ACROSS AMERICA

"THANK YOU MR. QUIGLEY—



FOR STOPPING THE PRESSES!"

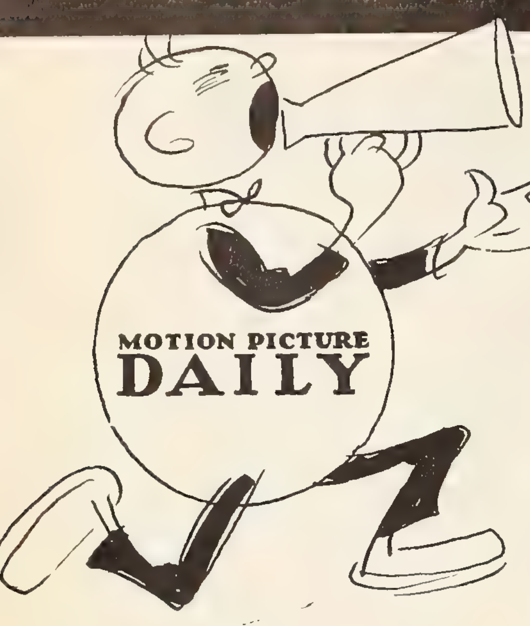
The exhibitors of America are waiting for the first

FLASH!

"RECKLESS" PRESS NOTICES!

By Direct Wire from California Preview! Turn to next page and see—

"RECKLESS! WOW!



MOTION PICTURE DAILY's RAVE!

Hollywood, Cal.

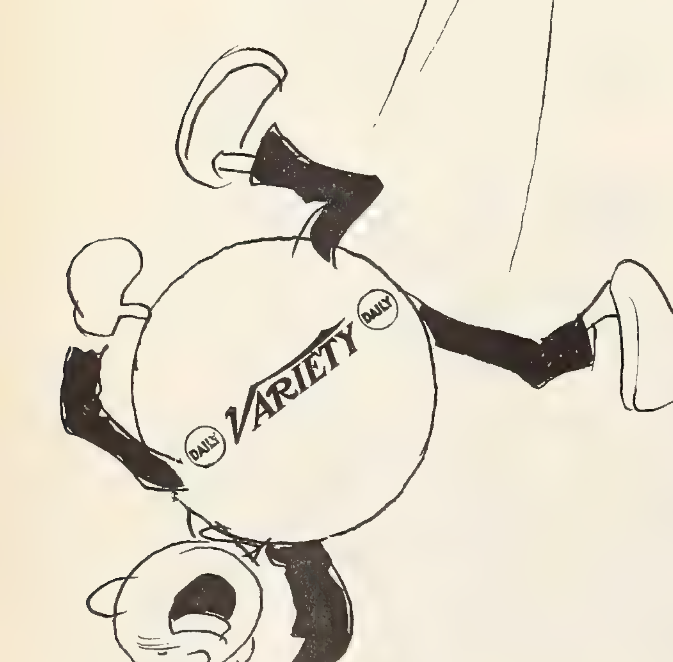
"'Reckless' superb production plus big draw cast names makes this a certain money picture. Story gives Jean Harlow, William Powell, Franchot Tone great opportunities. Dialogue sparkles and action speeds along. Three musical numbers. Production lavish. Hits all types of audiences."

THE Hollywood
REPORTER

HOLLYWOOD REPORTER GOES WILD!

Hollywood, Cal.

"M-G-M's 'Reckless' certain hit! Powell, Harlow, Tone tops! Swell audience picture ripped right out of the headlines. Literally jammed with entertainment value, music and production numbers in a story that could have stood by itself. William Powell further distinguishes himself for the fans. Jean Harlow gives herself a lift way up. Writing is bright. Direction has tempo. Fleming has directed a swell picture, paced it well and has gotten excellent performances out of the players. All the music is good. The money poured into this picture is evidenced at every point."



COAST VARIETY DOES HANDSPRINGS!

Hollywood, Cal.

"A picture that will live up to most anything press agents can say. Top notch entertainment expertly produced and directed. Everything in it for both male and female patrons."

"RECKLESS" spells RECORDS!

'BLOOD AND THUNDER' BROADCASTS FOR CHILDREN BRING U.S. WARNING

Federal Commission Chairman Charges Some of Late Afternoon Programs Have Deleterious Effect on the Child Mind

Accused of not completely fulfilling its obligations with regard to the probable effect of broadcasting upon the juvenile mind, the radio broadcasting industry last week was called upon by Anning S. Prall, chairman of the Federal Communications Commission, to eliminate all "blood and thunder" features from specified children's programs and generally to "clean house" if broadcasting is to continue successfully. Mr. Prall spoke over a nationwide hookup from Washington.

Mr. Prall said that while he believes radio presents an unequaled opportunity for the development of juvenile talent, he is not entirely certain that it is living up to its obligations with respect to its effect upon the average American child.

"In some cases I am certain it is having a deleterious effect because of some of the programs that are being presented," he said. Mr. Prall said he referred to programs heard in the late afternoon, and that while he did not condemn all of them, he did not approve of those that can be compared to the "dime novels of the 'Dead-eye Dick' or 'Boy Smuggler' variety."

"It is my view," said Mr. Prall, "that the radio people themselves would do well to eliminate programs that arouse the imaginations of children to the point where they can not eat or sleep. Good clean adventure programs can be made educational, and even their commercial messages can be helpful. We cannot censor what is said on the air. That is right and proper, for you can readily see the political consequences if any governmental agency were invested with such bureaucratic powers while any one party is in the ascendancy.

Can Refuse Licenses

"What we can do is maintain a general surveillance over radio stations and networks under our broad authority in the public interest, convenience and necessity. We can take into account the public interest as a whole, or in part, of the general program structures of the radio stations. If they are consistent violators, we can refuse to renew their licenses. As you know, about a half dozen stations have been taken off the air in recent years because of their failure to live up to proper standards of public service."

Mr. Prall said that the fullest possible use of radio as an educational medium has not yet been found and that from the records of hearings before the Commission's broadcast division last autumn both educators and the broadcasters were forced to admit they have not cooperated in this respect.

"Whoever is to blame," Mr. Prall concluded, "the fact remains that they must get together for a unified program of action. It is our plan to get them together for a national conference under our auspices beginning May 15. In my opinion, radio cannot supplant the classroom, but it can supplement classroom instruction very appreciably if properly handled by proper persons."

Last week came the collapse of American Broadcasting Company, an outgrowth of the American Broadcasting System formed by George B. Storer as a group of local stations in cities throughout the East.

The network was disbanded primarily, it was said, because the expense load fell upon station WNEW, New York, which is 84 per cent locally sold commercially, and in order to feed the network this station has had to build double programs, with extra technicians, artists, clerical help and other expenses.

The few remaining stations on the ABC network at the time of its dissolution last week were, in addition to WNEW, stations WTNJ, Trenton; WDEL, Wilmington; WCBM, Baltimore; WOL, Washington; WIP, Philadelphia; W1XBS, Waterbury, Conn.; WPRO, Providence, and WMEX and WHDH, Boston.

Temporarily, WNEW will continue to feed sustaining programs to a few stations in New England, namely, WPRO, WHDH and W1XBS. Unless these stations decide to pay wire charges, this arrangement will be dropped, it was said.

Stories which have appeared from time to time indicating that Columbia Broadcasting System is "interested" in the ABC stations with a view to creating a "junior" network from them, were denied by ABC executives.

Showmanship at WHN

The motion picture industry and the radio broadcasters came one step closer together when it was announced that the Loew-controlled station WHN in New York, whose new directing head is Louis K. Sidney, who succeeded Major Edward Bowes, will inaugurate a "policy of showmanship" as practiced in the motion picture business. Mr. Sidney long has been affiliated in executive capacity with both Loew's, Inc., and its film subsidiary, Metro-Goldwyn-Mayer.

One of Mr. Sidney's first moves was to enter into an arrangement with the William Morris Agency, largest actor representative, which makes the Morris office the controlling operator and equal partner in the WHN talent department, thus giving the station first call on the Morris talent lists.

Mr. Sidney plans further to bring about close coordination between WHN and its film and theatre affiliates and to this end the MGM studios are reported to have agreed to encourage all its contract stars and players to broadcast over WHN when they are in New York. Among players who are said to have agreed to broadcast shortly are Una Merkel, Robert Young, Lewis Stone, Stuart Erwin and Jean Parker, all of whom will be in New York within the next two weeks, and Norma Shearer, Clark Gable and Joan Crawford, who also are expected in New York soon.

WHN's theatre connection with Loew's gives the station a stage outlet such as few other stations enjoy through contractual arrangements.

Bill Asks Extension of Recovery Act

Extension of the industrial recovery act for two years from June 16 next, is provided for in a bill introduced in the Senate last week by Senator Pat Harrison of Mississippi.

Although the measure materially amends the present law, by sharply restricting exemptions from the antitrust acts and limiting codes to interstate industries or those whose activities substantially affect interstate commerce, there are indications that a further rewriting of the bill will be sought before it is passed.

General belief is that the general outline of the motion picture code would be retained with amendments.

Automatic extension of all existing codes for 90 days is provided in the bill and within that period they are to be exhaustively analyzed. A long controversy is foreseen if the film code is reopened.

The penalty provisions of the present law are to be eased materially, and all threat of imprisonment for violations eliminated.

No date will be set for a conference between the Motion Picture Theatre Owners of America code revision committee, headed by Ed Kuykendall, MPTOA president, and the Code Authority, pending Congressional action on new NRA legislation. Mr. Kuykendall said the request by the Code Authority for a conference was simply a "serving notice" that the subject is pending.

Los Angeles exhibitors were scheduled to meet to discuss the troublous clearance and zoning schedule, which again was held up by the Code Authority. One obstacle to acceptance of the plan is that it does not embrace first-run admission prices and therefore conflicts with the consent decrees effected through the United States district court of the Southern District of California, in 1930 and 1932. The decrees, signed following agreement between Fox West Coast and various distributors, require that clearance of first-run houses in the zone be reduced when they cut their admission prices.

The Code Authority has $40,897 cash on hand, disbursing $20,132 in February. Receipts included $18,000 from exhibitors. February disbursements were as follows: home office in New York, $7,748; Hollywood office, $2,770; field boards, $9,614. The principal expense was $13,668, for salaries.

Loew's Select Chicago Site In New Expansion Drive

First tangible move made by Loew's, Inc., in its proposed expansion drive for city-wide representation in Chicago, came last weekend with the decision to spend $200,000 on a 1,500-seat theatre, it was learned unofficially. Thomas Lamb, architect, already had prepared sketches for submission to the New York home office as soon as the lease is signed.

Paramount Assent Past Two-Thirds

Creditor assents to the plan of reorganization for Paramount Publix Corporation this week passed the required two-thirds mark when deposits of Paramount Broadway were made. It is estimated that holders of approximately $33,000,000 of the $46,000,000 of claims qualified to vote have now assented. In addition, a majority of Paramount stockholders has approved the plan.

Formal confirmation of the plan was generally expected at the final hearings starting Thursday, before Federal Judge Alfred C. Coxe.

Federal reorganization statutes require confirmation of a reorganization plan by two-thirds in amount of all classes of creditors and a majority of stockholders.

Expect Opposition Defeat

The Paramount Broadway bonds, outstanding in the amount of $8,875,000, were the last to reach the required two-thirds quota, and the deposits of these bonds on Monday passed the $6,300,000 mark, or more than 70 per cent of the issue.

Acceptances of the plan by the creditors are taken as final assurance that no effort will be made to change the proposed new Paramount board of directors. Opposition to the board is expected to be raised this week, but lack of strength behind the objections is seen as discrediting their efforts.

A list of objections to the proposed board, together with the suggestion of five alternative names, was completed Monday by Louis M. Levy, who claimed he represented Paramount stockholders, for presentation on Thursday of this week before Judge Coxe in New York. Mr. Levy asserted that some of the nominees are associated with companies whose interests extend to the affairs of Paramount's film competitors; that only three of the proposed board of 16 have had film experience, and that some of the nominees were identified with the formation in Paramount of policies which led to the company's financial embarrassment.

Vatner Attack Ignored

Unless directed to do so by Special Master John E. Joyce, counsel for the Paramount trustees will not answer the affidavit attacking the terms of Paramount's new domestic recording license agreement with Electrical Research Products, Inc., it was revealed.

It was disclosed that Eastern Service Studios will terminate its tenancy of Paramount's Astoria studio immediately on confirmation of the plan of reorganization for Prudence Bonds, Inc., holder of the first mortgage of $930,000 on the property. The new plan provides for leasing of the studio by Paramount News.

Motions to expunge claims against Paramount Publix totaling $191,972 were granted by Special Master Joyce following a hearing last week. The claims included that of Tobis-Tonbild for $11,119; Warner Bros., $75,000; Eastman Kodak, $4,740, and minor claims totaling $1,113. The trustees were granted leave to sue A. C. Blumenthal for $56,000 claimed paid to him in 1932, and for $25,000 of Paramount bonds.

An order allowing the claim of Olympia Theatres' stockholders against Paramount Publix at $1,824,562 upon delivery to Paramount of 52,234 shares of Olympia common stock and 6,509 of preferred, was signed last week in New York by Judge Coxe.

The petition of the Paramount trustees for leave to adopt 181 executory contracts made prior to the company's bankruptcy was unopposed at a hearing Monday.

Columbia Buys Story By Johnston and Hines

Columbia Pictures has purchased the story, "The Butler," written by William A. Johnston and Johnny Hines. It will be placed in production at an early date.

Mr. Johnston has been on the editorial boards of various magazines, including Harper's, American Magazine, Munsey and Century, and was for years editor of *Motion Picture News*. Mr. Hines has been an actor on the screen and stage for some years.

Protests Censor's Action on Picture

If the New York censor eliminates a single scene from Warner's "Black Fury," Judge M. A. Musmanno, of the common pleas court in Pittsburgh and co-author of the original story, will issue an injunction to stop them, he declared in Pittsburgh last week.

Judge Musmanno wired a protest to the New York board when he learned it was demanding the elimination of "inflammatory scenes." The scene to which there is said to be the greatest objection is that showing the brutal murder of a coal miner by a policeman. This, Judge Musmanno insists, is based entirely on fact, detailing exactly how John Barcosky, a miner at one of the outlying Pittsburgh mines, died several years ago at the hands of the police during a strike.

The jurist charged that "the coal barons of Pennsylvania have sought to prevent the production of this picture and have failed," and declared he hoped "the industrial barons of New York state will not attempt to keep from the people of the Empire State the facts which went into the crucible from which resulted 'Black Fury'."

"There is no reason," he said, "why the incidents surrounding the killing of John Barcosky should not be retained in all their brutal vigor in the cinema production. The picture is not an exaggeration but portrays the shambles of the Pennsylvania coal fields."

He said the picture has already been changed from the original draft to take some of the "sting" from it.

Harry R. Irving, author of "Bohunk," the play on which "Black Fury" is based, in a letter to the judge, declared he does not desire to be a party to "any intrusion, legal or otherwise, upon the rights and prerogatives of the New York board of censors. . . . I do not believe that it lies within the province of either of us to contest any action taken by a public or quasi-public body."

MPPDA Takes Space To Coordinate Offices

The Motion Picture Producers and Distributors of America has taken additional space at its New York headquarters at 28 West 44th Street, on the 22nd floor, in order to coordinate its departments. The main offices are on the 21st floor, and the production and advertising councils and public relations department will be moved from the 15th to the 22nd floor.

'Bank Nights' Gain In New England

"Bank nights" are spreading throughout New England. From Boston came reports that more than a dozen contracts have been signed with theatres. Theatres in Vermont, New Hampshire and Rhode Island were evidencing interest.

The Boston grievance board has not as yet been called upon to decide on a case regarding the legality of "bank nights."

In Chicago this week "Screeno" experienced a setback when stop orders were issued in two cases by the grievance board.

Injunction suits restraining the local grievance board from outlawing "bank nights" will be filed in several territories, it was said in Detroit this week, following the filing of a similar suit by A. H. Blank. It is understood theatres in several states are contemplating such actions.

Hearing on a permanent restraining order against the Detroit board is scheduled for April 6 by Judge Charles A. Dewey in U. S. district court there. The action is based on a cease and desist order against a Central States theatre at Fort Dodge, Iowa.

The theatre contends that the awarding of the prize does not constitute a violation of the NRA and the suit also attacks the NRA's constitutionality.

Sixty per cent of theatres in Detroit are giving away premiums of one sort or another, most of them two nights weekly. A year ago less than 10 per cent of Detroit theatres had giveaways.

Spreading to the majority of independently operated suburban theatres in the last few weeks, the premium vogue will reach its peak in Kansas City about April 20 when Fox Midwest plans to inaugurate a coupon plan at its local theatres, including its first-run Uptown.

Mrs. A. Baier of the suburban Lindbergh in Kansas City plans to ask a representative to introduce a state bill banning premiums at theatres or making it illegal to give added inducements when playing a picture day and date with equally priced houses not adopting the practice.

Projectionists Would Benefit By Two Proposed State Bills

Projectionists would benefit by bills proposed in Pennsylvania and Rhode Island. Assemblyman John Yourishin in Pennsylvania proposed 24 consecutive hours' rest each week, not including the Sunday holiday, while in Rhode Island Senator William Troy asked for compulsory employment of an operator for each machine.

In New York Compliance Director Sol Rosenblatt failed to indicate, upon returning to NRA Washington headquarters, when he would call another meeting of the NRA fact-finding committee which has been attempting to iron out local labor difficulties.

The NRA Labor Relations Board appointed Charles C. Moskowitz, of Loew's as a member of the regional board in New York.

Ketcham Opens Office

Howard Ketcham, color engineer, has opened New York offices at 545 Fifth Ave.

BROADWAY SETS THREE-YEAR HIGH FOR SIMULTANEOUS STAGE SHOWS

41 Legitimate Plays Run in One Week; Fluctuation in Number of Theatres Open and Closed Returns to Normal

by FRED AYER

A new three-year high for simultaneous Broadway showings is being set by the legitimate stage this season and the fluctuation in the number of theatres open and closed approximates the normalcy of predepression years. Only four times in the season—which in about six weeks will be officially at a close—has the number of shows running simultaneously fallen below corresponding periods of 1933-34, the other weeks showing activity far in advance of either of the past two seasons.

In addition, the peak for the season was reached in the week ended just after Christmas when there were 41 productions running at one time. The previous high was in the same period of 1931 when there were 42 legitimate attractions on Broadway.

Although the usual Broadway season gets underway the first week in August, the current season showed little indication of activity until the second week of September. During the first three weeks of August there were only five productions running. One of these was a musical, "Life Begins at 8:40," which closed only three weeks ago, and another was "Tobacco Road," still running.

In the 1933-34 cycle the peak for simultaneous production was 33, as against the current season high of 41 for the week ended Dec. 30, 1934.

February of the 1933-34 season was when the peak of 33 was reached, an unusual time, producers consider. This season the figures for February were normal, fluctuating between 23 and 26 each week.

On March 30 of this season, the Broadway show calendar listed 30 productions running, three ahead of the same weekend of the previous season. For the current week, ending April 6, there are 26 productions, including the three scheduled to open this week, bringing the season again back to normal.

▽

That National Theatre Idea

The legitimate theatre's annual debating tourney about creation of a National Theatre on the European plan got away to an early start this week when Harry Moses, currently producer of "The Old Maid," launched himself via the columns of the New York *Times* as opposed to any project which has as its central idea the establishment of a National Theatre. Mr. Moses believed that influential persons really interested in promotion of the theatre's general welfare and prepared to do something, would be much more interested in giving their support if they became financially interested themselves rather than if simply called upon to assist in the spending of money bestowed by a kindly and beneficent state.

"I am fearful of the paralyzing hand of bureaucracy were an attempt made to establish a National Theatre," said Mr. Moses.

Mr. Moses' plan, he said, is far more comprehensive than the Theatre Guild subscription plan in force in a few Eastern and Middlewestern cities. It is a plan to make a group of subscribers in each of 20 or more cities participating partners in the productions which would be launched from a central headquarters such as New York. The plan would provide for showing in each city a series of new plays each year with first-class casts, guaranteeing a season of at least 40 weeks for every production, with minimum intake assured.

The New York or central headquarters engagement would be limited, Mr. Moses explained, by the number of pledged supporters. This might be four, six or eight weeks, according to road bookings, and the same rule probably would apply to the other cities, although there undoubtedly would be a minimum of one week.

Mr. Moses said the response from representative groups in half a dozen cities has been favorable.

* * *

"Tobacco Road" opened at the Forrest Theatre Dec. 4, 1933. Since that date the play, which has had three different leading men, has been seen by 462,682 persons.

The Broadway Stage Parade

(Figures Through April 6)

DRAMATIC PLAYS	Performances	Opened
Tobacco Road	585	Dec. 4, '33
Personal Appearance	205	Oct. 17, '34
The Children's Hour......	165	Nov. 20, '34
Post Road	146	Dec. 4, '34
Accent on Youth.........	123	Dec. 25, '34
The Petrified Forest.......	103	Jan. 7, '35
The Old Maid...........	103	Jan. 7, '35
Laburnum Grove	97	Jan. 15, '35
Fly Away Home..........	97	Jan. 15, '35
Escape Me Never*.......	88	Jan. 21, '35
Three Men on a Horse...	79	Jan. 30, '35
Moscow Art Players (Repertoire)†	45	Feb. 16, '35
Awake and Sing!.........	55	Feb. 19, '35
The Bishop Misbehaves....	54	Feb. 20, '35
The Green Pastures (Return)	47	Feb. 26, '35
Petticoat Fever	40	Mar. 4, '35
The Black Pit............	22	Mar. 20, '35
A Woman of the Soil....	16	Mar. 25, '35
Two One-Act Plays:		
Waiting for Lefty......	15	Mar. 26, '35
Till the Day I Die......	15	Mar. 26, '35
Lady of Letters..........	12	Mar. 28, '35
MUSICAL PRODUCTIONS		
The Great Waltz.........	225	Sept. 22, '34
Anything Goes!	160	Nov. 21, '34
Revenge With Music.....	134	Nov. 28, '35
Thumbs Up	116	Dec. 27, '34

Opened Week of April 1:

The Dominant Sex........	...	....
Mansion on the Hudson... (Monodrama: Skinner)	...	....
Potash and Perlmutter....	...	....

* Scheduled to close, April 13.
† Closed April 1.

Samuelson Picks Regional Leaders

Sidney E. Samuelson, president of Allied, last week announced the organization's six regional vice-presidents for his cabinet and the territories each will supervise. The six are:

WALTER B. LITTLEFIELD of Boston, to supervise Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, eastern Pennsylvania, Maryland, Delaware and the District of Columbia.

MARTIN G. SMITH, Toledo, to supervise western Pennsylvania, Michigan, Ohio, West Virginia and Kentucky.

AARON SAPERSTEIN of Chicago, for Indiana, Illinois, and Wisconsin.

W. A. STEFFES of Minneapolis, for North and South Dakota, Minnesota, Nebraska and Iowa.

NEWMAN H. WATERS, Birmingham, for North and South Carolina, Tennessee, Georgia, Alabama, Mississippi and Florida.

COL. HARRY A. COLE of Dallas, for Texas, Louisiana, Arkansas, Oklahoma, Missouri and Kansas.

Harry Brandt was renamed, as expected, as head of the New York Independent Theatre Owners' Association last week, without opposition. Bernard Barr was elected first vice-president; Charles Schwartz, second vice-president, and Maurice Brown, re-elected treasurer.

The Tri-State Motion Picture Theatre Owners will hold its spring convention at the Hotel Chicsa in Memphis, Tenn., April 14-15, R. X. Williams, secretary and treasurer, announced.

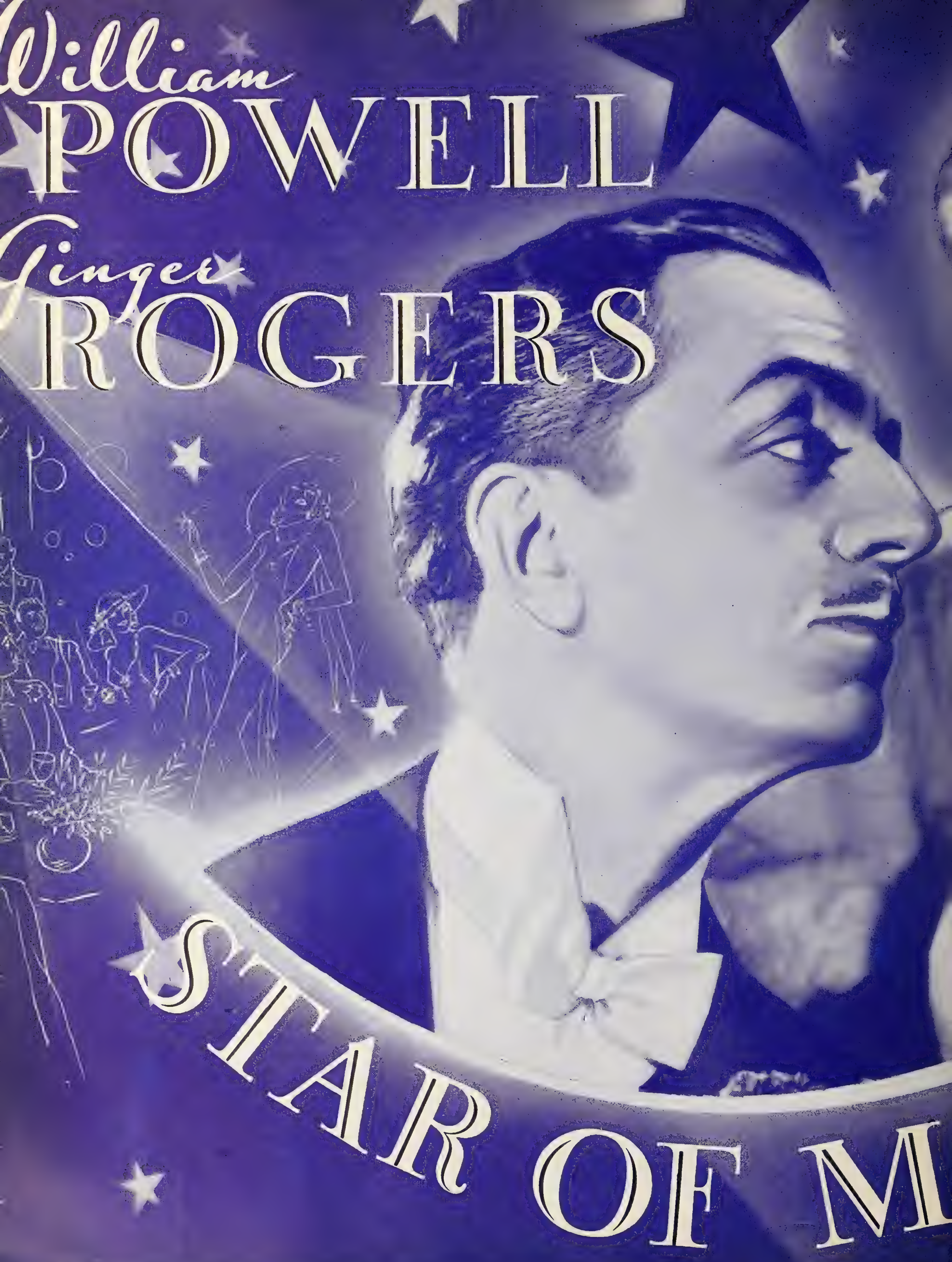
Allied Owners Creditors Vote on Plan April 19

Creditors of Allied Owners Corporation will vote April 19 on confirmation of the company's plan of reorganization which provides for theatre purchase agreements with Loew's and Paramount, it was decided last week at a hearing before Federal Judge Robert Inch in Brooklyn.

Although a preponderance of the creditors represented indicated sufficient strength for ultimate confirmation, the adjournment was taken to comply with agreements which permit dissenting creditors to withdraw from committees which favor the plan. Inasmuch as the plan received the tentative approval of the court only ten days ago, it was felt that insufficient time had been afforded to dissenting out-of-town creditors for withdrawal.

Italian Cabinet Grants Film Subsidy

The Italian cabinet at Rome last week granted a five-year annual subsidy of $1,000,000 to motion picture producers to encourage Italian film production.


William
POWELL
Ginger
ROGERS
STAR OF M

TWO BIG BOX-OFFICE NAMES . . . TOGETHER FOR THE FIRST TIME! . . .

The master of all screen detectives . . . joined by the heart-disturbing charmer of "Divorcee" and "Roberta" . . . bringing to your theatre an amazing new adventure in movie excitement! . . . Baffling, breathless drama, bristling with crisp dialog . . . surcharged with electric action . . . bursting with laughs and romance! . . . The swiftest-paced mystery-comedy in the history of heart thrills!

★

★

★

with

PAUL KELLY
GENE LOCKHART
RALPH MORGAN ★ LESLIE FENTON ★ J. FARRELL MacDONALD

FROM THE NOVEL BY
ARTHUR SOMERS ROCHE
Directed by Stephen Roberts

RKO-RADIO
PICTURE

POWERFUL PRAISE FROM THE PRESS... HEADS FOR HIGH-POINT BOX-OFFICE THROUGHOUT THE NATION!...

"'Laddie' will go down in the history of the business as another unexpected hit . . . It should be shown in every theatre, to all members of the family, on any day of the week . . . CLASS A, both in quality and suitability." —Harrison's Reports

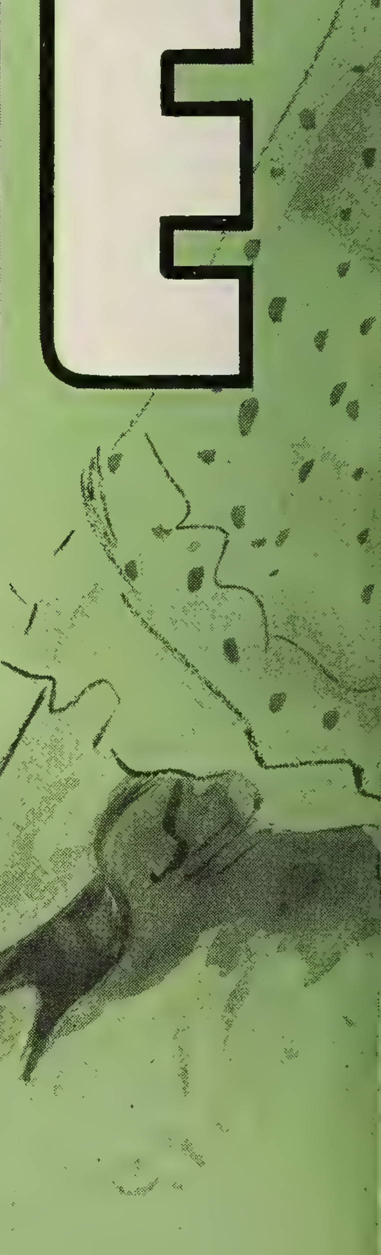
"Were Gene Stratton-Porter alive today, she would thrill to RKO-Radio's picturization of the famous novel in which her characters are re-created." —Motion Picture Daily

"Aimed straight at the heart . . . with special sock for women." —Variety (Daily)

"A box-office knockout . . . a far better picture than 'Anne of Green Gables.'" —Hollywood Reporter

"The kind of a picture whose presentation should be a pleasure to audiences." —Motion Picture Herald

GENE STRATTON-PORTER'S LADDIE



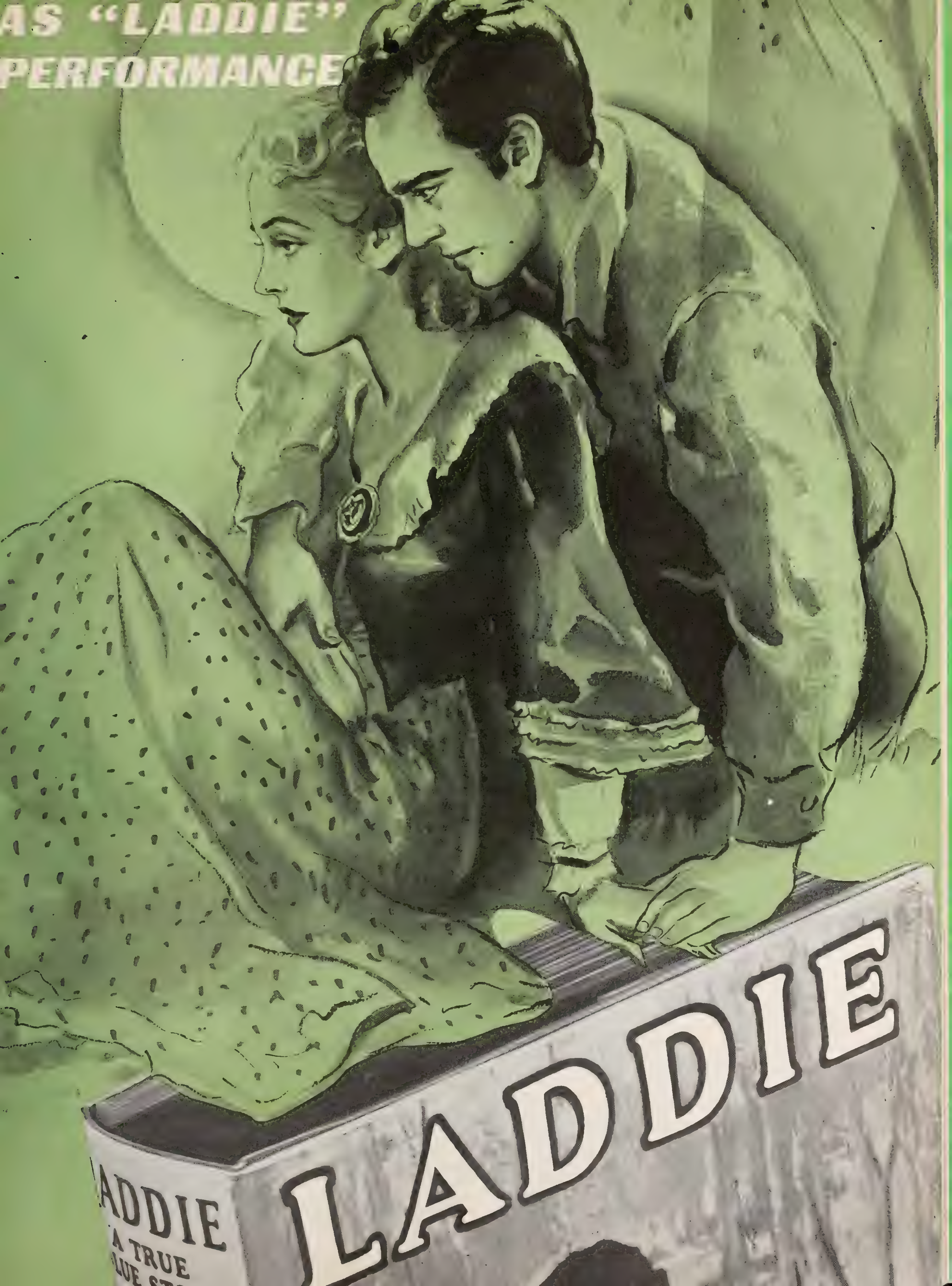
One of the six best sellers of all time . . . screened in all its sweeping sentiment, glorious romance, and dramatic power . . . A love story whose heart-warming glory throbs anew to thrill the soul of the nation's millions.

with

JOHN BEAL
GLORIA STUART
VIRGINIA WEIDLER

Directed by George Stevens
A Pandro S. Berman production

RKO-RADIO PICTURE


AS "LADDIE"
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Newsreel Crews Call Code Failure

Dissatisfied with working conditions and failure of the motion picture's NRA code to provide an increase in employment, newsreel cameramen are demanding revisions of those code clauses which cover maximum working hours and clarification of a cameraman's working hours. A committee of five, representing cameramen's locals and the newsreel companies, was appointed in New York this week to confer with William P. Farnsworth, deputy administrator of the amusement codes.

The Code Provisions

Under provisions of the motion picture code, newsreel cameramen are not permitted to work more than 320 hours in eight weeks, or 40 hours weekly, but the code stipulates that these hours are to be computed from the time such employees leave their base of operation with their equipment until the time of their return, or are required to remain in a designated place.

The clause states further that "contacting and planning shall not be computed as working hours, which, according to O. V. Johnson, business manager of Local 644, New York, of the International Photographers of the Motion Picture Industry and I. A. T. S. E., means in effect that a cameraman may sit in the newsreel office for four hours waiting for an assignment, be called on a job for two hours and then be credited with only two hours' work.

"In spite of the NRA code," Mr. Johnson said Wednesday, "no men have been put to work. In fact, we have lost men in all sections of the country.

More Reels, Fewer Jobs

"In Chicago since the first of this year, five newsreel cameramen have been let out of jobs and in the East at least two have been dropped in that time. The same situation prevails in Hollywood.

"When the code was drawn there were only four reels operating with independent camera crews throughout the world. Today there are five and still there has been no increase in employment."

The committee, in addition to Mr. Johnson, consists of William H. Strafford, business manager of Local 666, Chicago; Jack Connolly, Pathe News; A. J. Richards, Paramount News, and Lou Krouse of the IATSE. Mr. Connolly and Mr. Richards have authority to act for all the newsreel companies.

The first conference between these representatives took place late last week and another meeting to draw up proposals to be presented to Mr. Farnsworth was set for Thursday of this week. The committee is a permanent group.

Eastman Kodak Reports Salaries to Commission

In connection with applications on "Form 10" for permanent registration of securities on stock exchanges, the Eastman Kodak Company, reporting with other corporations filing with the Securities and Exchange Commission in Washington, reported remuneration of officers this week as follows: Frank W. Lovejoy, president and general manager, $90,903.90; William G. Stuber, chairman of board, $61,230.76; Thomas J. Hargrave, vice-president and secretary, and C. E. Kenneth Mees, vice-president, $45,000.

Eleven other officers received an aggregate of $228,928.43. George H. Clark, director, as of March 14 was listed as the heaviest stockholder, with 2,000 preferred and 15,000 common.

Cantor's Collaborator Sues Him for $250,000

An eight-year friendship on Broadway between Eddie Cantor and David Freedman, script writer and Cantor collaborator, ended this week when the comedian was sued by the writer for $250,000 for alleged breach of contract.

Mr. Freedman charged that an oral contract existed whereby he would receive 10 per cent of Cantor's radio earnings. Four years ago, Cantor's radio earnings were said to be $2,000 weekly; now they approximate $10,000 a week. Freedman estimated the comedian had earned $3,000,000 in the eight years of their association, whereas his own income from their joint endeavors had been about $50,000.

Mr. Cantor, denying the charges to newspapers, explained there were weeks in which he had paid Freedman 15 to 18 per cent of his radio salary.

Boycott, Myers' Reply to Circuits

Abram F. Myers, general counsel of Allied States Association of Motion Picture Exhibitors, this week in Minneapolis suggested a nationwide boycott of distributors who threaten the building of theatres to effect the sale of product. Mr. Myers, speaking before the annual convention of Northwest Allied States, aimed his remarks directly at the planned theatre building program of Loew's, Inc., in Chicago and elsewhere, and described a united front by exhibitors against any company forcing the purchase of its product by threats as not only defensible but practical as well.

"While a boycott is illegal," Mr. Myers admitted, "so is murder, except in self-defense, and independents, no matter how few, are still powerful enough to bankrupt any company using such tactics, if they stick together."

The Allied general counsel characterized the motion picture code as "the most scandalous" of all codes under NRA. He said that the continuation of NRA is inevitable and that theatres must work for code amendments and a balanced Code Authority.

Nathan Yamins, head of Allied's New England unit and a Code Authority member, said the code was drawn and administered by producer-distributor interests, with the exhibitor "on the short end of the deal." He recommended complete revision of the code and a Code Authority made up equally of both producer-distributor and exhibitor interests, both major and independent.

Mr. Myers predicted that Congress will pass the Pettengill bill prohibiting compulsory block booking at this session, and described the measure as the only possible means of breaking "the film monopoly." During the convention Mr. Myers received word from Washington that the Senate finance committee would hear him on the motion picture code next Monday.

J. B. Clinton, Duluth, was elected president of Northwest Allied, and was also named a member of the board of five to govern the organization. Others named to the board were S. B. Lebedoff, El Peasley, Gus Baehr and Bill Glazer.

Exhibition Ruled Intrastate Action

Ruling on the motion of Harry Huffman, Denver exhibitor, to strike out certain portions of the government's answer in his effort to have made permanent an injunction preventing distributors from stopping service to his theatres as directed by the local grievance board, Judge J. Symes in United States district court, Denver, ruled last week that when films arrive in a state and are received by a distributor, they cease to be in interstate commerce and are not subject to federal regulations. He called exhibition purely intrastate commerce, and said the NRA had no power to interfere.

Judge Symes declared he will hear further argument on the government's contention that Mr. Huffman is in violation of the anti-monopoly laws, in his operation of a lottery. The court ruled the Colorado state NRA act unconstitutional. A state court judge had previously ruled similarly. Judge Symes said: "The whole proposition of NRA codes being set up as law is unconstitutional, in my opinion. Legislating of socalled codes of fair competition is done by a group of private industries."

Pathe's Air Newsreel Will Start April 8

The Pathe Newsreel of the Air will begin on a twice weekly basis April 8 over the Mutual network, with station WOR, Newark, as the key outlet. Last week it was reported the program would be heard over the NBC network, but both NBC and the Columbia System have a prohibition on recorded programs and the Pathe sound track, which will play a prominent part in the broadcasts, is considered in the same classification as a record.

Other stations which will carry the program are WLW, WXYL and WGN. WGN, WOR and WXYZ will broadcast the newsreel at 9:45 P. M. Eastern Standard time and WLW at 7 P. M. on Tuesday and Thursday evenings.

Bromo-Seltzer has begun a billboard campaign on the Pathe broadcast.

Reports of New Plans for Fox Metropolitan Doubted

With the creditors' hearing on the Joseph M. Schenck-Fox Theatres plan of reorganization for Fox Metropolitan Playhouses set for April 15, reports were circulating in New York this week that an established theatre company is planning to present another plan of reorganization or purchase of the 86 Fox Metropolitan properties in Greater New York. Si Fabian was said to be considering submission of a bid. One version of a reported new plan said it would be supported by Fox Metropolitan bondholders who are dissatisfied with the 25 per cent write-down of the circuit's bonds proposed in the Schenck-Fox Theatres plan. Another report had the supposed offer backed by the Greenblatt financial interests of Philadelphia.

Fox Midwest, as Fox Midcontinent with Elmer Rhoden in charge, and Fox Rocky Mountain as Associated Theatres with Rick Ricketson in charge, will emerge from bankruptcy May 4.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Terry Ramsaye's remarks concerning the Parent-Teachers' plan to take the motion picture out of the theatre and put it in the classroom recalls a story which has been going the rounds of Kansas legislative circles.

It seems a member was haranguing the state assembly about the necessity of consolidating rural schools in the interest of efficiency and economy.

"We have some schools with only four or five pupils," he orated. "Why, I even know of a school where there is only one pupil, and he's a half-wit. What'll we do with him?"

"Send him to the legislature!" thundered back someone in the somnolent chamber.

▽

Floyd Fitzimmons, managing Century Circuit's Grove theatre at Freeport, on Long Island, verifies the authenticity of our recent observation on this page that it's a wife's second nature to take charge of all her husband's winnings; and so it must be a terrible strain on the women whose husbands are called as the winners of "bank night" money in our motion picture theatres.

It seems that a male patron at Floyd's Grove theatre left the auditorium for a few moments, and, while he was enjoying a smoke in the lounge on the mezzanine floor his name was called as the winner of a $250 "bank night" award. The allotted time passed with no one answering to claim the prize. Therefore, as is customary, it was forfeited, to be awarded at another time. Some few minutes later the patron strolled down the stairs with a very peaceful and contented expression, only to be pounced upon by his wife, who shouted "Where the hell were you. You're a nincompoop; you walked out on $250. It would have bought so many dresses."

▽

Dixie Lee, wife of Bing Crosby, and mother of their three children, was playing an uninterrupted love scene with John Boles for "Redheads on Parade," at the Fox studio. Standing on the sidelines observing her was the eldest son, Gary Cooper Crosby, who, believing it was improper for his mother to be in another man's arms, shattered the silence with a loud yell, "Ma-Ma!"

The explanation probably convinced the young fellow that every day he's learning more about less.

▽

Comedian Joe Cunningham, rushing out of Levy's in Hollywood, bumped into Publicist Harry Brand, telling him he was off to the races at Santa Anita.

"But the track closed three days ago," explained Harry.

"Yes, I know that," answered Joe. "But I'm going anyway to see if my horse finished yet."

▽

Faith Baldwin is another novelist who will "never" return to Hollywood. They had her out there for a week and she nearly died. Seems they gave her a 12-cylinder car with four ash trays and she almost choked to death trying to fill 'em up with cigarette dust. Besides, she went west fully expecting never to see the studio, never to see the people who hired her, never to see anyone but the paymaster, and they actually made her spend 15 minutes on the lot explaining that they had made the hero of her novel, who was a radio engineer, a horticulturist.

▽

Instead of "Smoke Gets In Your Eyes," from "Roberta," the grapevine reports in the middle west the dust gets in your eyes, from Kansas.

PERHAPS IT WAS THE TYPEWRITER'S FAULT

J. A. Tannenbaum, president of S.O.S. Theatre Equipment Company, walked into his office at the north end of Longacre Square, on Broadway, the other morning, and felt the confusion of a hangover when he read the following letter from a prospective customer:

DEAR SIR. Will You Plese Send Me a Copy of Listed of Some of your Sylond Suitcas moddles Moving Putchurs Mechines. Also some of your Sylond Putchurs; as soon as you send me a List of these things i will rite and send you a letter right back and send the money for what i wont:

YOURS½ VERY, TRULLY,

JOSEPH MITCHELL interviewed Miss Rochelle Hudson, 18-year-old Fox Film actress, and her mother, Mrs. Mae Hudson, upon their arrival in New York from Movietone city, for the Scripps-Howard newspapers, which published the net results in this partial fashion:

MISS HUDSON

"I think my home town stinks!" . . ." Rochelle referred to Claremore, Oklahoma, home of Will Rogers, who will have her in the cast of his next, "Life Begins at Forty."

"Yes, I never liked the place. They have radium water there. It comes from mineral springs, or something, and it turns the bathtubs black. . . ."

"I am going up to the top of the Empire State Building. I don't know why, but I'm going. . . ."

"No, there have been no scandals in my life yet, but I still have hopes. . . ."

"I make hooked rugs and keep two cats. . . ."

"I got in pictures because my mother had a friend who had a friend who was a friend of the ex-wife of somebody at one of the studios. Anyway, this friend knew the voice coach for the Fox Film, the people I work for now, and she got me tested. . . ."

MRS. HUDSON

"I developed all the talent she had. . . ."

"I did not go out there to commercialize Rochelle. . . ."

"I know I was prettier than she is when I was her age; all my friends say so. . . ."

"Many young girls out there have been ruined by their mothers. I stay in the background. . . ."

MISS HUDSON

"We call ourselves 'Hudson, Limited.' I'm the executive and mother is the brain trust."

▽

Radio's studio in California has a director. His name is Irving Pichel. Now, Irving Pichel has a son. His name is Pichel Pichel. Little Pichel Pichel has a peculiar peculiarity. He tows in discarded automobiles, fixes them up and then sells them to his fellow students at Flintridge School for Boys at $10 per fix.

▽

Headline on page one of Eli Sugarman's *Billboard*:

AMATEURS SWEEP NATION

Skouras Circuit in
National Deal with
Feenamint

Lou Sobol, Broadway reporter for Hearst, sends back from his vacation in Hollywood, an account of colored Bill Robinson's visit to Mississippi, when, dropping in to see a picture, he walked up-stairs to the balcony, in keeping with the Jim Crow ruling of segregation, and observed that every so often a bell clanged out loudly. Later he inquired and learned that whenever there was a situation in the picture which brought a laugh from the white folks, an attendant would hit the gong as a signal that then the colored folks had permission to laugh too!

Mr. Robinson, the pride of Harlem, has, since "The Little Colonel," become one of filmdom's noted performers. He is reputed to have enough important film assignments ahead to keep him out there for many months. For publicity purposes Bill has posed, at the request of the studios, with many white stars—Katharine Hepburn, Janet Gaynor, Warner Baxter, Shirley Temple, Evelyn Venable, John Boles, Fred Astaire, Harriet Hoctor and others—none of whom objected to being photographed with the sepian. Only one actor refused to pose with him—Stephin' Fetchit, who is blacker than Pittsburgh soot!

▽

The producer of a mystery story in Hollywood was in the projection room looking over the daily rushes. At the finish he couldn't understand the purpose of one scene shown him, so he asked the director about it.

"Oh that's just throwing them a herring," explained the director.

"You mean they're going fishing!" asked the producer.

"No," answered the director, "that's just drawing a herring over the trail to foil the detective so he won't find the murderer."

"Oh, that's all right," said the producer, "only there's nothing in the script about fishing."

▽

Americans in England have much trouble with the King's English. The latest story concerning the agonies of our people touring the Kingdom is about the rough and ready American student who, when visiting Oxford University, was told that he must pronounce Magdalen College as if he were saying "maudlin." The name Cholmondeley, he was informed by horrified Britishers who had just heard him give every syllable in the name its fullest play, simply must be pronounced "Chumley." The fadeout came when the American, already disgusted, packed his bags to return home after seeing a billboard sign which read:

FOX FILMS, LTD.
Presents
"CAVALCADE," Pronounced Success

▽

Regal discourse as overheard by Read Kendall on Cecil Blount DeMille's "Crusaders" set at Paramount's studio:

Joseph Schildkraut, resplendent as Conrad of Montferrat, to Paul Satoff, who plays Michael of Russia: "Hey, Buddie, got a match!"

"Haven't got any pockets in these ermine robes," replied Satroff, "but you'll find some stowed under my throne."

"Hey, you kings," interpolated the booming voice of bold DeMille. "No smoking. And that goes for assistant directors, too!"

▽

Knee-deep in "muggs" who had been engaged to play gangster roles in "The G-Men," Jimmy Cagney, Lloyd Nolan and other members of the Warner cast were engaged the other afternoon in a discussion of feats of strength. Up stepped one of the "muggs," with the statement he could lift "tree hunnerd pounds." Cagney bet him he couldn't spell it. And he couldn't.

U.S. COURT DEFINITELY CLOSES TRI-ERGON CASE

Supreme Bench Refuses to Allow William Fox Rehearing of "Flywheel" Patent Case

The United States supreme court at Washington on Monday put a final halt to William Fox's attempts to collect possible millions in royalties on his Tri-Ergon sound patents when it refused to grant him a rehearing. Mr. Fox had refused to believe that his patents were "lacking in invention," as ruled last month by this tribunal. Challenging the propriety of the decision he filed last week a petition for a rehearing in the Altoona-Publix and Wilmer and Vincent "flywheel" case, involving theatre reproducers. The court acted with unusual swiftness in refusing to rehear.

Barely getting under the wire before the final hour of the 30-day period within which the petition could be filed, Mr. Fox's American Tri-Ergon Corporation answered the speculation in the industry as to whether he would continue the fight on the outcome of which he stood to win or lose possibly scores of millions in royalties.

Monday's decision had not been expected before April 8th.

Three Contentions Fail

Mr. Fox's lost plea was based on three contentions:

(1) That in deciding the flywheel claim invalid for want of invention, the court had made statements unsupported by or in contradiction with the formal record;

(2) that the court erred in throwing out the disclaimers in the flywheel case, and

(3) that as a result of this action, confusion has been created which makes it impossible for the lower courts to determine whether a disclaimer is valid when it adds a "new element" to a claim.

The whole question of whether the Tri-Ergon patents made sound film feasible hinged upon the first point, and it was on this that Fox's petition laid greatest stress. It was contended that the exhibitor-defendant's own experts, during trial of the case, had admitted there was a demand for sound, and that this demand was in existence as early as 1913, when Thomas A. Edison attempted to use a phonograph in the theatres, but that no system proved workable until the Tri-Ergon method was developed.

Over a period of a number of years, the court was told, investigators sought diligently to develop sound pictures, among them DeForest, Fox, Western Electric and General Electric.

"Certainly these people were not interesting themselves and spending their money for the fun of it," the petition declared. "There was a great public demand ever since 1913. And yet this court states that there was no public demand until 1926 and that 'when the need arose for a mechanism suitable to move film records with such speed constancy as to produce sound successfully, it was forthcoming.' It was forthcoming, but from these patentees, and as early as 1921, who were the first to give sound-on-film sound pictures to the world, and their work has now been appropriated by the great corporations of this country and with impunity under this court's treatment of what, we respectfully submit, was a pioneer invention."

Cited Supreme Court Cases

Contending that the court erred in rejecting the disclaimers, the petition cited a number of cases in which the supreme court had "recognized the validity of disclaimers in limitation of a claim to a species of a general class covered by the claim" and declared this to be precisely the nature of the disclaimer involved in the suit when properly applied.

"This court in the present opinion as we read it has broadly condemned the disclaimer here because it added a new element, regardless of what it was and regardless of whether the subject matter was disclosed as part of the original invention," it was argued.

"If we are correct in our analysis of the disclaimer cases approved by this court in its opinion, as we firmly believe we are, it will be quite impossible for the lower courts to determine whether a disclaimer which adds 'a new element to a combination previously claimed' is valid or invalid."

It was also pointed out that the court in its opinion asserted that the courts below paid no attention to the question of the disclaimer, yet the lower court, it was contended, stated expressly that "all the other defences" were considered and rejected as not "substantial."

The Tri-Ergon case had been before the Supreme Court since last fall, and had received more attention than do most of the disputes which come to Washington. Following an adverse decision in the lower courts, the producers and exhibitors involved in the initial suits appealed to the Supreme Court, only to have their plea rejected, which would have affirmed the decision. An application for reconsideration was filed and the court reversed itself and set the case for argument, halting a number of suits which Tri-Ergon had instituted on the basis of the court's previous action.

New Copyright Bill Introduced in Congress

The State Department's new draft of copyright legislation was brought before Congress this week as part of a bill introduced by Senator Duffy of Wisconsin, as chairman of the foreign relations committee which investigated copyrights.

Senator Tydings of Maryland also brought the copyright question before Congress this week when he submitted a resolution calling for an investigation of the American Society of Composers, Authors and Publishers because of alleged abuses upon "hundreds" of Maryland business establishments. Senator Tydings charged that "under certain rulings of the supreme court," ASCAP and its subsidiaries are "exercising dictatorial powers, developing a 'racket' that could never have been intended to be endowed upon any organization by any court."

Seton Selects 43 Screen 'Immortals' Of the Silent Era

A certain "immortality" has been bestowed upon 43 players of the silent era of the motion picture, by virtue of the fact that Harold Seton, champion first-nighter and owner of a collection of 10,000 theatrical photographs, has given their photos to the New York Historical Society. Mr. Seton called his gift to such a conservative group as the Society, "the most dignified compliment that's ever been paid to the movies."

Mr. Seton selected from his vast collection those players whom he considered most representative of the silent day of the screen. He has attended every first night for the past 26 years and revealed that he had become a motion picture "fan" many years ago, when, he said, "Everybody said, 'You ought to see the movies, but they will hurt your eyes,' so I went to a nickelodeon on Fourteenth street. Adolph Zukor sold me a ticket for a nickel."

"One of the first film stars to attract my attention," he said, "was Mary Pickford. Her trademark was the golden curls. William S. Hart, he was the idol of American kids. Twenty-five years ago Douglas Fairbanks was a successful juvenile on the Broadway stage.

"I saw the first appearance in America of Charlie Chaplin. It was at Hammerstein's Victoria, where the Rialto is now. I remember Marion Davies as the prettiest girl in Ziegfeld's Follies."

The 43 "immortals" are:

Roscoe Arbuckle
Theda Bara
John Barrymore
Lionel Barrymore
Richard Barthelmess
Carlyle Blackwell
Lon Chaney
Charlie Chaplin
Lew Cody
Dorothy Dalton
Viola Dana
Bebe Daniels
Marion Davies
Marie Dressler
Mr. and Mrs. Sidney Drew
Douglas Fairbanks
Mae Murray
Corinne Griffith
David W. Griffith
Texas Guinan
William S. Hart
Sessue Hayakawa
Taylor Holmes
Alyce Joyce
Doris Kenyon
Mae Marsh
Adolphe Menjou
Antonio Moreno
Mae Murray
Alla Nazimova
Marshall Nielan
Virginia Pearson
Mary Pickford
Ruth Roland
Anita Stewart
Gloria Swanson
Constance Talmadge
Norma Talmadge
Olive Thomas
Rudolph Valentino
Florence Vidor
Bryant Washburn
Clara Kimball Young

RCA Denies Monopoly Charge of Government

Radio Corporation of America this week in Wilmington, Del., filed an answer in denial of the government's charge that it and RCA Communications, Inc., an RCA subsidiary, have a monopoly on international communications.

RCA's answer, filed in United States district court, stated that it is faced with keen competition from companies that carry 80 per cent of telegraphic communications throughout the world and 99.9 per cent of domestic traffic. The company denied further that its purpose is to prevent any competitor from engaging in the business of transmitting messages by radio and that any of its international contracts have been made to restrain communications between the United States and foreign countries.

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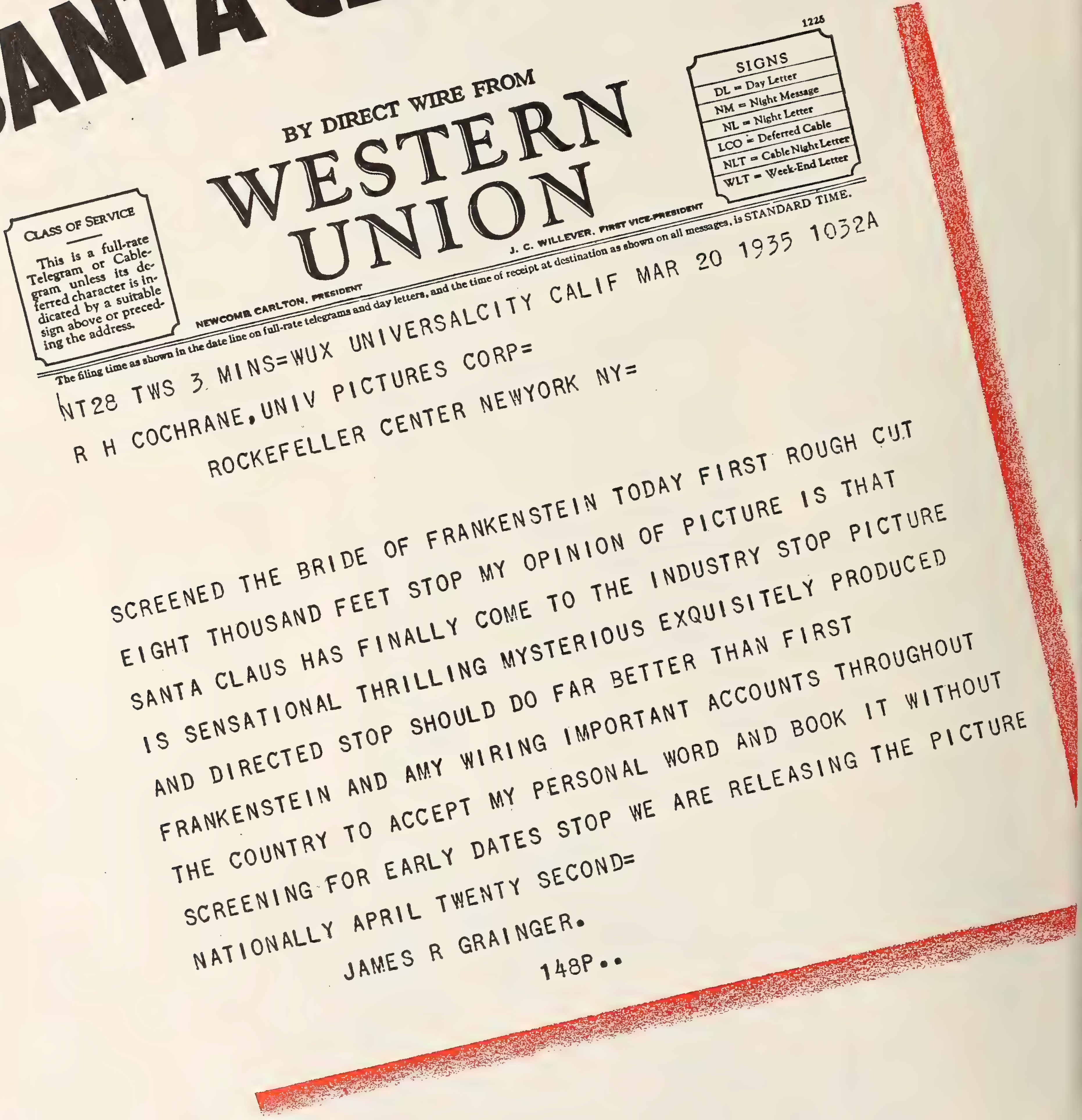

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R H COCHRANE, UNIV PICTURES CORP=
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SCREENED THE BRIDE OF FRANKENSTEIN TODAY FIRST ROUGH CUT EIGHT THOUSAND FEET STOP MY OPINION OF PICTURE IS THAT SANTA CLAUS HAS FINALLY COME TO THE INDUSTRY STOP PICTURE IS SENSATIONAL THRILLING MYSTERIOUS EXQUISITELY PRODUCED AND DIRECTED STOP SHOULD DO FAR BETTER THAN FIRST FRANKENSTEIN AND AMY WIRING IMPORTANT ACCOUNTS THROUGHOUT THE COUNTRY TO ACCEPT MY PERSONAL WORD AND BOOK IT WITHOUT SCREENING FOR EARLY DATES STOP WE ARE RELEASING THE PICTURE NATIONALLY APRIL TWENTY SECOND=

JAMES R GRAINGER.

148P..

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BRINGING YOU THE BIGGEST BOX OFFICE SENSATION YOU'VE HAD IN YEARS!

Carl Laemmle presents the inimitable KARLOFF in "THE BRIDE OF FRANKENSTEIN," a Universal Picture with Colin Clive, Valerie Hobson, Una O'Connor, Ernest Thesiger and E. E. Clive . . . Directed by JAMES WHALE . . . Produced by CARL LAEMMLE, JR. . . . Screenplay by William Hurlbut and John L. Balderston.

BRITISH BOOKING BY EXHIBITORS' OFFICIAL ASSOCIATION PROPOSED

Odeon Circuit Planning to Build 50 More Before End of Year; 14 Starting Soon, Each with An Architect of Its Own

by BRUCE ALLAN
London Correspondent

If a sufficient number of exhibitors were to decide to have their booking done by the General Council of the Cinematograph Exhibitors Association, the renters' society "could bluster and threaten until it was blue in the face," declared W. R. Fuller, general secretary, in the annual report of the CEA.

Premising that "a combination of circumstances has enabled the renters to force film hire to uneconomic heights," Mr. Fuller said that a failure of exhibitors to hold together in enforcing a resolution to pay no more than 40 per cent for the whole program, is a cause of present evils.

Other significant references were that "as a result of mergers amongst the American renting houses the relatively few individuals who control the major portions of supplies were able to impose their wishes upon a number of exhibitors many times greater. . . . It may be anticipated from now onwards that there will be groupings of exhibitors in order to create equal bargaining powers with the renters, and permit the laws of supply and demand to operate freely."

Significant in these remarks is the insistence on the value of booking combinations, within or without the CEA, for the purpose of lowering prices.

In view of the KRS action in questioning the recent deals whereby Gaumont-British bought interests in Union Cinemas and H & G Cinemas and proposed to book for these halls, there can be little doubt that distributors would be disposed to accept any such challenge as an invitation to a battle royal.

It is symptomatic of the tension in the trade that the CEA has already, in a Manchester court, sought to obtain an injunction to restrain the KRS from exercising a booking boycott, under its credit restriction scheme, against a local exhibitor.

There was a suggestion of anti-climax in Mr. Fuller's comment on another outstanding problem. "As there seems to be a disposition on the part of the renters to recognize the value of a standard contract," he remarked, "no useful purpose would be served by an account of the discussions that are past." Trade history rather suggests that there will be plenty of interest in the discussions on this point that have still to come.

▽

Doubt Direct Tax Remission

The experts now are predicting there will be no remission of direct taxation, and undoubtedly the trade's hopes have received a severe blow. Possibly they are not dead, but even the assistance of a committee of Members of Parliament, in the House itself, seems now to be much less important than it did before the announcement of the increases of Navy, Army and Air Force.

▽

A new major British circuit is shaping rapidly, concurrently with considerable official alarm about "redundancy." Oscar Deutsch, creator of the Odeon circuit, who has erected 50 theatres in all parts of the country, expects to make the total 100 before the end of the year.

Fourteen are scheduled for early erection, and each will have its own architect. This is just another indication of Deutsch's liking for experiment. Expansion is by erection and not by purchase; when his circuit is completed it will be 100 per cent modern. Every hall is a "super," with the common feature that they are designed on the stadium one-tier system or a slight modification of it. Practically every building is a neighborhood house.

Mr. Deutsch is the man who put the British Thompson-Houston sound system on the market, selling through F. A. Enders, of the now defunct FBO, Ltd., in the first instance.

▽

ABFD Expansion

Associated British Film Distributors, selling end of Associated Talking Pictures of the Ealing studio, has just issued details of its expansion program, consequent upon the reciprocal deal with First Division. With twenty Mascots for British distribution, on top of the First Division product, and the security of its own American release through First Division, ABFD will also have a much bigger lineup from ATP. Basil Dean is going to Hollywood in September to discuss joint production.

▽

News Briefs

James B. Sloan one of the best known production managers in the British field, has joined British National Films.

* * *

Herbert Wilcox's personally directed "Peg of Old Drury" went on to the floor at B & D, Elstree, with Sir Cedric Hardwicke and Anna Neagle.

* * *

The practice of British distributing houses of making a double release date in London has long been questioned by the London and Home Counties Branch of the CEA, and the KRS has now agreed to appoint members to a joint committee with exhibitors to try to find a solution.

May Raise Federal Housing Aid Limit

Congress is expected shortly to approve legislation which will increase from $2,000 to $50,000 the amount which may be loaned to business properties, including theatres, under the Federal Housing Act.

The House already has indicated support of the increase, and Housing officials anticipate that similar support can be obtained in the Senate, which would simplify passage. Administration officials have contended consistently that the maximum of $2,000 has made virtually impossible any extensive use of the government's assistance by business men, whereas it is believed that a $50,000 maximum will greatly extend the field.

Cooperating in the Federal Housing Administration's program, the Johns-Manville Company, building material manufacturers, have prepared a five-reel film, "Before and After," showing to building contractors.

Reginald Berkeley Dies in Hollywood

Reginald Berkeley, English dramatic writer, who was under contract as a Fox scenarist, and who came to Hollywood to adapt "Cavalcade" for the screen, died at Good Samaritan Hospital, Los Angeles, last week, of pneumonia which developed after a major operation performed several days before. Mr. Berkeley was 45 years old.

At one time a member of Parliament, Mr. Berkeley was also a member of the British delegation to the League of Nations. After the war, during which he received several decorations for gallantry in action, he resumed his writing, "French Leave," a play, enjoying a long run. Winfield Sheehan, head of Fox production, was responsible for Mr. Berkeley coming to Hollywood, where he was also known as a player. He recently returned to Hollywood, after signing a new Fox contract, from a vacation in England, where his widow and three children are living.

Mr. Berkeley was born in London, taken to Australia as a child, and practiced law in New Zealand for several years, returning to England shortly before the outbreak of the war. Stories he adapted in addition to "Cavalcade," which won the 1933 award of the Academy of Motion Picture Arts and Sciences, were "The World Moves On," "Carolina" and "Marie Galante."

Session on Barring Doubles April 9th

Harry Brandt, president of the New York Independent Theatre Owners' Association, who has launched a campaign to eliminate double features in the Greater New York exchange territory, this week sent invitations to 26 exhibitor and distributor executives in New York to participate in a round table discussion on doubles and on increased admission prices. The meeting is to be held April 9 at the New York Motion Picture Club.

Mr. Brandt's plan is to bring about an increase in admission prices in the territory which, he contends, would normally result from the abolition of twin bills.

RKO, Loew's and Skouras Theatres have formally declared themselves in favor of Mr. Brandt's plan.

In Canton, Ohio, all nine houses went over to the dual bill policy. The Cleveland Motion Picture Exhibitors Association Monday voted to prepare for signatures an agreement to continue with single features in all member theatres, effective July 8.

A ban on double bills in Flint, Mich., got underway in accordance with an agreement reached early last month.

In Kansas City, with the single exception of Paramount, all distributors have agreed to permit double billing, according to a report.

U. S. COMPANIES AWAIT NEXT MOVE IN BELGIAN QUOTA DEMAND FIGHT

Protest They Do Not Intend to Dub Pictures Twice in French, Once for France and Second Time for the Belgian Market

by PIERRE AUTRE

Special Correspondence

Whether Belgium will have its own quota is the warmly discussed question which is giving the Belgium cinema industry, and the French as well, much to ponder over.

The issue had its beginning when the French quotas issued on July 1932, July 1933, July 1934 and November 1934 stopped all importation into France of any kind of foreign pictures dubbed in French in the outside countries.

Two languages are used in Belgium: French in the territory touching the French border, and Flemish in the other part along the Dutch border. Thus half of Belgium, including Brussels, speaks French; the other half, with Antwerp, speaks Flemish. Until now, all the pictures shown in Belgium have been foreign pictures; there virtually is no home production. Since sound came in, there have been three or four Belgium pictures with French dialogue, three or four with either French or Flemish dialogue.

Thus the Belgian market has been entirely in the hands of foreign companies. The kinds of pictures shown in Belgium are mainly:

(1) French pictures with Flemish titles for the Flemish territory.

(2) American, British, German and others in the original version, with superimposed French and Flemish titles.

(3) American, British, German and others in French dubbings with Flemish titles.

(4) A few American or German pictures dubbed in Flemish. These dubbings were made in Belgium or Holland.

Most of the pictures have been French or foreign dubbed in French.

As the French quota required dubbing in French territory and foreign pictures which would be shown in France, all the foreign pictures, including those to appear in Belgium, were dubbed in the French language once and for all in the French studios. American distributors did not care to dub their pictures in Belgium, as they knew they could not import them into France.

In December, 1933, some Belgian distributors sent a letter to the minister of foreign affairs of Belgium asking that in the case of all foreign pictures to be shown in their countries as French or Flemish dubbings, the government should decree that they be dubbed in Belgium.

This demand had no immediate effect and the question was left in abeyance. Then on November 24, 1934, the French Government issued a new quota proclamation effective for six months. Under this decree, as in the previous ones, foreign pictures of more than three reels had to be dubbed on French territory and could not exceed 94 pictures for six months.

The French Government, asked by the Belgium cinema organizations to allow free entrance into France of pictures dubbed in Belgium, refused to make this exception to the French quota.

So the Belgian distributors, the same who had asked for a Belgian quota, addressed a report to the King of Belgium, Leopold III. Out of this came three weeks ago a royal decree which regulates the importing of foreign pictures into Belgium, with these stipulations:

For importation of motion pictures (printed) will be required a special license delivered by the Minister of Economic Affairs.

The Ministers of Finance and Economic Affairs are charged with execution of the decree.

On issuance of this decree, which concerned not only dubbings, but all kinds of pictures, the directors of the Belgium branches of MGM, Paramount, Warner, United Artists, Universal and Fox addressed a solemn protest to the minister of economic affairs.

Americans Protest

The American companies argued that it is impossible for them to dub their pictures in Belgium, that they organized special studios for dubbing in France and they do not intend to dub a picture in French twice, once in Paris and the second time in Belgium, that they would prefer to drop the Belgian market.

After a stormy meeting of the Chambre Syndicale of the Belgium Cinematography, the American companies resigned.

The issue is clear cut. On one side are those who would like to create in Belgian a national cinema industry; on the other side stand the American companies adamant against dubbing their pictures in Belgium when they already have been dubbed in France for the French market.

It will be impossible to recover the price of a dubbing in French made especially in Belgium for the French speaking segment of Belgium.

A Hungarian picture, dubbed in French in Belgium, has not yet been admitted by the French censorship.

The French Chambre Syndicale de la Cinematographie proposes that the French Government allow an entirely free exchange between France and Belgium. It might be an eventuality that the French Government, in agreement with the French and Belgium distributors, would allow free importation into France of all Belgian pictures produced in Belgium, or foreign pictures dubbed in French or Flemish on Belgian soil. These pictures would be considered as produced or dubbed in France. And that would be the end of the Belgian Quota.

Steffes Opens Theatre

Al Steffes will open the Shubert in Minneapolis this week under the name of the Alvin. Vaudeville and films will be the policy. Mr. Steffes has spent $60,000 in remodeling the house.

Leslie Howard Is Oppressed by the Films, He Declares

Leslie Howard, star of the screen and stage, told a conference on acting in New York last week that he had no desire to continue to play in the commercial theatre, including the motion picture. The conference was arranged by the Beekman Hill Neighbors and Leighton Rollins, director of the Studio of Acting.

Mr. Howard, who is playing in "The Petrified Forest" successful Broadway play, contrasted the New York theatre and his work for the motion picture in Hollywood. Some things about Hollywood, the climate, the fact that there were no long runs, and working hours which permitted an actor to keep the normal hours of most persons, Mr. Howard liked, but, he declared there is something oppressing in the realization that a motion picture was just a vast machine that controlled everyone connected with it.

Scripts Mr. Howard called "fantastic effusions," and the actor, he said, is given no consideration in the selection of a script, and really knows little or nothing about it until he is called upon to act.

"I have no desire any more to play in the commercial theatre," he said. "And the movies are purely commercial. My plan would be to use that economic independence which the movies can give to an actor, to seek to eliminate the commercial theatre and to attempt to create the kind of a theatre in which we, as actors, could find the opportunity to do the sort of thing we want to do.

"I noticed the other day that Miss Helen Hayes had announced her withdrawal from the movies and said she didn't particuarly like herself in the movies. Like Miss Hayes, I don't particularly like myself in the movies either. But the movies remain the chance the actor has to become economically independent of the movies, and of Broadway, too, in the commercial sense."

Feist Honored by MGM On Tenth Year in Post

Felix M. Feist was tendered a surprise party last week by MGM at the Motion Picture Club in New York, in honor of his tenth year as general sales manager of the company. In attendance were: David Bernstein, J. Robert Rubin, Tom J. Connors, E. M. Saunders, J. S. MacLeod, W. R. Rodgers, Joe Vogel, David Loew, Arthur Loew, Howard Dietz, Si Seadler, William R. Ferguson, C. C. Moskowitz, Leopold Friedman, Louis K. Sidney, Jay Gove, William Scully, Sidney S. Braunberg, Dave Levy, Mort Spring, Charles K. Stern, Fred Mitchell, Eugene Picker, William Kelly, Edward W. Aaron, J. Bizhaler, M. L. Simons, Jessie Mills, Jack E. Flynn, Frank McRoy, Charles Deeson and H. Cleary.

From Hollywood, to Every Part of

Another DARRYL ZANUCK TRIUMPH!

"ONE OF THE MOST IMPORTANT PICTURES OF RECENT YEARS."—Welford Beaton, Spectator.

"RICHELIEU—FOUR STARS."—Mary Burgum, Editor, Modern Screen.

"ARLISS GIVES PERFECT PORTRAYAL."—Joe Blair, Showman's Trade Review.

"ONE OF THE MORE ARRESTING OF THE CURRENT SEASON'S CINEMATIC OFFERINGS."—Douglas Churchill, Motion Picture Reviewer, Screen and Radio Weekly.

"HE RULES HIS AUDIENCE AS RICHELIEU RULED FRANCE."—Eugene Chrisman, Western Editor, Motion Picture and Motion Picture Classic.

"YEAR'S MOST BRILLIANT PERFORMANCE." — Jimmy Fidler, N.B.C. Weekly Reviewer and Screenland Magazine.

"WILL ELEVATE MOTION PICTURES IN THE EYES OF THOSE FEW WHO STILL LOOK ON THE MOVIES WITH SCORN."—Hollywood Reporter.

"IMPRESSIVE FROM EVERY ANGLE, IS DISTINGUISHED IN ITS ARTISTRY, GOOD TASTE, EMOTIONAL AND SPECTACULAR ASPECTS."—Hollywood Variety.

"MOUNTED MAGNIFICENTLY, RETAINING DIGNITY, AND YET CRAMMED WITH EXCITING DRAMA."—Jerry Hoffman, Motion Picture Reviewer, L. A. Examiner.

"THIS STORY OF FRANCE'S RED KING SHOWS ARLISS AT HIS BEST."—Mollie Merrick, Hollywood Correspondent, North American Newspaper Alliance.

"20th CENTURY RINGS THE BELL AGAIN!" — Mayme Ober Peake, Hollywood Correspondent, Boston Globe.

"SUPREME ENTERTAINMENT! WE BOW AGAIN TO THE ARTISTRY OF MR. ARLISS."—Photoplay Magazine

"GEORGE ARLISS HAS GIVEN HIS SUPREME PERFORMANCE."—Eileen Percy, Block Publications.

"SCORE ANOTHER HIT FOR GEORGE ARLISS."—Wallace X. Rawles, International News Service.

"DANIEL WEBSTER WOULD HAVE A TOUGH TIME FINDING WORDS ADEQUATE TO JUSTLY PRAISE 'CARDINAL RICHELIEU'."—Warren Stokes, Box Office Associated Publications.

"A NOTABLE CONTRIBUTION TO GEORGE ARLISS' GALLERY OF FAMOUS HISTORICAL CHARACTERS." —Herb. Sterne, Rob Wagner's Script.

" 'CARDINAL RICHELIEU' LIVES UP TO EXPECTATIONS IN AFFORDING THE BEST PERFORMANCE THAT GEORGE ARLISS HAS OFFERED SINCE 'THE HOUSE OF ROTHSCHILD'."—Edwin Schallert, L. A. Times Drama Editor.

"A WORTHY SUCCESSOR TO 'THE HOUSE OF ROTHSCHILD'."—J. D. Spiro, Detroit News.

"COMPARES FAVORABLY WITH 'THE HOUSE OF ROTHSCHILD'."—Dan Thomas, Motion Picture Editor, Newspaper Enterprise Association.

" 'RICHELIEU' IS A GORGEOUS EFFORT, PICTORIALLY BEAUTIFUL AND BEAUTIFULLY ACTED."—Leicester Wagner, United Press.

"WILL PLEASE THE ARLISS FANS FULLY."—Ralph Wilk, Western Manager, Film Daily.

"GEORGE ARLISS' MOST MAGNIFICENT PERFORMANCE."—Elizabeth Wilson, Western Editor, Silver Screen Magazine.

" 'CARDINAL RICHELIEU' IS A MASTERPIECE OF WELL-TOLD HISTORY MIXED WITH GREAT ENTERTAINMENT." —Carlos Borcosque, Correspondent Sintonia, Buenos Aires and Astro, Chile.

"ANOTHER GREAT ARLISS PICTURE."—William Farquhar, London Era.

"GEORGE ARLISS IN A SUPERB CHARACTERIZATION." —Harold Salemson, Pour Vous, Paris.

"GEORGE ARLISS LEADS A PARADE OF FINE CHARACTERIZATIONS CRISPLY ETCHED AGAINST THE GLITTERING PAGEANT OF FRANCE OF THE SEVENTEENTH CENTURY."—J. Maurice Ruddy, Film Pictorial, London.

20TH
CENTURY
PICTURE

Released thru UNITED ARTISTS

the World, the News goes forth:

JOSEPH M. SCHENCK *presents*

CARDINAL RICHELIEU

starring

GEORGE ARLISS

with
MAUREEN O'SULLIVAN
EDWARD ARNOLD · FRANCIS LISTER
DOUGLASS DUMBRILLE · CESAR ROMERO
Directed by Rowland V. Lee

"LEADING PICTURES"

"The studios are responding to the demands for cleaner, more interesting and more dramatic pictures as well as productions truer to life," says the office of Mrs. T. G. Winter, public relations department of the Hollywood office of the Motion Picture Producers and Distributors of America, in announcing its compilation of foremost productions for the month ended February 15th. Following are the titles and details as to distributor, director, cast, and audience suitability:

Best of the Month

The Blue Light. Du World Pictures. Cooperatively produced and directed by Leni Reifenstahl and Bela Balacz. Cast: Leni Reifenstahl and Bela Balacz, with cast of native villagers. Family.

Clive of India. U.A.-T.C. Director, Richard Boleslavsky. Cast: Ronald Colman, Loretta Young, Francis Lister, Lumsden Hare. Family. Some scenes overly exciting for sensitive children.

Man of Aran. Gaumont-British. Produced, written, directed and photographed by Robert Flaherty. Cast: Colman King, Maggie Dirrane, Michale Killane, Pat Mullin. Family.

Ruggles of Red Gap. Paramount. From the story by Harry Leon Wilson. Director, Leo McCarey. Cast: Charles Laughton, Mary Boland, Charlie Ruggles, Zasu Pitts, Roland Young. Family.

The Scarlet Pimpernel. London Films-United Artists. Produced by Alexander Korda. Director, Harold Young. Story by Baroness Orczy. Cast: Leslie Howard, Merle Oberon, Nigel Bruce, Raymond Massey. Family. Not understandable to young children.

Social Comedy

Carnival. Columbia. Director, Sam Stoloff. Cast: Lee Tracy, Sally Eilers, Jimmy Durante. Family.

The Good Fairy. Universal. Original play by Ferenc Molnar. Director, William Wyler. Cast: Margaret Sullavan, Herbert Marshall, Frank Morgan, Reginald Owen, Alan Hale. Adults and young people.

Little Colonel. Fox. From the stories by Annie Fellows Johnston. Director, David Butler. Cast: Shirley Temple, Lionel Barrymore, Evelyn Venable, John Lodge, Bill Robinson. Family.

One More Spring. Fox. From novel by Robert Nathan. Director, Henry King. Cast: Janet Gaynor, Warner Baxter, Walter King, Jane Darwell, Grant Mitchell. Family.

Straight From the Heart. Universal. Director, Kurt Neumann. Cast: Baby Jane, Roger Pryor, Mary Astor, Robert McWade. Adults.

The Winning Ticket. MGM. Director, Charles Reisner. Cast: Leo Carillo, Louise Fazenda, Ted Healy, Irene Hervey, Luis Alberni. Family.

Social Drama

Vanessa: Her Love Story. MGM. From the novel by Hugh Walpole. Director, William K. Howard. Cast: Robert Montgomery, Helen Hayes, Otto Kruger, May Robson, Lewis Stone, Henry Stephenson. Mature audiences.

Musical

All the King's Horses. Paramount. From the operetta "Carlo Rocca." Director, Frank Tuttle. Cast: Carl Brisson, Mary Ellis, Katherine DeMille, Edward Everett Horton. Adults and young people.

Rumba. Paramount. Director, Marion Gering. Cast: George Raft, Carole Lombard, Lynne Overman, Margo, Monroe Owsley. Adults and young people.

Mystery

Murder on a Honeymoon. RKO. Director, Lloyd Corrigan. From the novel by Stuart Palmer. Cast: Edna May Oliver, James Gleason, Lola Lane, George Meeker. Family.

Mystery of Edwin Drood. Universal. From the unfinished novel by Charles Dickens. Director, Stuart Walker. Cast: Claude Rains, Douglass Montgomery, Heather Angel, David Manners, E. E. Clive. Not for young children. Otherwise—family.

Rocky Mountain Mystery. Paramount. Director, Charles Barton. From the story by Zane Grey and E. E. Paramore. Cast: Randolph Scott, Chic Sale, Anne Sheridan, Mrs. Leslie Carter. Family.

Shadow of Doubt. MGM. Director, George B. Seitz. From the story by Arthur Somers Roche. Cast: Ricardo Cortez, Virginia Bruce, Constance Collier, Arthur Byron, Isabel Jewell, Regis Toomey. Not for children. Otherwise—family.

The Whole Town's Talking. Columbia. From the story, "The Jail Breaker," by W. R. Burnett. Director, John Ford. Cast: Edward G. Robinson, Jean Arthur, Arthur Hohl, Arthur Byron. Adults and young people.

Travel Adventure

Baboona. Fox release. A Martin Johnson travelogue. Family.

Recommended Short Subjects

(*—*The best are starred.*)

Note: Wherever the names of two producing companies are given in the following list, the first indicates the producer and the second the distributor. F. indicates suitability for Family. J. M., interest and suitability for children's matinees. A., for adults only. Y. P., young people.

Travel

*Jungle Antics. Paramount. Studies of small animal life in South America. J. M.

Medbury Among Cocoons. Columbia Travelaugh. Silk manufacture, from worms to hose. F.

*Rainbow Canyons. MGM. Fitzpatrick Color Traveltalks. Grand and Brice Canyons. Everyone.

*Tracking the Explorers. Fox. F.

Traveling in the Emerald Isle. Amity. Will Rogers. F.

*Zeeland, the Hidden Paradise. MGM. Fitzpatrick Color Traveltalks. F.

Sport

*Casting for Luck. Fox. With cameramen in around-the-world haunts of fishermen. F.

*King of the Everglades. Paramount. Grantland Rice Sportlight. Hunting panthers in Florida. F.

N. Y. Giants-Chicago Bears. Stanley Simmins. Professional football with yesterday's field heroes. F.

When Men Fight. Columbia. Lure of the prizefight ring, whether in alley or Madison Square Garden. A. Y. P.

Comedies and Musicals

Boosting Dad. Educational-Fox. Frolics of Youth series. High school students in a political campaign. F.

Gay Old Days. Educational-Fox. Mountain Melodeers singing old-time favorites. F.

*Little Big Top. Educational-Fox. Frolics of Youth series. High school students give benefit circus with aid of Poodles Hanneford and his sawdust troupe. F.

Listening In. W.B. Radio stars in performance. A., Y. P.

Moon Over Manhattan. Educational-Fox. Sylvia Froos musical drama. A.

Palooka from Paducah. Educational-Fox. Buster Keaton's adventures as a hill-billy. F.

*Show Kids. W.B. In color. Meglin Kiddies in revue. F.

Song Plugger. Educational-Fox. Sylvia Froos musical romance. A., Y. P.

*Star Night at Cocoanut Grove. MGM. Singing, dancing, laughing with Hollywood stars at play. Color. A., Y. P.

Tit for Tat. MGM. Laurel and Hardy in slapstick. F.

Cartoons

An Elephant Never Forgets. Paramount. Jungle animals go to school. Color. F.

*Babes at Sea. Columbia. Color fantasy. F.

Baby be Good. Paramount. Betty Boop. F.

Beware of Barnacle Bill. Paramount. Popeye. F.

The Bird Man. Columbia. Krazy Kat. J. M.

Buddy the Dentist. W.B. Looney Toons. F.

Bull Fight. Educational-Fox. Terrytoon. A., Y. P.

First Snow. Educational-Fox. Terrytoon. Dog children. J. M.

Gloom Chasers. Columbia. Scrappy. J. M.

Goofy Gondolas. Columbia. Krazy Kat. F.

Happy Butterfly. Columbia. Scrappy. J. M.

Taking the Blame. Paramount. Betty Boop. F.

What a Night. Educational-Fox. Terrytoon. A., Y. P.

*When the Cat's Away. MGM. Color. J. M.

Novelties

*Bosom Friends. Educational-Fox. "Natural enemies" of animal kingdom in evidences of friendliness. J. M.

*City of Wax. Educational-Fox. Studies of activities and life cycle of bees. J. M.

End of the World. Harold Auten, producer. Victor Francen as the great scientist, Martial Novalic. Director, Dr. V. Ivanoff. A two-reel version of the feature-length French production. Mature.

*Man's Best Friend. Amity. Edwin C. Hill. F.

*Pictorial No. 7. Paramount. Victoria Falls. Australian Koala Bear. "Mericano," new dance. F.

Screen Souvenir No. 3. Paramount. Old time screen stars and old time songs. A., Y. P.

S.O.S. Foch. Regal Pictures, Inc. French war vessels as angels of mercy to ships in distress off French coast. A., Y. P.

Thrill Flashes. Columbia. Daredevils of all kinds. F.

Movie Side Show. Paramount. Sensational performers in exciting exhibitions. F.

Empire Plans Program

Empire Film Distributors, Inc., recently formed by Roman Rebush, plans to supply a full year's program for affiliated exchanges. Fifteen films, for two producing units, Mayfair and Kinematrade, are on the schedule now.

Ohio Majestic Formed

Majestic Film Exchanges of Ohio, Inc., has been incorporated by Alvin H. Rowe, Martha T. Sherritt and Claire Rowe, as an Ohio subsidiary to distribute product of Majestic Pictures Corporation.

Ambuter Takes Partners

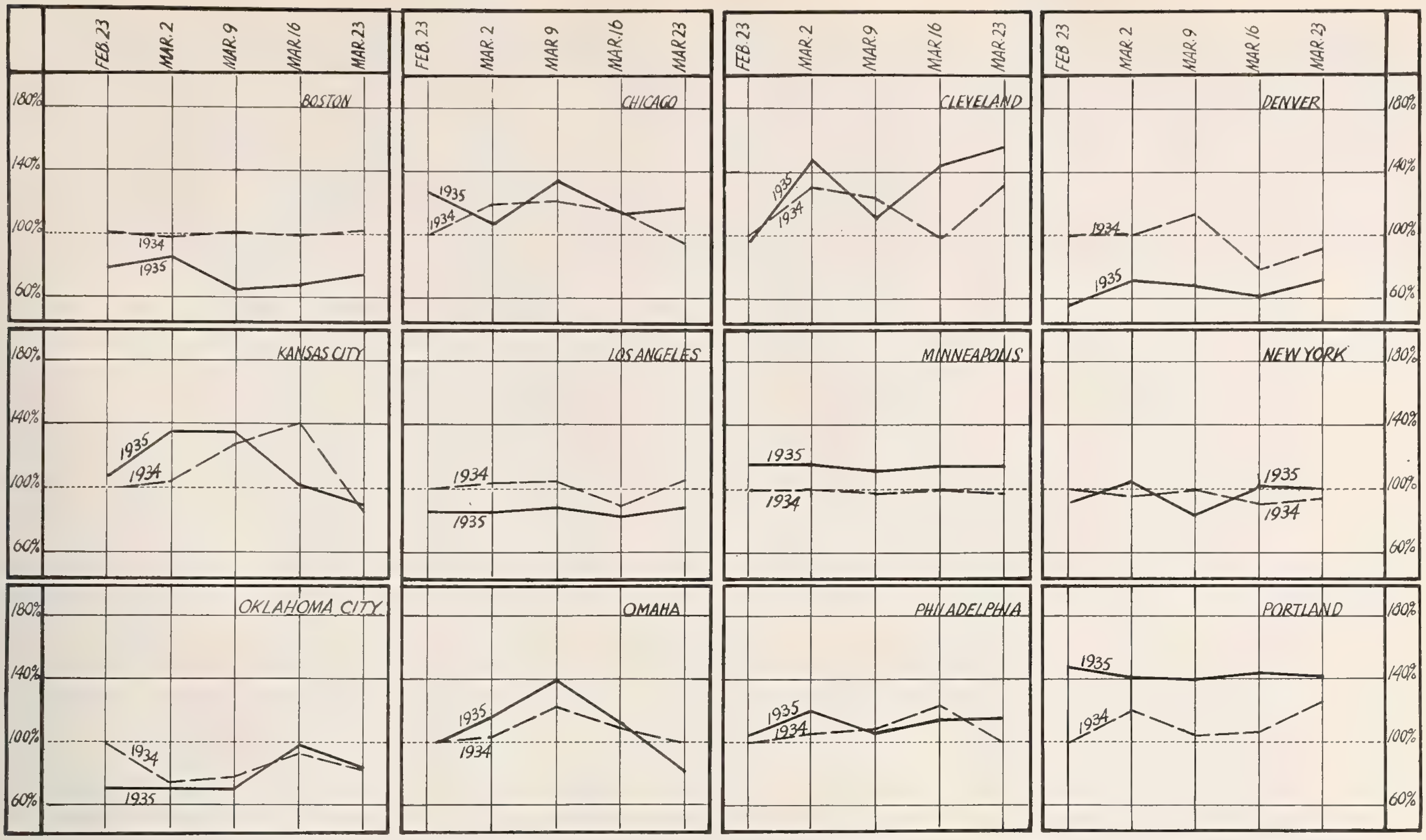
David Ambuter, head of the Ambuter Film Laboratories, Boston, has entered into an association with William Wool, former Paramount newsreel man, and George Sellman, former independent exchange owner. The firm will concentrate on 16 mm. work.

Typhoon Opens Branch

Typhoon Air Conditioning Company, Inc., has opened a Philadelphia office to handle eastern Pennsylvania, southern New Jersey, Delaware, Maryland and the District of Columbia. Charles S. Dingleman, former Stanley Company chief engineer, is in charge.

Schine Pays Dividend

Schine Theatrical Company has declared a dividend of 75 cents per share on the preferred stock, payable March 1 to stockholders of record February 20.



The chart, based on Motion Picture Herald's tabulation of box office grosses, compares the business done in each of twelve key cities during the five week period from February 23 to March 23, 1935, with the receipts from the same cities during the corresponding preiod in 1934. The gross for the first week of the 1934 period for each city is takenas 100 per cent for that city.

Stage Show Use Grows in West

Vaudeville and presentation shows, in their comeback march, have now extended their lines in the South, West and Northwest. Where Chicago and Cincinnati had been the outposts of the Middlewest, contact is being established throughout the territory. In the South, many motion picture theatres of Alabama have taken on regular unit shows for one or two nights a month, while midnight revues are solidifying their position.

Omaha's Nebraskans had their first view of "live" talent on the Paramount stage when A. H. Blank booked in A. B. Marcus' "Continental Revue," and the circuit is continuing the experiment but at the Paramount it now is being limited to weekends. Theatre managers from the sector report there is a slight profit to be gained from the policy, and a negative reaction is noticed after the stage show weekend.

Well Received at Sioux City

In Sioux City, Iowa, stage shows have been playing the Mort Singer Orpheum to good business, with straight pictures on the other four days holding up fairly well.

Weekend vaudeville has been prospering at the Orpheum in Lincoln, Neb., for several months, while spasmodic booking of small units is indulged in by the Blank circuit in the Rivoli at Hastings and the Capitol at Grand Island.

The Palace Theatre in Minneapolis, which had been operating at 10 cents with second-run product, had found itself under compulsion of other houses to raise its prices. It went to 15 cents and a first-run policy, then added five acts of what used to be called standard vaudeville. Business moved forward.

But the supply of vaudeville suitable for large houses was limited, and the prices of the lesser houses were already around 20 to 25 cents. So the de luxe houses inaugurated big stage productions at prevailing prices. Some of these noted a substantial increase in business, but not enough to increase the net appreciably after the added overhead.

Far Northwest Activity

In Portland, Ore., a number of theatres sponsoring the policy reported considerably increased returns. The Paramount was the first in Portland to come back to vaudeville shows and Hamrick's Orpheum since its opening has used regular circuit vaudeville. The Capitol for several years has been showing vaudeville.

Stage shows in Seattle and other Pacific Northwest territory are running in full swing. In Seattle, two of the six first-run houses offer regular vaudeville. Hamrick's Music Hall often is open for a stage attraction and several second and even third-run houses also are offering stage shows.

Audio Has New Jersey Film

Audio Productions is making an industrial film for the state of New Jersey's Public Service, which will feature sequences illustrative of the activity at the plants of various large industrial firms in the state.

Monogram Shifts Frazer

David Frazer has been appointed branch manager for Monogram in Denver, having been transferred from the Salt Lake territory, where he was branch manager.

Writer for Films In Canadian Post

The appointment, by King George of England, of Colonel John Buchan as governor general of Canada, is the first royal recognition of a writer for the motion picture. Colonel Buchan is the editor, author and war correspondent whose novel "Thirty-nine Steps," was recently filmed by GB. Robert Donat and Madeleine Carroll play the leading roles.

The novel, in the best-seller classification, is the story of spies plotting access to air ministry secrets, with Scotland Yard involved in a murder mystery. Alfred Hitchcock directed.

Colonel Buchan has had a varied career as a newspaper man, soldier, intelligence officer and statesman. In all he has written 50 books, and has lived in South Africa and Canada. He visited the United States three months ago. Prior to his appointment, he was a member of Parliament. It is said he may be elevated to the peerage before he leaves England for Canada.

Century Loss $127,470

Century Circuit, Inc., of Delaware, and subsidiaries, has reported a loss of $127,470 for the year ended August 31, 1934. The figure is reached after $30,223 excessive depreciation for prior years, expenses and other charges. The loss compares with loss of $80,825 for the previous year.

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TARZ

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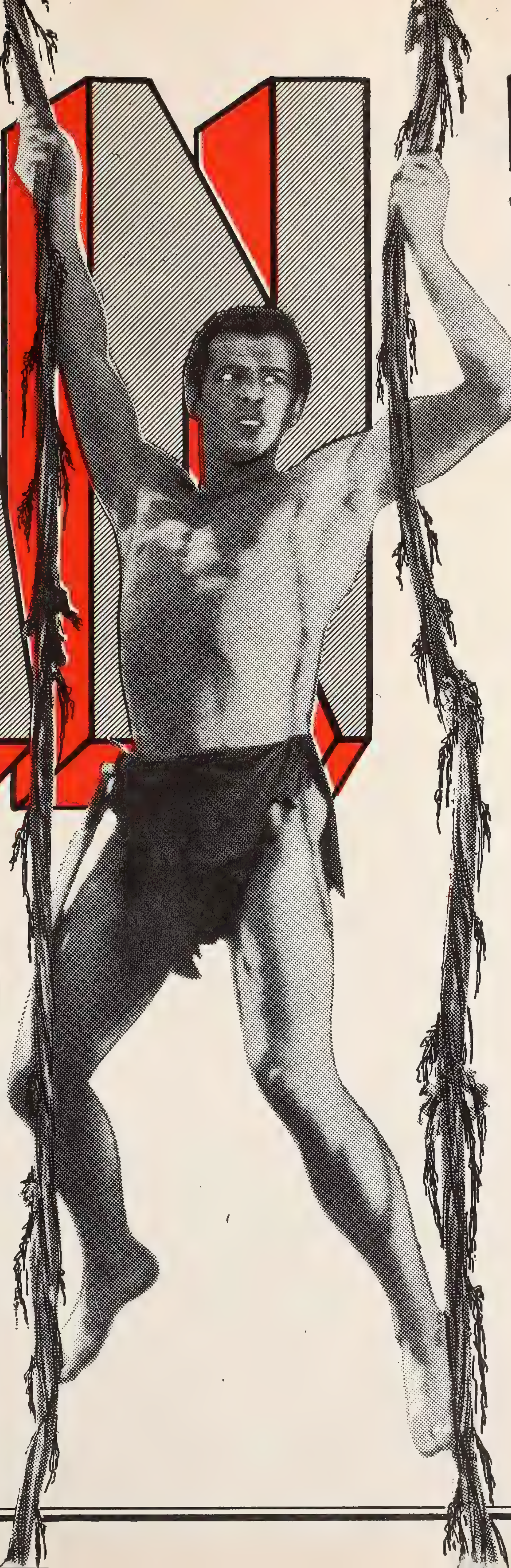

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A 7 REEL FEATURE

AND

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Milwaukee, Wisconsin

SELECTED PICTURES COMPANY
Cleveland, Ohio

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Les Miserables

(U.A. - 20th Century)

Drama

Sure to find high rank among pictures, "Les Miserables" is all that any exhibitor could want to sell or patron wish to see. Solid and substantial entertainment, it completely captures, via great acting, intelligent direction and production values rich in realism and illusion, the full emotionally dramatic spirit of the literary classic upon which it is based. By its support of recent quality pictures, the public has demonstrated its appreciation of and anxiety for the kind of entertainment "Les Miserables" is.

Fundamentally, "Les Miserables" is the character drama of Jean Valjean and Javert. It graphically establishes these characters in a manner to make lucid all that is to follow. Valjean is sentenced to the galleys for stealing to feed hungry mouths. Javert is sworn into the gendarmerie, dedicating himself to uphold the law, tempered neither by mercy nor justice.

Then in bold strokes it plunges into the core of the Victor Hugo novel. Valjean in the galleys, more animal than man, first brought to Javert's attention when he lifts a beam that might crush out a fellow convict's life. Sentence completed, Valjean, still a shunned animal, comes to the home of Bishop Bienvenue. Amazed at the kind treatment, he steals again and then in one of the picture's most moving sequences, learns from the sympathetic priest the lesson "it is better to give than take" that changes his whole life.

Valjean becomes M. Madeline, successful manufacturer, high minded citizen, chosen to be town magistrate. His path and Javert's cross again as the latter is assigned as his inspector of police. Madeline befriends Fantine; takes her child, Cosette, from a life of heartless cruelty and, when the mother dies, makes the girl his ward.

Another feat of strength, similar to that of the galleys, seen by Javert, raises dim suspicion in his mind that Madeline and Valjean are one and the same. Ruthlessly following every shred of evidence that might link the two, his case is almost complete when another man is arrested as Valjean. To Javert the full letter of the law demands that Madeline punish him. Mercifully, but with fear in his heart, Madeline refuses and then, before judges who will not believe, confesses that he, Madeline, is Valjean.

With Cosette, he flees from fate that is sure to the sanctity of a convent. Cosette, under the sisters' care, grows to maturity as Valjean serves as gardener. Javert lives for the day when he will see Valjean again.

Cosette falls in love with Marius, student revolutionary leader. Javert is assigned to learn who is financing the anti-government forces. Again the Valjean-Javert trails cross. Wishing to flee to England, Cosette cannot bear to leave Marius. Word brought to her by Eponine that Marius is in danger, Valjean goes forth to rescue him. Javert sees and follows. Wounded in a barricade battle, Marius is found by Valjean. To escape the trailing Javert, he, carrying the wounded boy, takes to the Paris sewers. Here suspense reaches its most intense moments. This great acting by March and Laughton is followed by a meeting in Valjean's home, where with Cosette and Marius together and their future happiness assured, Valjean offers to surrender to his nemesis. Requesting a moment's time, Valjean leaves Javert alone. In that short interval, Javert, learning the difference between the justice of the law and its mercy, walks forth to suicide and Valjean is forever free.

This is a picture that must be sold with a dignity and power that not only convinces patrons that they will see drama of the finest character and be thrillingly entertained thereby but should learn object lessons that will be elevating and inspiring.—McCarthy, Hollywood.

Distributed by United Artists. Produced by 20th Century Pictures, Darryl Zanuck, producer. Directed by Richard Boleslawski. Associate producers, William Goetz, Raymond Griffith. Screen play by W. P. Lipscomb. Photographed by Gregg Toland. Sound, Frank Maher, Roger Heman. Musical direction, Alfred Newman. Film editor, Barbara McLean. Art director, Richard Day. Costumes designed by Omar Kiam. Assistant director, Eric Stacey. P. C. A. Certificate No. 686. Running time, when seen in Hollywood, 105 minutes (to be cut). Release date, April 21, 1935. General audience classification.

CAST

Jean Valjean	Fredric March
Javert	Charles Laughton
Bishop Bienvenue	Sir Cedric Hardwicke
Cosette	Rochelle Hudson
Eponine	Frances Drake
Marius	John Beal
Fantine	Florence Eldridge
Mme. Magloire	Jessie Ralph
Mlle. Baptiseme	Mary Forbes
Toussaint	Florence Roberts
Mme. Thenardier	Jane Kerr
Thenardier	Ferdinand Gottschalk
Brevet	Charles Haefeli
Little Cosette	Marilynne Knowlden
Chenildieu	John Bleifer
Genflou	Leonid Kinskey
Cochepaille	Harry Semels
Mother Superior	Eily Malyon
Head gardener	Ian MacLaren
Brissac	Vernon Downing
Lamarque	Lyons Wickland
Enjolras	John Carradine

Mr. Dynamite

(Universal)

Comedy Mystery

The ingredients of this film are the sort of which people like to talk. Essentially it is melodramatic mystery, but while this quality motivates, the hectic comedy which it precipitates is of equal if not more interest from an entertainment and amusement standpoint. Speedily paced, blending its two qualities in such a way that there is a laugh for every tense moment, the show is of that character that quickly catches and holds interest.

Adapted from a Dashiell Hammett story, which legitimately permits a commercial association with "The Thin Man" as a business booster for this, the yarn has Edmund Lowe in a typical role. Bounced off a police force as his superiors think he's a little slicker than the slickest crooks, he, as Mr. Dynamite, and his wife, Lynn, are invited to leave town for good.

While this is going on it is revealed that Mona, daughter of gambling house owner Lewis, is infatuated with Dvorjak, concert pianist, whose wife, Charmion, doesn't care as long as the checks come rolling in. A young man in the gambling casino practically breaks Lewis' bank and is killed as he leaves the place. Lewis wants to locate Dynamite, who he knows is just the kind of man to have in his corner, as local police threaten dire things. Simultaneously Dynamite reads about the killing and decides to cut himself in.

From that point on, with Dynamite taking over in characteristic fashion, the plot becomes more and more complicated, erupting when Dvorjak, in his home playing for Mona, is killed. As hokum that brings countless laughs is mingled with formula realism, Dynamite proves just a step ahead of the cops and the dastardly plotters, and while another death ensues, solves the case and gets himself a healthy fee.

As there is plenty of stuff with which to work, stirring up public curiosity and desire to see this attraction should not be difficult. The combination of comedy, complicated romantic drama and melodramatic mystery appears to be one assuring popularity among those enjoying a novel detective yarn as well as those who just seek an evening's entertainment.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Alan Crosland. Associate producer, E. M. Asher. Original story by Dashiell Hammett. Screen play by Doris Malloy and Harry Clork. Sound supervision, Gilbert Kurland. Photographed by George Robinson. Film editor, Hurray Seldeen. Art director, Harrison B. Wiley. Editorial supervision, Maurice Pivar. P. C. A. Certificate No. 692. Running time, when seen in Hollywood, 65 minutes. Release date, April 22, 1935. General audience classification.

CAST

Mr. Dynamite	Edmund Lowe
Lynn	Jean Dixon
Charmion	Esther Ralston
Dvorjak	Victor Varconi
Mona	Verna Hillie
Lewis	Minor Watson
King	Robert Gleckler
Williams	Jameson Thomas
Sunshine	Matt McHugh
Rod	G. Pat Collins
Jans	Greta Meyer
Felix	Bradley Page
Joe	James Burtis

Four Hours to Kill

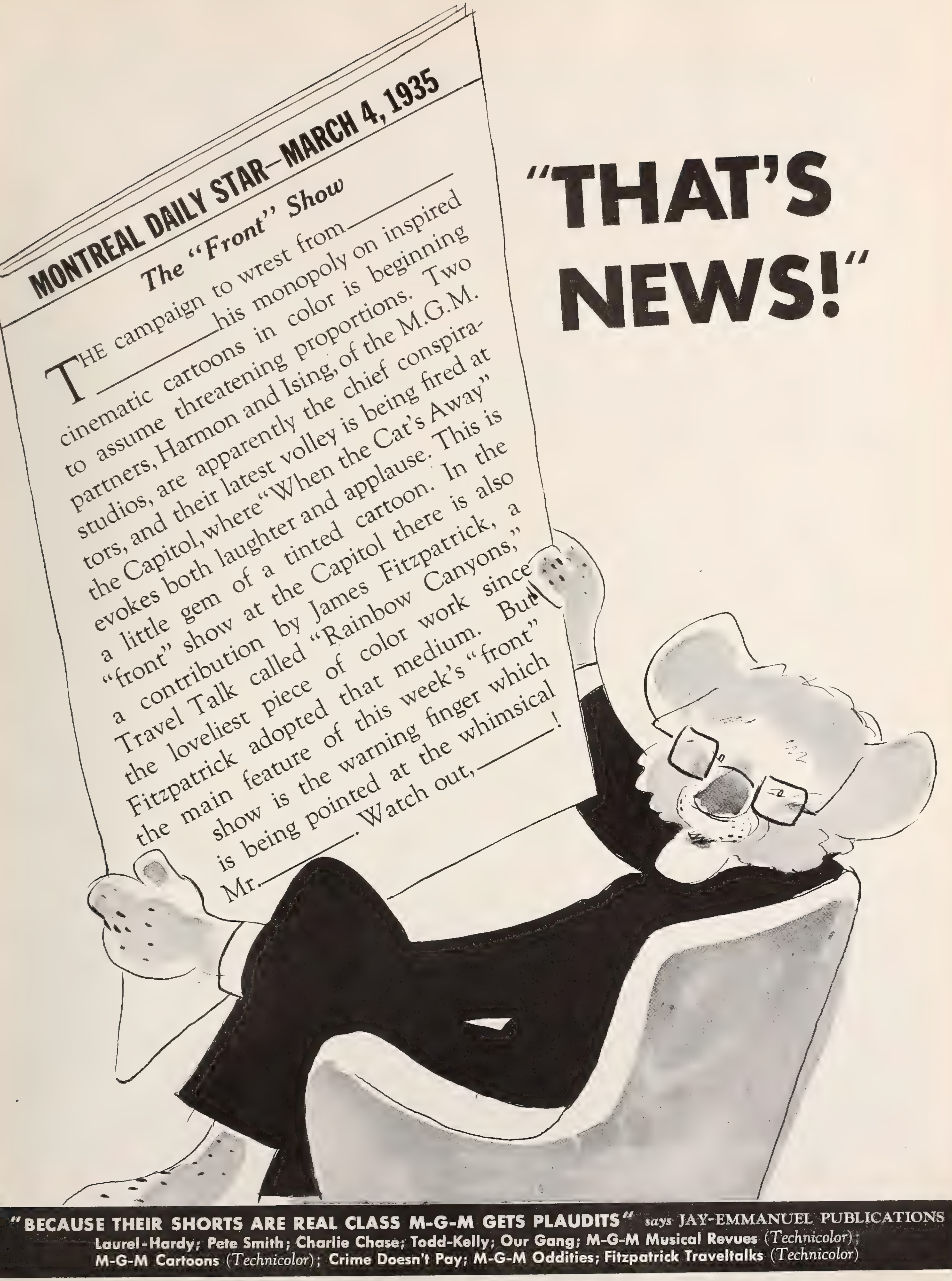
(Paramount)

Drama

"Four Hours to Kill" is tense, gripping, suspense-packed drama. The love interest is dramatic. The comedy relief is drama with a heart sock. The principal dramatic theme is melodramatic to the last degree. Essentially it is an expertly blended series of personal episodes involving many different people, all happening in one major locale—a theatre lounge. It is narrated in "Grand Hotel" technical style, yet the show is not episodic.

The film is an adult attraction. With rigid realism characterizing every episode, each is highly theatric without being obtrusively so. Thus its entertainment values are for those mentally attuned to understand and appreciate, as are its showmanship qualities. Exhibitors wishing to capitalize its full worth should first see for themselves before trying to tell patrons about it. In so doing an understanding should come which printed description is incapable of conveying.

There's drama to the first sequence; the meeting of the young lovers, check room boy Eddie and his girl Helen. The drama between Eddie and Usherette Mae threatens to become dangerous when audiences understand why the girl is trying to blackmail him. Johnson's comedy as he telephones the hospital inquiring whether his baby has arrived is dramatic. There's something mysteriously dramatic about the arrival of Detective Taft, who with Tony handcuffed to him, has four hours to kill, ere he escorts his prisoner to the death house. Highly dramatic are the sequences involving the meeting of the philandering Carl and his paramour Sylvia. When, during the intermission of the show



MONTREAL DAILY STAR—MARCH 4, 1935

The "Front" Show

THE campaign to wrest from __________ his monopoly on inspired cinematic cartoons in color is beginning to assume threatening proportions. Two partners, Harmon and Ising, of the M.G.M. studios, are apparently the chief conspirators, and their latest volley is being fired at the Capitol, where "When the Cat's Away" evokes both laughter and applause. This is a little gem of a tinted cartoon. In the "front" show at the Capitol there is also a contribution by James Fitzpatrick, a Travel Talk called "Rainbow Canyons," the loveliest piece of color work since Fitzpatrick adopted that medium. But the main feature of this week's "front" show is the warning finger which is being pointed at the whimsical Mr. __________. Watch out, __________!

"BECAUSE THEIR SHORTS ARE REAL CLASS M-G-M GETS PLAUDITS" *says* JAY-EMMANUEL PUBLICATIONS

Laurel-Hardy; Pete Smith; Charlie Chase; Todd-Kelly; Our Gang; M-G-M Musical Revues (*Technicolor*); **M-G-M Cartoons** (*Technicolor*); **Crime Doesn't Pay; M-G-M Oddities; Fitzpatrick Traveltalks** (*Technicolor*)

which is always going on but never seen, Tony tells Taft that he'd be happy to die if he first could have a few moments with squealer Anderson and then gives the cop $300 to buy a graduation present for his daughter, the drama is sympathetic. It is that as Eddie tries to borrow $200 to pay off Mae from doorman Mac just as that person is thinking of hitting Eddie for the rent money.

Drama becomes exciting as Sylvia notices her diamond brooch missing and Carl accuses Eddie of stealing it. It reaches a seething pitch when Tony, seeing Mae, recognizes her as Anderson's wife. It explodes entirely when Tony, first lifting Mac's gun, escapes from Taft. It takes a different twist, but the excitement is still maintained, as Johnson, calling the hospital, begs that his wife's life be saved no matter what the cost.

Then as Tony, while the hue and cry is on, slips back into the lounge and phones Anderson that his wife needs him the stage is set for the thrilling climax. Suspense dominating all, as he hides in the phone booth, practically every character now appears. Captain Seaver raises fury with Taft for permitting his prisoner to escape. Sylvia and Carl in suspecting Eddie of stealing the brooch find themselves in a terrible predicament that changes the girl's infatuation to hate. Hidden Tony waits, then when Anderson, who has arrived, learns that he is loose, he realizes how he has been duped. Cringing, he stands before the emerging Eddie, pleading for his life only to die as bullets rip into him and Tony dies from bullets from Taft's gun. Everything is righted save for Sylvia and Carl, who still must have some explaining to do to the insurance company and the woman's husband as all admit that Eddie found the pin on the floor. With the menace of Mae eliminated, it's happiness ahead for Eddie and Helen, as there is happiness for Johnson, who now has a baby and wife, and for Pa and Ma Herman, who can go back to the high priced seats into which they had sneaked.

The picture is all meat into which any aggressive showman can sink his teeth and come up with a campaign that should convince the patron that this will thrill and interest him as seldom before.—McCarthy, Hollywood.

Produced and distributed by Paramount. Producer, Arthur Hornblow, Jr. Directed by Mitchell Leisen. Assistant director, Edgar Anderson. Original and screen play by Norman Krasna. Music by Ralph Rainger. Lyrics by Leo Robin. Film editor, Doane Harrison. Sound, Harold C. Lewis. Art directors, Hans Dreier and John Goodman. Photographed by Theodor Sparkuhl. P. C. A. Certificate No. 629. Running time, when seen in Hollywood, 70 minutes. Release date, April 26, 1935. Adult audience classification.

CAST

Tony	Richard Barthelmess
Eddie	Joe Morrison
Helen	Helen Mack
Sylvia	Gertrude Michael
Mae Danish	Dorothy Tree
Johnson	Roscoe Karns
Carl	Ray Milland
Taft	Charles C. Wilson
Mac. Mason	Henry Travers
Captain Seavers	Paul Harvey
Anderson	Noel Madison
Pa (Herman)	Lee Kohlmar
Ma	Bodil Rosing
Little girl	Lois Kent
Healy	Bruce Mitchell
Mrs. Madison	Olive Tell
Stanley	John Huettner
Donald	Alfred Delcambre
Harris	Sam Ash
Assistant house manager	Frank Losee, Jr.
George Nelson	Douglas Blackley
Frank	Hugh Enfield
Phone repairman	Paul Gerrits
Assistant repairman	John Cox, Jr.
Little girl's mother	Gertrude Astor

Star of Midnight

(Radio)

Comedy Mystery

Here's something new in the line of comedy mystery melodrama with a companionate romantic angle as popularly intriguing as the basic subject matter. Novel and new in treatment, is is however, entirely made up of tried and true amusement elements. A laugh in almost every line of dialogue, bit of action and situation, it is essentially a comedy. Yet by the smart manner in which the supporting elements have been applied, it is legitimate to term it either a mystery melodrama, a semi-gangster, a detective story, a romance that is just as modern and enervating as any moderne could desire or a well-rounded combination of all. As each quality completely fulfils its expected function the show should have a punchy and interesting appeal to all classes of patrons.

Moving at a speedy pace with William Powell as Dalzell, a character decidedly similar to that portrayed by him in "The Thin Man," interest is created immediately, builds continually and winds up with a climax that is likely both to baffle and thrill those who have made advance conclusions.

Suave man-about-town Dalzell delves into criminology as a hobby. Currently agog about Mary Smith, "Star of Midnight" show star, whom he has never met, his heart stops when over the phone she asks him to use his influence in preventing a columnist from writing about her. Promising help, he makes a date with Tennant, who is slain en route to Dalzell's apartment. With love and a desire to folow his hobby spurring him, he first puts the screws on gangster Kinlan by demonstrating his knowledge of that worthy's tax evasions.

Then as the situations become dramatically complicated and the two policemen, Doremus and Cleary, give it a wild comedy tinge by their practical crime solution antics, and Dalzell gets mixed up with a high powered lawyer, Classon, whose wife, Jerry, turns out to be one of his old friends, the yarn takes on a dramatic mystery tinge in which all the characters scamper through a maze that plays hob with any sense of logic. The lawyer breaks down and confesses that he is the killer of the man whom his client is accused of slaying and that his motive is that he had been tricking his wife, Jerry, who had had an eye on Dalzell. The amateur detective is almost on the spot, only to be saved by the quickness of his butler, the bullet intended for Dalzell killing Jerry, and all the menaces to Mary Smith (Donna) being eliminated, back she goes to her show and eventual marriage with Dalzell.

Taking advantage of cast name strength, story and production values and getting audiences in the proper frame of mind to understand what is in the film looks to be the best selling plan.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by Stephen Roberts. Screen play by Howard J. Green, Anthony Veiller and Edward Kaufman. From the novel by Arthur Somers Roche. Photographed by J. Roy Hunt. Art director, Van Nest Polglase. Associate, Charles Kirk. Gowns by Bernard Newman. Musical director, Alberto Colombo. Recorded by John L. Cass. Edited by Arthur Roberts. Running time, when seen in Hollywood, 90 minutes (to be cut). Release date, April 19, 1935. General audience classification.

CAST

Clay Dalzell	William Powell
Donna Mantin	Ginger Rogers
Kinland	Paul Kelly
Swayne	Gene Lockhart
Mr. Classon	Ralph Morgan
Tim Winthrop	Leslie Fenton
Doremus	J. Farrell MacDonald
Tommy Tennant	Russell Hopton
Mrs. Classon	Vivien Oakland
Cleary	Robert Emmett O'Connor

Mark of the Vampire

(MGM)

Melodrama

This is a picture which should give the "horror" fans all they want. It's full of shrieks and screams, gasps and shudders. The stuff commonly supposed to change red blood to ice water starts right at the beginning; a little slowly, perhaps, as the explanatory ground work is being laid. When the film really gets down to cases, attempting to demonstrate how completely it can scare folks with devilish melodrama, the shivers and shakes should come thick and fast. Approaching the climax, weird and eerie suspense supercharging all action and reaction, audiences are likely to be nervously perched on chair edges.

The whole show is played for one purpose, apparently—to raise the maximum amount of goose flesh. Although there's some, there isn't much dramatic love interest, just enough to justify the use of the term as a supporting element, and, of course, to fix it so that the girl in the story is the focal point of all that is dastardly in the anti-climax, just before the menace is eliminated. There is little straight comedy, although there are any number of laughs. However, they come as the result of fiendish plans and tricks going awry and anticipations failing of realization.

For practical showmanship purposes, this, other than telling the people it is a horror picture, seems to be the kind of attraction that one shouldn't let the public know too much about. As the yarn unfolds, it will be difficult enough for them to believe what they actually see, much less what they think they see, or care to anticipate, without giving them any advance information as to all the nerve-jerking melodramatic mystery that is conjured up.

Locale is a mid-European country where a queer superstition holds the people in iron grip. That superstition is that the dead—vampires of a spirit world taken form—bring terror to the living. The only safeguard against their depredations is the wearing of a sprig of magic herb about the person. In telling of the story, full as has been stated of spine-tingling activity, a reason for these vampires, which after all are humans, is given. It takes a bit of hypnotic mesmerism on the part of the production's leading character to further the wierd atmosphere, but in the end, but not in a way that might be expected, everything is righted and audiences can pull themselves together and realize that, after all, it was all in fun.

There is plenty of opportunity for tricky gag exploitation stunts with which to create a not too revealing interest in the picture. Straight advertising and publicity, however, which capitalize upon the name values presented and at the same time broadly hint at the show's "shock" quality, seem to be the method that will best sell it.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Tod Browning. Screen play by Guy Endore and Bernard Schubert. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Harry Oliver, Edwin B. Willis. Photographed by James Wong Howe. Film editor, Ben Lewis. Assistant director, Harry Sharrock. Running time, when seen in Hollywood, 80 minutes. Release date, April 26, 1935. Adult audience classification.

CAST

Professor	Lionel Barrymore
Irena	Elizabeth Allan
Count Mora	Bela Lugosi
Inspector Neumann	Lionel Atwill
Baron Otto	Jean Hersholt
Fedor	Henry Wadsworth
Dr. Doskil	Donald Meek
Midwife	Jessie Ralph
Jan	Ivan Simpson
Chauffeur	Franklin Ardell
Maria	Leila Bennett
Annie	June Gittelson
Luna	Carroll Borland
Sir Karell	Holmes Herbert
Innkeeper	Michael Visaroff

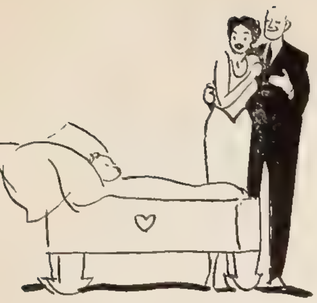
It's a Small World

(Fox)

Comedy Romance

Refreshing fun is this show's entertainment and showmanship quality. Essentially an all laugh show, it is continuously light, gay and airy and as it tells a catchy comedy romance story, there is never a serious moment. Composed entirely of materials that ordinarily enthuse the masses, it calls upon good old-fashioned hokum in dialogue, action and situations in creating its amusement. Moving speedily, it continually concentrates attention on its basic story, but in the meantime introduces numerous comedy asides that add to its merry color and atmosphere.

While dealing with familiar materials, smart direction dolls them up with a novelty that gives the show a unique swing. Then as the picture is acted in a spirit that seeks to get the most laughs and smiles it rolls along in a manner that, while everyone may know just what is going to happen there is a lot of enjoyment watching it work out. Additionally, while the show is the kind of entertainment in which audiences always seem to find amusement, the various production values that are brought in open the door for showmanship and exploi-



Thank Mr. and Mrs. MacFarland for *this* SHORT SUBJECT!

FILM DAILY—MARCH 28

ALONG THE RIALTO

PHIL M. DALY

● ● ● HE'S THE Comedy Kid who packs a Heart-Throb . . . . . meaning "Spanky" McFarland . . . . . looming up as the greatest kid find since Jackie Coogan set the style for youngsters in films . . . . . so Hal Roach has gone to town with him in the latest Our Gang Comedy . . . . . "Beginner's Luck" . . . . capitalizing on the Amateur Craze now sweeping the country via radio buildup of these amateur hours . . . .

▼ ▼ ▼

● ● ● IT'S ONE screen offering you've got to see to fully appreciate . . . . . with the Gang ganging up on their pal "Spanky" who is out to win the prize on an Amateur Nite program at a naborhood house . . . . . seated in the front row they give hir the royal razz . . . . but Mister McFarland like a real trouper, carries on . . . . . . and wows the house with his original and dynamic characterization of "The Greatest Roman of Them All" . . . it carries Romance, Heart Punch, Histrionics and Gales of Laughter . . . . . . it should have every mother with an eligible child seeking screen or radio fame crashing your gate to find out how "Spanky" does it . . . . . . that means practically every mother with a child in your naborhood . . . . . . go to it, Showmen . . . . . . stick this short up in marquee lights with your feature . . . . . . for it's the Answer to every Mother's Prayer . . . . . and it's honest t'gawd Feature Calibre . . . . . . we've got to doff the derby to Hal Roach once more . . . . . . he's beat the entire production field to cashing in on Amateur Hours . . . . . . with millions of folks in radio audiences already sold . . . . so follow thru, Showmen! . . . . . . it's yours to play with for PAY . . . . . . an exploitation natural if there ever was one . . . . . .

▼ ▼ ▼

FILM DAILY—MARCH 28

"Beginner's Luck"
(Our Gang Comedy)
M-G-M **20 mins.**
Just Grand

In keeping with the times, the Our Gang aggregation of Hal Roach not only goes musical, but pulls a fast one on the entire production field by capitalizing on the timely topical Amateur Craze now sweeping our land. It is a knockout. One of the finest offerings from this kid ensemble that the Roach studios have ever turned out. That precocious and charming youngster "Spanky" McFarland occupies the spotlight and is featured on an Am ateur Night program where he panics the audience in the theater. He will also panic the audience in your theater. The kid is immense. He does a Julius Caesar-Mark An thony combination dressed in old Ro man armor and flowing robes. Add ed attractions are the Cabin Kids, cute pickaninnies, the Meglin Kid dies and Carl Sweitzer, the juvenil "hill-billy" find. But it's "Spanky's" show. And good for anybody's dough. If you don't play it up in marquee lights you shouldn't own a marquee. It's feature calibre in short subject meter.

Timed to capitalize on the Amateur Night craze . . . . And the first of the new showmanship shorts from Hal Roach studios for M-G-M.

LAUREL-HARDY—CHARLEY CHASE—
TODD-KELLY—OUR GANG

tation that should be just as fresh as the picture's amusement.

Locale is the Southern back country. Two autos crash. Naturally there is the expected flare-up of tempers and accusations of everything from just plain carelessness to murderous intent. The fiery socialite, Jane Dale, and the equally fiery young lawyer, Bill Shevlin, are towed into the one horse town by Mr. Julius B. Clummerhorn. It turns out that Mr. Clummerhorn is the whole works—sheriff, judge, taxi driver, barber, game warden, hotel and garage owner and everything else that might be productive of a stray nickel.

As the small town characters, Cyclone, the Snake Brown family trio, Lizzie, Nancy and Back have their inning in contributing to the colorful hilarity, the court trial of the bumping autoists is a riot of nonsense. But not for nothing is Shevlin a lawyer bitten by the love bug, and the manner in which he hornswoggles Clummerhorn into paroling the girl in his charge is a gem of amusing trickery and gibberish. However, it is not until he proves his ability as a dog trainer that the girl finally accepts him.

In connection with this picture, there is ample opportunity for digging up much of the old fashioned brand of hokum showmanship. There is plenty of material inherent in the picture with which to work. Exploitation should carry the main burden of selling the show, but where names are the necessary requirement there are quite a few old standbys to talk about as well as a newcomer, Wendy Barrie, whose work here promises much for future appearances.—McCarthy, Hollywood.

Produced and distributed by Fox. Producer, Edward Butcher. Directed by Irving Cummings. Screen play by Sam Hellman and Gladys Lehman. From the story "Highway Robbery," by Albert Treynor. Photographed by Arthur Miller. Sound, S. C. Chapman. Art director, William Darling. P. C. A. Certificate No. 709. Running time, when seen in Hollywood. 70 minutes. Release date, April 12, 1935. General audience classification.

CAST

Bill Shevlin	Spencer Trecy
Jane Dale	Wendy Barrie
Judge Julius B. Clummerhorn	Raymond Walburn
Lizzie	Virginia Sale
Nancy Naylor	Astrid Allwyn
Cal	Irving Bacon
Cyclone	Charles Sellon
Motor Cop	Nick Foran
Mrs. Dale	Belle Daube
Snake Brown, Jr.	Frank McGlynn, Sr.
Snake Brown, III	Frank McGlynn, Jr.
Snake Brown, Sr.	Bill Gillis
Buck Bogardus	Ed Brady
Freddie Thompson	Harold Minjir

Chasing Yesterday

(Radio)

Dramatic Romance

As may be understood from the title tone, this picture has a sentimental motivation. It tells an unusual but nevertheless understandable and interesting love story, embellished by drama that consolidates the sympathy naturally generated for the two central figures. It is highlighted by contrasting comedy that eases the dramatic tenseness and as the whole moves in appealing, whimsical vein, the resulting entertainment is wholesome and inspiring. The intelligent manner in which it is directed and acted makes it readily possible for astute showmen to pick out and commercialize values.

Because of its character, the show should be more interesting to women than it is to men. Treating of conditions and situations which are close to the feminine heart, it does so in understandable and non-theatric fashion. As hokum is eschewed, an air of humanness makes the story real and something that could happen.

The locale is Paris. Bonnard, a writer-book collector, has been searching almost a lifetime for one book. In a batch which he buys from an agent, he discovers a note written by the sweetheart of his youth on a torn page. His search for the complete book leads him to a library in Lausance. There he meets Jeanne, daughter of his old love. The happiness that comes to the old man and the young girl is rudely halted by her guardian, Mouche, who packs the girl off to a rigidly conducted private school. Life for her is bitter under the watchful surveillance of Mlle. Prefere and Mouche. Her only happiness is when she is able to be secretly in Bonnard's company. Her misery touching Bonnard deeply, he takes her away from the school. He is threatened by Mouche, who accuses him of kidnaping. As the situation builds to strong drama, the old book agent, who in the meantime has prospered, comes to Bonnard, telling him that he now has a copy of the book which Bonnard has sought so long. In the climax it is revealed that Mouche had stolen the book years ago from the library and also that he had forged the papers making him Jeanne's guardian. The situation being righted, the road for romance is cleared for Jeanne and Henri, a love match that Bonnard has always fostered, and he returns to the classification of his library, the sale of which will insure the young folks ample funds for a happy married life.

The tender quality of the story which completely ignores heroics, appears to be the element to concentrate on in selling the picture. Although there are no outstanding names, practically all of the cast has been recently associated with pictures that have brought their talents to favorable public attention. By selling it with dignity, but without too much seriousness, it is distinctly possible that audiences will talk about it in a way that will go far towards giving the picture general popularity.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by George Nicholls, Jr. Associate producer, Cliff Reid. Screen play by Francis Edwards Faragoh. From the novel, "The Crime of Sylvestre Bonnard," by Anatole France. Photographed by Lucien Andriot. Art director, Van Nest Polglase. Associate, Carroll Clark. Musical director, Alberto Colombo. Recorded by George D. Ellis. Edited by Arthur Schmidt. Running time, when seen in Hollywood, 80 minutes. Release date, April 2, 1935. General audience classification.

CAST

Jeanne	Anne Shirley
Sylvestre Bonnard	O. P. Heggie
Therese	Helen Westley
Mlle. Prefere	Elizabeth Patterson
Coccoz	John Qualen
Henri	Trent Durkin
Mouche	Etienne Girardot
Mme. De Gabry	Doris Lloyd
The slavey	Hilda Vaughn

Black Fury

(First National)

Drama

The time to realize the great entertainment and commercial value of "Black Fury" is before it is played. It may well be considered one of the greatest dramatic pictures of this or any other year. Different drama, without any excusing or qualifying concessions, it rips, tears and crashes in honest, straight from the shoulder style into the powerful story it tells. In so doing, it is attention-holding and heart-quickening with a definite appeal for both class and mass and to the emotions and to reason. This is the kind of picture about which the truth must be told.

"Black Fury" is two stories; a story of shattered, disillusioned love, which under savage circumstances, is reborn in triumph and glory, and a story of a new kind of warfare—industrial war in the Pennsylvania coal fields. Intelligently handled in every phase, it is as timely and important as today's news. Yet selling it properly will require just as much showmanship finesse and craft as its making did of production intelligence.

First analysis might lead to the opinion that "Black Fury" is not a woman's picture. But if reactions of women in the preview audience are any gauge, its moving love story, in which sympathy is concentrated upon the man, makes it just as much a woman's attraction as its dynamic action drama makes it a man's.

The picture's essential commercial and entertainment value is the powerful simplicity of its parallel stories. The full atmosphere of its coal mining locale being established, hunky miner Joe Radek, dumb, illiterate, jovial, sees his roseate dreams of married bliss with Anna Novak shattered when she runs away with state trooper Slim. Stunned beyond his power to understand, unwilling to believe, he drinks. Drunk, he attends a miners' meeting. The age old question—capital and labor—is being furiously debated. Under the vicious lashing of agitator Steve the old order is howled down and drunken Radek, easy prey to Steve's blandishments, is elected president of the new by acclimation.

A befuddled "big shot," he sees in ways Steve was careful to point out, ways to make someone pay for his love tragedy. The operators lock the men out. Racketeer company police, the "cossacks" of all industrial strife, are brought in. Steve disappears. The miners and their families starve, freeze and are evicted. Deserted by Steve, alone, unable to do anything, president Joe, once so popular with his co-workers, but now universally hated, seeks the solace of more drink.

Mike, once Joe's best friend, it killed by McGee's "cossacks" as he tries to protect a girl from Lefty' attack. Radek learns of it. Into his dull brain comes the realization that he alone is responsible for all the horror that has come to his kind. Followed by the returned and contrite Anna, who pleads ineffectually with him, Joe, after raiding a store and powder magazine, enters the mine. With Anna as his liason, he tells his plan—to destroy himself and the mines unless the operators call off the lockout. One or two blasts convincing the owners of his sincerity, McGee goes down to get him only to be made the mad miner's prisoner after a terrific battle. For days, as Washington mediates and the nation's press thunders reports of Joe's doings, he holds out. Then, the owners, bowing to the force of public opinion, capitulate. Joe is the real hero he always visioned himself from whom Anna will never run away again.

This picture is neither preachment nor propaganda; rather dramatic, showmanship entertainment, realistically yet humanly acted and directed. Those who see it should understand and appreciate. Finely and authentically produced, all that seems necessary to sell it anywhere, any time, is a straightforward revealing advance telling of what the picture treats.—McCarthy, Hollywood.

Produced and distributed by First National. Directed by Michael Curtiz. From an original story, "Jan Volkanik," by Judge M. A. Musmanno and a play, "Bohunk," by Harry R. Irving. Screen play by Abem Finkel and Carl Erickson. Dialogue director, Frank MacDonald. Photography by Byron Haskin. Film editor, Thomas Richards. Supervisor, Robert Lord. Art director, John Hughes. Assistant director, Russ Saunders. P. C. A. Certificate No. 579. Running time, when seen in Hollywood, 90 minutes. Release date, May 4, 1935. General audience classification.

CAST

Joe Radek	Paul Muni
Anna Novak	Karen Morley
Slim	William Gargan
McGee	Barton MacLane
Mike	John T. Qualen
Steve	J. Carroll Naish
Kubanda	Vince Barnett
Tommy Poole	Tully Marshall
J. W. Hendricks	Henry O'Neill
Johnny Farrell	Joe Crehan
Mary Novak	Mae Marsh
Sophie	Sarah Haden
Welsh	Willard Robertson
The Bubitchka	Effie Ellsler
Mulligan	Wade Boteler
Alec Novak	Egon Brecher
Lefty	Geo. Pat Collins
Mac	Ward Bond
Sokolsky	Akin Tamiroff
Jenkins	Purnell Pratt
Butch	Eddie Shubert

People Will Talk

(Paramount)

Comedy Drama

A domestic comedy drama, this attraction possesses showmanship values. Family type in character, blending humorous fun in action and dialogue, it again teams two characters whose recent appearances have been favorably received. The story, which is fast moving, is uniquely, yet familiarly, premised and has many novel twists.

In the yarn, happily married Mr. and Mrs. Wilton have a problem on their hands. Married daughter Peggy, having quarreled with husband Bill, comes home to mother. To show

go into your dance

Learn the sensational new step called "Dancing In the Streets"! It's going to be all the vogue with Warner showmen as soon as they get a glimpse of our latest and greatest musical! You can learn all the steps in four easy lessons, starting now with

step no. 1 . . .

Get the press sheet, just out, and plant publicity mats and stories that will tell the town you're going to bring them **AL JOLSON** and **RUBY KEELER** *together* for the first time in "Go Into Your Dance".

A First National Picture

the youngsters the futility of such antics, Henry and Clarice plan a fake quarrel of their own, the intensity of which will scare the youngsters into sense. However, as Henry leaves the house, he innocently becomes involved with Doris, the vampire in Peggy's and Bill's life. Gossip reaching Clarice's ears, she gets the impression that friend hubby is pulling a fast one and as Bill seems to be the only family friend Henry has left, Peggy comes to think that her husband is aiding and abetting her father in his philanderings.

As a comedy wrestling match is tossed in to heighten the hilarity, the peace-making tables are turned. Bill frames a stunt whereby Henry by proving himself a super-hero restores himself to Clarice's good graces.

The title, having definite exploitation value, particularly as it applies to the story's theme and development with gossip proving the dynamite for well laid plans, there is also much that is comercially valuable in the Charlie Ruggles-Mary Boland names. While hardly a big picture, audiences in the neighborhood and smaller theatres, where the atmosphere and feeling is more familiar, should find the show pleasing.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Douglas MacLean. Directed by Alfred Santell. Assistant director, Vernon Keays. Original by Sophie Kerr and F. Hugh Herbert. Screen play by Herbert Fields. Sound, A. W. Singley. Film editor, Richard Currier. Art directors, Hans Dreier and Bernard Herzbrun. Photographed by Alfred Gilks. P. C. A. Certificate No. 671. Running time, when seen in Hollywood, 68 minutes. Release date, May 24, 1935. General audience classification.

CAST

Henry Wilton	Charlie Ruggles
Clarice Wilton	Mary Boland
Peggy Trask	Leila Hyams
Bill Trask	Dean Jagger
Doris McBride	Ruthelma Stevens
Strangler Martin	Hans Steinke
Prettyboy Plotsky	Constantine Romanoff
Pete Ranse	Edward Brophy
Spider Murphy	John Rogers
Mr. Quimby	Sam Flint
Willis McBride	Stanley Andrews
Harriett	Aileen Carlyle
Nellie Simpson	Cecil Cunningham
Sam Baxter	Jack Mulhall
Helen Baxter	Marina Schubert

George White's 1935 Scandals

(Fox)

Musical

Comparisons being inevitable, this picture retains and embellishes all the lavish eye and ear glamour of the first George White's "Scandals." The motivating story is entirely new and different. Handsomely and artistically mounted, elaborately costumed, it's a stage and backstage show. It features many musical and dance numbers, several of which are thematic to the story, others specialties. Colorful, moving at a moderate pace so that the full value of each sequence may be realized, it improves on the previous effort.

While the more spectacular features are the central point of interest, there is also interest in the story, its motive, the manner in which it runs its course and the happy ending. As a musical it comprises practically all the values that have made this character of entertainment successful. As a light dramatic romance, it makes good use of all the necessary ingredients.

Opening with the concluding scene of the first show, White takes a trip south. At a hick town stop, Manya, who has tagged along, calls his attention to a billing "White's Scandals—entire production conceived, produced and directed by Elmer White." Dropping in on the hick show being presented, he sees a diamond in the rough, Honey Walters, performing with Eddie Taylor. Wanting her for his show, after appreciating Elmer's gag, Aunt Jane persuades him to take Eddie, Elmer and Dude along with Honey. Honey and Eddie, in love, are an instantaneous success. Then as Eddie falls for tap dancer Marylin and to pay him back, Honey picks up with Daniels, the inevitable happens. Both get big-headed and White fires them.

Weeks of walking the streets finally get Eddie a part in a show booked for tanktown presentation where he finds Honey playing the rehearsing lead. In the meantime, Aunt Jane, who still thinks her children are the stars of White's show, lands in town. That she may not be disappointed, White turns the town inside out searching for them. Found just as they are about to board a train for Altoona, they return to become the hits of the show and thrill Aunt Jane and White when they announce they are married.

Lavish on stage musical comedy, with the expected class of singing and dancing being the principal selling qualities, the comedy provided by Ned Sparks, the tap dancing of Eleanor Powell, the singing and dancing of Alice Faye and James Dunn, Lyda Roberti's characteristic contributions and Cliff Edwards' fantastic dream sequence are assets that should not be overlooked.

"According to the Moonlight" is the theme song, along with "Old Southern Custom." Most spectacular chorus group feature is "Hunkadola." The fantastic dream song feature is "I Was Born Too Late."

Exploitation opportunities are almost unlimited. Particular care should be taken to convince patrons that everything is new but the title.—McCarthy, Hollywood.

Produced and distributed by Fox. Conceived, produced and directed by George White. Screen play by Jack Yellen and Patterson McNutt. Songs by Jack Yellen, Cliff Friend and Joseph Meyer. Additional lyrics by Herb Magidson. Photographed by George Schneiderman. Sound, A. L. Von Kirbach. Dance ensembles by George White. Art director, Gordon Wiles. Costumes by Charles LeMaire. Musical direction, Louis DeFrancesco. P. C. A. Certificate No. 674. Running time, when seen in Hollywood, 90 minutes. Release date, March 29, 1935. Adult audience classification.

CAST

Honey Walters	Alice Faye
Eddie Taylor	James Dunn
Elmer White	Ned Sparks
Manya	Lyda Roberti
Dude Holloway	Cliff Edwards
Midgie	Arline Judge
Marilyn Collins	Eleanor Powell
Louie Pincus	Benny Rubin
Aunt Jane	Emma Dunn
Harriman	Charles Richman
Officer Riley	Roger Imhof
Lee	Jed Prouty
Stage manager	Thomas Jackson
Secretary	Iris Shunn
Madame DuBarry	Lois Eckhart
Sam Fogel	Fuzzy Knight
Grady	Donald Kerr
Daniels	Walter Johnson
Master of ceremonies	Fred Shantley
Ticket seller	Jack Mulhall
Dispatcher	Harry Dunkinson
Lady-in-waiting	Esther Brodelet
Porter	Sam McDaniels
Jean	Marbeth Wright
Chorus girl	Aloha Wray
Boops sisters	Edna Mae Jones, Madelyn Earle
Do's four gals—	Florine Dickson, Marbeth Wright, Kay Hughes, Mildred Morris
George White	Himself

Traveling Saleslady

(First National)

Comedy

A lively, fast-paced comedy feature, this has several assets in the way of cast names, some genuinely amusing comedy moments, in situation and dialogue, and a story element which may well result in exploitation tieups by the alert exhibitor which may prove really valuable at the box office.

Joan Blondell, lively and popular player, has the title role, supported by Glenda Farrell, William Gargan and particularly Hugh Herbert, who supplies the backbone of the film's outright comedy, and whose appearance on the screen, when this film was seen on Broadway, was continuously greeted with anticipatory giggles which never failed to materialize into hearty laughter. Al Shean, Grant Mitchell and Ruth Donnelly are other familiar names.

The exploitation possibility enters in the story development which has Miss Blondell selling toothpaste of a new kind, cocktail toothpaste, in all flavors of wines and liquors and various mixtures incident thereto. What the exhibitor may do with this wide-open opportunity largely depends on his own alertness. The idea is excellent and highly ingenious exploitation stunts may well be developed from it. Another angle in the story which may be sold is that of the daughter of a magnate toothpaste manufacturer, who goes to work for a rival company when her father refuses to believe a girl can have any idea of business or any ability in selling. She teaches him an expensive lesson, and incidentally gets herself all tied up in a romance with her father's star salesman.

Miss Blondel is refused a job by her father, Mitchell, and runs into Herbert, eccentric and absent minded "scientist" with a cocktail toothpaste idea. Her father will not even see him, and Miss Blondell signs herself as Herbert's manager, then sells herself, Herbert and the idea to Shean, rival manufacturer. Changing her name, she goes on the road with the new toothpaste, determined to teach her old-fashioned father a lesson.

Traveling, she meets Gargan, her father's best salesman, and the two proceed to fall in love with one another, after 8 P. M. During the day it is strictly business, and they hit back at each other in every conceivable way, Gargan of course not knowing who she is. He soon stops kidding the saleslady when she begins to take away his best customers. Miss Farrell, owner of a chain of drug stores, is in love with Gargan, who is in a desperate state, what with losing all his best customers, and to the girl with whom he is in love. He can't quite decide whether to love or hate her, but makes up his mind when she ruins his business completely at the druggists' annual convention, through a series of tricks.

Back home, Mitchell's business is so bad that he goes to Shean and offers to merge. Shean fails to see the advantage, but offers Gargan the sales managership, with power to fire any sales person he wishes. Then Miss Blondell walks in, and holding the cocktail toothpaste contract, insists Shean and Mitchell merge their companies, while she takes care of a merger with Gargan.—Aaronson, New York.

Produced and distributed by First National. Director, Ray Enright. Story by Frank Howard Clark. Screen play by F. Hugh Herbert and Manuel Seff. Additional dialogue by Benny Rubin. Dialogue director, Gene Lewis. Photography by George Barnes. Film editor, Owen Marks. Art directors, Anton Grot and Arthur Gruenberger. P. Ç. A. Certificate No. 665. Running time, 60 minutes. Release date, April 8, 1935. General audience classification.

CAST

Angela Twitchell	Joan Blondell
Claudette	Glenda Farrell
Pat O'Connor	William Gargan
Elmer	Hugh Herbert
Rufus K. Twitchell	Grant Mitchell
Schmidt	Al Shean
Millicent	Ruth Donnelly
Melton	Johnny Arthur
Harry	Bert Roach
Murdock	Joseph Crehan
Miss Wells	Mary Treen
McNeill	James Donlan
Freddie	Gordon Elliott
Burroughs	Carroll Nye
O'Connor, Sr.	Harry Holman
Scoville	Selmar Jackson

I'll Love You Always

(Columbia)

Drama

A simple and dramatic story of a young couple, who thought they could live on love, ran into the results—on ambitious college graduates—of the depression, and finally discovered they needed each other, this should be found interesting material, telling its story in direct fashion, with a rather considerable portion of pathos and comparatively little comedy.

Nancy Carroll has the lead, with George Murphy, personable and an able performer, playing opposite. Arthur Hohl and Jean Dixon are the most familiar among the supporting players. Selling the names for what they may be worth in the community, and developing whatever sales material suggests itself from the story's theme and the title, appears to be the most acceptable method of merchandising.

Murphy, graduating in engineering with high honors, meets Miss Carroll, playing feminine leads in her father's broken-down Shakespearian stock company, when the company plays the university town. They are married, and with references from his dean to big engineers, they set out for New York with high hopes and very little cash.

The stumbling blocks appear, as Murphy finds the companies he visits not waiting anxi-

go into your dance

Clap hands! . . . . Yea, man! . . . . Strut yo' stuff! You'll want to start dancing in the streets when you catch a screening of Warner Bros.' "Go Into Your Dance"—so we're giving you the routine in four easy lessons . . . . Here we have

step no. 2 . . .

Start planning ads and lobby displays that will shout the news that **AL JOLSON** sings 7 sock Warren & Dubin songs, including sure-fire radio hits like "Latin From Manhattan" and "About a Quarter to Nine," in his first show with **RUBY KEELER**.

A First National Picture

ously for an honor graduate from engineering school. He refuses a road gang job offered by Paul Harvey, head of a large firm, and the couple land in a furnished room, with Murphy loading a truck for a furniture store. Miss Carroll meets Miss Dixon and her friend, Walburn, she having been on the stage with Miss Carroll at one time. His pride hurt, Murphy quarrels with Miss Carroll, and leaves her, while she, about to have a child, lives with Miss Dixon and takes a stage position.

Murphy visits Harvey again, is refused, and steals a large sum of money. He buys Miss Carroll clothes for her stage work, not knowing of the approaching child, and tells her he is going to Russia. They have a last fling in Atlantic City, where Hohl, detective, finds him. Hohl arranges with Harvey that it shall appear that the letters Murphy writes from his prison cell shall come from Russia, Harvey's office being the transmission point. Murphy is released, takes the road job offered by the friendly Harvey, and visits Miss Carroll at Miss Dixon's insistence, to make a final break. He discovers, of course, that he loves his wife as much as always, and she cares nothing for his jail record.

It is straightforward material, well handled, and may best be sold in an equally straightforward manner.—AARONSON, New York.

Produced and distributed by Columbia. Directed by Leo Bulgakov. Story by Lawrence Hazard. Screen play by Vera Caspary and Sidney Buchman. Assistant director, C. C. Coleman. Cameraman, Joseph August. Sound engineer, George Cooper. Film editor, Richard Cahoon. P. C. A. Certificate No. 636. Running time, 68 minutes. Release date, March 20, 1935. General audience classification.

CAST

Nora Clegg	Nancy Carroll
Carl Brent	George Murphy
Charlie	Raymond Walburn
Jergens	Arthur Hohl
Mae Waters	Jean Dixon
Joe	Robert Allen
Henry Irving Clegg	Harry Beresford
Sandstone	Paul Harvey

The Cyclone Ranger

(Spectrum Pictures)

Western

A western film with a difference, this is rather lacking in the exact type and quantity of fast action found in the western film, but tends to to make up for that deficiency by something more of story backbone than is usually the case in most westerns. There is sufficient action and atmosphere, however, to warrant playing the film in the weekend position, when the followers of action material look for westerns.

Bill Cody is the star, and he appears a capable rider and a reasonably satisfactory performer in his role of the Pecos Kid. The supporting players are for the most part unknown. Concentration on combination of the western locale, the star and a hint of the story content appears to be the most acceptable selling method to adopt.

Unusual in the case of the western, in this instance, the story's the thing, rather than the action thrown against a background of western mountain scenery and a stereotyped story.

Cody, with two Mexican companions, operate near the border in the cattle rustling "business," though they appear chiefly concerned with taking cattle from those who had previously fleeced them, it is understood in rather a roundabout fashion. One of the Mexicans had left his home rancho and mother years before and the other, an elderly man, who had worked at the rancho, is in the nature of a guardian, self-appointed.

They learn that the boy's mother is very ill, and determine to return with Juan to his mother. But Eddie Gribbon, one of the gang, kidnaps a man from a neighboring town, and as the three break with the gang and start south, they are mistaken for the kidnapers and Juan is shot by a posse.

He dies as they make their escape, and Cody and Pancho go on alone. They find the mother blind and she mistakes Cody for her long missing son. He has not the heart to tell her his identity, and he and Pancho continue the pretense. Cody is attracted to the mother's ward, Nena Quartaro, and she believes he is Juan. The jarring note enters when Gribbon and his gang arrive on the scene, and strike a bargain, that Cody shall permit them to run off with the rancho cattle, and they will not reveal his identity. Cody accepts, but sets a trap for the gang.

A pitched battle and lively sequence ends in the cleaning up of the gang, and Cody is about to give himself up to the sheriff, who has arrived from Arizona on the trail of the gang. But the sheriff accepts the death of Gribbon as that of the Pecos Kid, and Cody is left free to pursue his romance with Nena and continue to pose as Juan for the mother's sake.—AARONSON, New York.

Produced and distributed by Spectrum Pictures. A Ray Kirkwood production. Directed by Bob Hill. Photographed by Donald Keyes. Supervised by Ray Kirkwood. Running time, 60 minutes. Release date not determined. General audience classification.

CAST

Pecos Kid	Bill Cody
Nita Garcia	Nena Ouartaro
Duke	Eddie Gribbon
Donna Castelar	Solidad Jimines
Pancho Gonzales	Earl Hodgins
Martha	Zara Tazil
Juan Castelar	Donald Reed
Luke Saunders	Colin Chase
Clem Rankin	Bud Buster
Pete	Jerry Ellis
Felipe	Anthony Natale

Countryside Melodies

(First Division—Audio)

Splendid

Featured, as are all of the Musical Moods series, by the most attractive picturization, in natural Technicolor, of scenic beauties, this visual accompaniment moves from the Irish country side, about the shores of Lake Killarney, to scenes of the Iroquois Hunt Club of Kentucky in active pursuit of the fox. The music of the first part is based on Percy Grainger's "Country Gardens," the latter part featuring a glee club rendition of "John Peel." The hunting scenes, with the riders in their red coats following the dogs, are particularly effective. The subject as a whole is appealing and excellently produced, and should be provocative of audience appreciation.—Running time, eight minutes.

Kool Penguins

(Brown & Williamson—Audio)

Amusing Cartoon

A highly amusing novelty cartoon subject, this was produced by Audio Productions for Brown & Williamson, manufacturers of Kools, and is designed for theatrical showing. Cleverly handled, it contains an absolute minimum of the advertising "sting" and becomes virtually an entertaining novelty cartoon subject which is a burlesque on the manufacture of cigarettes. The penguins flee from the north, hit sweltering New York, go on to the south and the cigarette factory and return with aid for the city. The factory sequences are especially clever and amusing. The subject is available to the exhibitor, entirelv without charge, from Brown & Williamson.—Running time, eight minutes.

Old Dog Tray

(Educational)

Fair

A fair cartoon, against a background of the song "Old Dog Tray," in which the dog, tossed out by his farmer master, stays about the house. The mice come out at night, indulge in their usual antics, and sail about in soap bubbles. The dog induces his master to join him in the same sport, but the bubbles meet with disaster, and the two land in the mud.—Running time, six minutes.

Star Night at Cocoanut Grove

(MGM)

Highly Entertaining

There is real and diversified entertainment, as well as the draw value of star names and natural color photography here, which should combine to make the subject genuinely worthy of special exhibitor attention. At the famed Cocoanut Grove on the Coast Ted Fio Rita and his band supply the music, Leo Carrillo is master of ceremonies, such stars as Gary Cooper, Arline Judge, Jack Oakie, Richard Cromwell are seen at tables, Bing Crosby sings after an introduction by Mary Pickford, and there is a touch of girl dance routine material and a specialty dance in Spanish style further to add to the subject.—Running time, 21 minutes.

A Nose for News

(Educational)

Good

A good comedy, featuring Joe Cook, star of the musical comedy stage, as a would-be newspaper reporter, and indulging largely in his expected nonsense, much of which is amusing. Joe is sent to interview a notorious gangster in jail, and the gangster takes Joe's police card, which makes Joe the gangster. Every time he escapes from jail, the real thug is waiting to force him to give himself up, each time to the same cop. Eventually, on trial, Joe turns the trick on the entire courtroom, including the visiting gangster.—Running time, 17 minutes.

October Day

(First Division—Audio)

Excellent

Another of the Musical Moods series, this has the expert symphonic rendition of Schubert's "Autumn," with the visual accompaniment, in beautiful natural Technicolor, by Robert Bruce, confined to the countryside of Vermont in the fall of the year. There certainly must be universal appeal in the pictured beauties of nature in the Vermont hills at their most colorful. A touch of the human is added in the indicated love of a farmhand and a girl, merely indicated but expressively blended with the background.—Running time, nine minutes.

Buddy of the Legion

(Vitaphone)

Good

An entertaining number of the Looney Tunes cartoon series, in which Buddy, working in a bookstore, comes across a story of the foreign legion, and proceeds to live it. As captain of the troop, which is lured into the fort of the Amazons, he goes to the rescue, frees his men and other enslaved soldiers, and comes back to earth to be fired from his job.—Running time, seven minutes.

Anniversary Trouble

(MGM)

Very Good

One of the Our Gang comedies, this virtually features the chubby Spanky, who with his natural acting and almost too precocious comments, provides real amusement and entertainment. Spanky is made treasurer of his club, the money is in an envelope and is confused with an envelope of money left by Spanky's forgetful father on the breakfast table as an anniversary present for Spanky's mother. The club comes after its money, and his parents think something is wrong with their offspring, until Spanky finally straightens things out, with his father the "goat." Really entertaining.—Running time, 18 minutes.

Do a Good Deed

(Universal)

Lively Cartoon

It's a Scout camp and they're all doing their daily good turn—a whistle for the baby bird, a sipping tube for the corpulent bee, a corkscrew for the woodpecker. The common enemy, Mr. Bear, rumbles into a raid on the camp. The bees turn into a collective riveting machine on his hide, the woodpeckers time their rolling of a bowlder so that it plops him flat on the rebound. There's interest throughout.—Running time, seven minutes.

go into your dance

Here's a Warner musical you can step out with to the tune of the hi-de-highest grosses since "42nd Street" days! To make your stepping easier we're showing you these four simple steps absolutely free. This is

step no. 3 . . .

Start plastering the papers and your programs with the news that in "Go Into Your Dance" **RUBY KEELER** does the mosta of the swellest stepping in her screen career—dancing in 7 different languages to the rhythm of **AL JOLSON'S** great songs and Bobby Connolly's rich chorus numbers.

A First National Picture

FILM MEASURES DIE IN 13 LEGISLATURES

General Sales Taxes Passed in Five States Instead of Proposed Admission Levies

Thirteen state legislatures concluded their programs of taxation and other measures last week without enacting laws directly aimed at the motion picture industry. In five, general sales taxes were passed instead of proposed levies on theatre admissions.

The 13 legislatures which completed their sessions are North and South Dakota, Georgia, Idaho, West Virginia, Utah, Oregon, New Mexico, Indiana, Kansas, Wyoming, Montana and Arizona. In Arizona a special session is to be called April 10 to settle the question of a possible theatre tax.

Legislative battles continued acute in four states—Tennessee, Pennsylvania, Michigan and Delaware. Exhibitors were opposing admission tax bills in Tennessee and Pennsylvania, and a censorship bill in Michigan, modeled after that in Ohio. Delaware exhibitors were battling a dog race measure.

From California came news that Governor Merriam will veto any of the socalled "purifying" film measures which provide for state boards of control. A substitute budget balancing program offered in the Assembly Wednesday calls for gross transaction taxes at scaled rates, drops the 10 per cent admission tax but affects the film business with a one per cent tax on manufactured articles, one-fourth of one per cent on wholesale articles, and other charges.

The legislative situation in other states during the week was:

CONNECTICUT: The MPTO met to discuss five bills. One of them provides for a 5 per cent tax on gross admissions; another seeks a 50 per cent increase in the seat tax; a third calls for two men in a booth; a fourth, a compulsory control projection device for each machine; the fifth, censorship.

MARYLAND: Fees charged by Maryland censors would be increased from $2 to $3.50 for each 1,000 feet of master print and from $1 to $2 for each additional print, under the Baile bill. The House committee reported unfavorably two of four Sunday bills. The House passed the Mulliken racetrack bill to reduce the daily license fee of $6,000 to $1,000 and raise the tax on money bets.

MICHIGAN: A bill providing for a state censorship board of three, to be appointed by the governor for three-year terms, was introduced in the House. Cost of administration would be paid by fees of $1 for every 1,000 feet of film from distributors.

Missouri House Passes Sales Tax

MISSOURI: After a month of bitter fighting the House passed the 2 per cent sales tax, to be passed on to the consumer, but defeated an emergency clause to put the measure into immediate effect. Admissions, advertising and other services come under the provisions. The bill faces several obstacles in the Senate. A measure was introduced in the Senate for a 4 per cent levy on all transactions and services rendered.

NEBRASKA: The fate of Sunday shows comes up for balloting April 9 in Beatrice, the last major Nebraska town to have a ban on Sunday showings.

NEW YORK STATE: The Senate passed the Julius Berg bill which permits Sunday performances in legitimate theatres, but requires that theatres be closed one day in every week if they are open on Sundays. The measure then went to the Governor for signature. Under provisions of a bill introduced by Senator Thomas F. Burchill and referred to the Codes Committee, the penal law is amended by making it larceny to conduct a show or other public exhibition advertised for charitable purposes, without turning over to that cause or charity at least 75 per cent of the net receipts.

OHIO: The Senate passed a bill to prohibit dance marathons, walkathons and other endurance contests lasting more than 24 hours. It is expected the House will concur.

New Pennsylvania Sunday Bill

PENNSYLVANIA: With the 10 per cent ticket tax defeated in the Senate, Pennsylvania theatre men were concentrating their strength to fight the proposed state sales tax. Representing a consolidation of several Sunday bills, a new measure was presented in the House under which a referendum would be held in each municipality at the next municipal elections, in November. If passed, Sunday shows would be permitted after 2 p. m. Another bill calls for 24 hours of rest each week for projectionists.

RHODE ISLAND: Operators have a bill in the House providing for one man to every machine. Another measure pending provides that all films must be projected from machines on the ground floor, or the entrance floor, except in regulation booths.

TENNESSEE: Theatre owners of Tennessee converged on Nashville to fight the proposed 10 per cent amusement tax favorably reported out of the finance committee.

WISCONSIN: A broad tax bill, designed to abolish the state's general property tax, which would place a 4 per cent levy on theatres' gross incomes, has been introduced in the Assembly.

Meyer Named Universal Studio Business Manager

Fred S. Meyer last week was named executive business manager of the Universal Studio, in an unexpected appointment by Carl Laemmle, president of the company. The post was expected to go to Julius Bernheim. Henry Clark, studio comptroller, has taken over Mr. Meyer's former position as executive assistant to Mr. Laemmle.

Is Macfadden Ad Manager

William Cunningham of the Chicago staff of Macfadden Women's Group publications, has been promoted to western advertising manager.

Columbia Toy Deal

Columbia has granted a franchise to Transogram, Inc., toy manufacturer, New York, to use the "Scrappy" cartoon characters in all lines of merchandise.

Puritan Pictures Formed

Puritan Picture Corporation has been chartered at Albany by Louis A. Solomon, David Gross and Jean Krausl of New York City.

Can't Storm U. S. Into English Films, Says Capt. Norton

The British film industry, if it wishes to make any appreciable headway with its product in the American market, must not try to proceed too fast, said Capt. Richard Norton, director of British and Dominions Film Corporation, Ltd., before returning to England last week. During his five weeks in New York, which included a Canadian visit, he discussed the company's 1935-36 product with the American distributor, United Artists.

"I am glad to find that the word 'British' is becoming less unattractive to American audiences every year, but we in England must recognize that it will take time to conquer the provincial sectors of the United States," he said. "American pictures have been pleasing English audiences for 20 years."

Captain Norton said he believed the English appeal to the American box office must rely for some time on the draw of American "name" players, but that in the long run British stars, independent of Hollywood, would be built up in such fashion as to please American audiences as much as their own favorites.

The British and Dominions executive declared technical facilities and talent sources for British studios today are identical with those of Hollywood and New York.

British and Dominions, he said, will release three features in this country in 1935-36. The company does not plan to hasten distribution of more than a few pictures for the next two or three years, because "we want to get the right business."

"For a long time there will be a more or less superficial difference in thought between American and British audiences," Capt. Norton said. "Until this difference is overcome in this country, British producers cannot hope to accomplish financial miracles here. The American public simply cannot be stormed into liking British pictures."

Arrangements which will permit exhibition in this country of "Nell Gwyn," made by British and Dominions, including the addition of a new prologue and epilogue, were completed between Capt. Norton and the Motion Picture Producers and Distributors of America during his stay.

He said no successor to the late Hubert Marsh as chairman of the board has been selected as yet.

Capt. Norton also said that as a result of his conferences with Will H. Hays he will carry to British producers an appeal for compliance with the American Production Code of Ethics. He will acquaint British studios with production problems encountered under the code.

One step he said would be the supplying of British producers with details of American censorship eliminations in an effort to make them familiar with the type of material to be avoided. A second step would be establishment of a system whereby scripts of proposed British pictures could be cleared by the Production Code Administration at a speed which would not delay actual camera work.

go into Your dance...

Jump with **JOLSON**—kick with **KEELER!** You'll be *that* happy over the box-office goods they've given you in "Go Into Your Dance." And when you're strutting your showmanship on this great show, don't slip up on

step no. 4 . . . .

24-sheet the fact that "42nd Street's" famous author has given this big Warner musical a real human-interest story—and that 8 supporting stars like Glenda Farrell, Helen Morgan and Patsy Kelly help tell it, under Archie Mayo's direction.

A First National Picture

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

MAN PROPOSES

Fox

A good cast and a good story form the showmanship basis of this production. Modern, up-to-date, a blend of fact and fiction which creates many comedy situations, it's the story of a woman-hating newspaper reporter who falls when the right girl comes along only to rush from the altar to jail and there spend his honeymoon covering one of the most sensational jail exposure stories of the generation. Although much of its action, romance, comedy, drama, excitement and action occur behind stone walls and steel bars, it is not a "jail" story.

The original is by Claude Binyon, credited with many successful picture yarns, and Sidney Skolsky, newspaper columnist. Screen play is by William Hurlburt. It is directed by William Seiter, maker of "Richest Girl in the World" and the current "Roberta."

In the production, James Dunn, last in "Bright Eyes" and soon to be seen in "White's Scandals," is the reporter. Mae Clarke, absent from the screen since "Operator 13," is the deserted bride. Third angle to the triangle romance is Neil Hamilton, last in "Mutiny Ahead" and "Fugitive Lady." The supporting cast being lengthy, those of prominence are Sidney Toler, Warren Hymer, Stanley Fields, Jack LaRue, Raymond Hatton, Madge Bellamy, Arthur Treacher and Frank Melton. Others included are Dorothy Christy, Robert Gleckler, William Pawley, James Donlan and Phil Tead.

Although there is plenty of dramatic excitement in the story, comedy seems to be the selling quality upon which most concentration should be placed.

ALIBI IKE

Warner

This is a baseball story, written by Ring Lardner, whose "You Know Me Al" series first put the spark of comic humanness in the game's oddest characters. It stars Joe E. Brown, who before he became a motion picture actor was quite a ball player himself and retains all this enthusiasm for the national pastime. In it he's a combination Rube Waddell-Dizzy Dean-Babe Ruth-Ty Cobb, who does everything perfectly but always has a glib alibi for not doing it better; that is, until he falls in love with the club captain's sister and, by making an alibi for the ring she wears, loses the girl, goes into a slump, almost wrecks the team's pennant hopes, but finally emerges from the fog under the inspiration of understanding love, and by his diamond prowess wins the flag and the world series.

Situations on the playing field and in the field of romance are just the kind in which Brown appears to best advantage. The screen play is by William Wister Haines, and the production, which is being made in the local big league training camps, is directed by Ray Enright, who handled Brown in a previous baseball picture, "Fireman, Save My Child," and is also the maker of "Circus Clown," "Dames" and "The St. Louis Kid."

While the action presents a lot of big league baseball stuff and shows many famous players of the Cubs, Cardinals and Braves teams, the cast has wellknown screen names with the exception of Olivia de Vaviland, making her feature debut. Supporting players listed are Eddie Schubert, Ruth Donnelly and Henry O'Neill, who have been seen in many Warner productions, and Roscoe Karns and William Frawley.

To be released simultaneously with the opening of the baseball season, the diamond action of the production is a natural to sell to baseball fans; the romance, comic and hectic, should have an appeal to women and the general all-around fun, action and excitement, a magnet for comedy fans.

OUR LITTLE GIRL

Fox

The combination of Shirley Temple and this title is a direct tip as to the show's entertainment character and exploitation potentialities. The story, being essentially a domestic drama, is something new for Shirley, but on the basis of past performances in various kinds of pictures, she should have no difficulty in delivering in the expected manner. Fundamentally and in direct relation to title significance, it's a story of a separated father and mother who are reunited by the charm and sweetness of their little girl. Accompanying production values, however, give the picture vivid color, as one of the outstanding features is the presentation of a circus. Shirley again dances, this time with Jack Donohue.

The production is adapted from the story "Heaven's Gate," by Flyorence Leighton Pfalzgraf. The screen play is by Stephen Avery and Allen Rivkin. It is being directed by John Robertson, who recently made "Little Orphan Annie" and "Captain Hurricane."

While the name Shirley Temple is the outstanding cast feature, it is noticeable that her support is composed of players who have not appeared with her previously. The roles of the mother and father are assumed by Rosemary Ames, seen in several Fox pictures, and Joel McCrea, now in "Private Worlds." Lyle Talbot, Erin O'Brien-Moore, Warren Hymer, Margaret Armstrong, Rita Owen, Leonard Carey and Jack Baxley form the straight support.

From an additional exploitation viewpoint, there is Poodles Hanneford, a circus favorite all over the land, who brings his complete tumbling-riding act together with half a dozen clowns for added fun and excitement. Furthering this atmosphere are the Clarkonians, famous mid-air trapeze swing troupe. Also there are the dancer, Jack Donohue, and Gus Van, survivor of the noted vaudeville team, with whom Shirley does a number.

With the name values, quality of the dramatic, comedy action, contrasted story content, plus production values, the field for unique showmanship is wide.

BREAK OF HEARTS

Radio

A drama of regenerated love, this production offers much in story content, personnel and entertainment values upon which to construct a strong interest-creating campaign. The ingredients have many times demonstrated their entertainment quality. In addition there is a novelty in development, atmosphere and action as well as reactions, that quickly establishes the fundamental idea as different.

Basically it is a story of two persons, one a musician, the other a composer, whose love path is upset by menacing jealousy. As the man sinks lower and lower in the social and artistic scale, the woman rises to fame and prestige. Brought together again and inspired by their old love, the girl sacrifices the ease and affluence that could be hers to help her man beat his way back to a high position in the music world.

The title giving an adequate hint as to the story's sympathetic dramatic quality, it is an original by Lester Cohen, with the screen play by Sarah Y. Mason, Victor Heerman and Anthony Veiller, a trio who have contributed to several Radio successes. The direction is by Phillip Moeller, maker of "Age of Innocence."

The cast is headed by Katharine Hepburn, last in "Little Minister," and Charles Boyer, seen first in "Caravan" and currently in "Private Worlds," where his work is almost sure to create a wide interest. Principals in the supporting cast include John Beal, seen with Miss Hepburn in "Little Minister," Jean Hersholt and Jean Howard and Telene Millard.

In theme and action there is a certain similarity of entertainment quality to "One Night of Love." While straight music doesn't figure much, the drama and romance which it inspires are not to be overlooked in substantiating the appeal of the personalities and direct story value.

PARTY WIRE

Columbia

This is a love story. While that quality predominates, there is also a full quota of drama and comedy and just a suggestion of tragedy. The whole is spun about a unique premise. Localed in a small town, modernly timed, all the theatrics are the outcome of the great small town habit of listening on the party telephone wire and then via gossip placing the strangest and most weird interpretations upon simple and innocent remarks overheard.

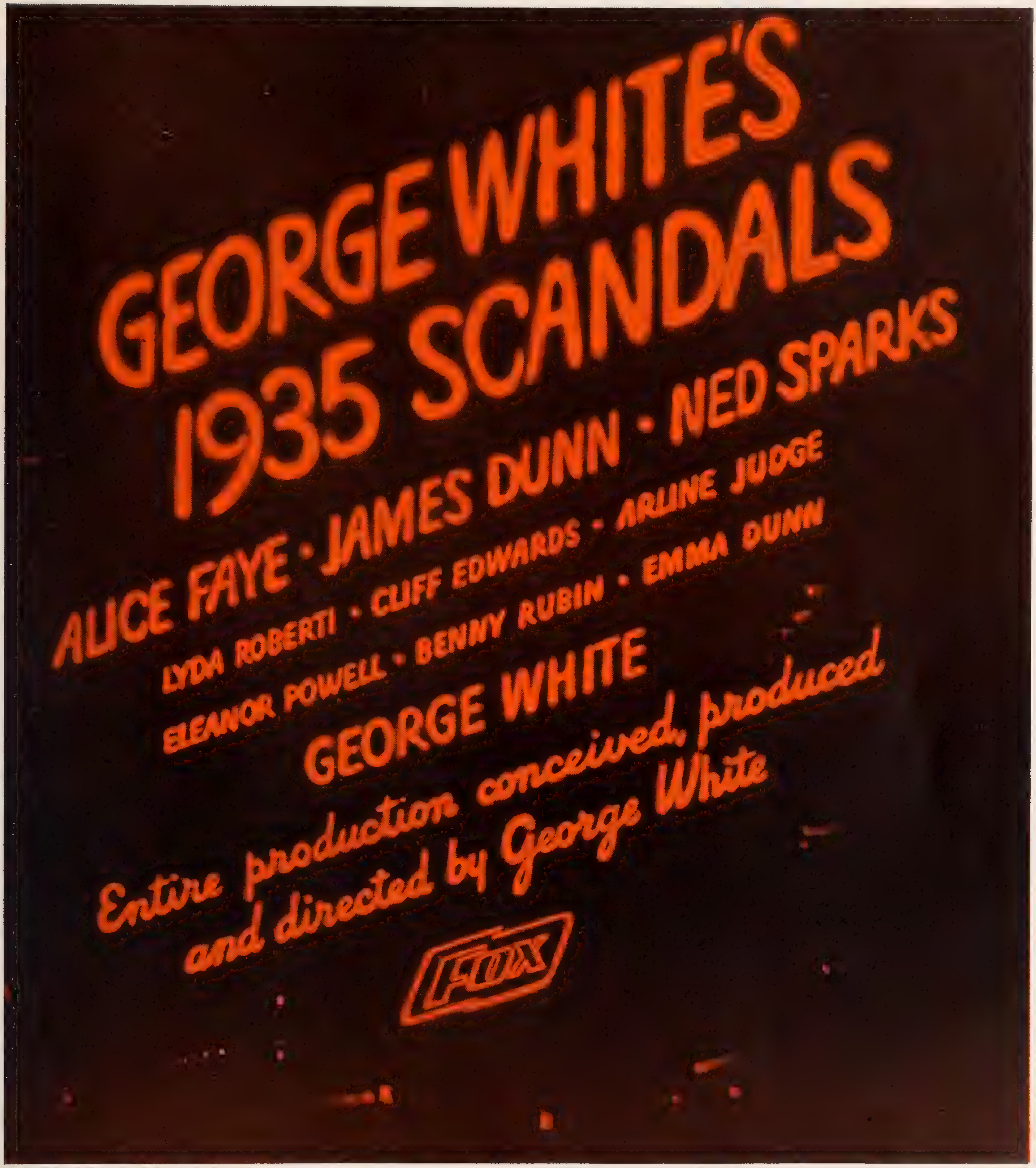
The story is an original by Bruce Manning and Vera Caspary, noted short story writers who recently have cooperated on several Columbia pictures. The screen play is by John Howard Lawson and Ethel Hill. Direction is by Erle Kenton, recent maker of "The Best Man Wins."

While the featured cast is rather small, it is made up of favorably known screen names. Included are Jean Arthur and Victor Jory as the heroine and hero, about whom all the romance centers as well as the maliciously gossip-inspired drama and semi-tragedy. In the supporting cast are Helen Lowell, seen in many Warner and several Columbia features; Charley Grapewin, Robert Allen, Clara Blandick, now in "Princess O'Hara"; Geneva Mitchell, seen in many Columbia pictures, mostly recently "Behind the Evidence," and Maude Eburne, now being featured in "Ruggles of Red Gap."

The essence of the story has the entire eligible feminine population of Rockridge, dairy center, making plans to snare the wealthy bachelor, Jory, into marriage. As romance develops between him and Jean Arthur, an innocent but overheard bit of telephone conversation puts the girl in bad light. With the lovers' dreams apparently exploded, Jory's aunt, Helen Lowell, takes the town to task, puts a finis to its listening in on other folks' phone conversations, and fixes up everything for the hero and heroine.

Familiarly small town in atmosphere and action of story content, the production should inspire much of familiar and potent exploitation ideas.

THE SIGN OF THE BIGGEST SHOW IN TOWN


GEORGE WHITE'S
1935 SCANDALS
ALICE FAYE · JAMES DUNN · NED SPARKS
LYDA ROBERTI · CLIFF EDWARDS · ARLINE JUDGE
ELEANOR POWELL · BENNY RUBIN · EMMA DUNN
GEORGE WHITE
Entire production conceived, produced
and directed by George White
FOX

Screen play by Jack Yellen and Patterson McNutt. Based on a story by Sam Hellman and Gladys Lehman. Songs by Jack Yellen, Cliff Friend, Joseph Meyer. Additional lyrics by Herb Magidson. The Songs: "According to the Moonlight," "It's An Old Southern Custom," "Hunkadola," "Oh, I Didn't Know You'd Get That Way," "I Was Born Too Late," "I Got Shoes—You Got Shoesies."

THE HOLLYWOOD SCENE

SEE FILMS FOOTBALL TO WHITE HOUSE GOAL
WARNERS RUSHING REBUILDING AND STAGES
VIDOR STAYS AT PARAMOUNT FOR TWO YEARS
SEVEN PICTURES START, SIX ARE COMPLETED

by VICTOR M. SHAPIRO

Hollywood Correspondent

HOLLYWOOD filmland promises to hie itself elsewhere if California's legislature picks out Pictureville on which to levy confiscatory or unreasonable personal income or property taxes.

Hollywood, and a good part of the state, is now in an uproar. On street corners, in Chambers of Commerce, restaurants, saloons and homes, from a personal, economic and business viewpoint, the debate, pro and anti, waxes warmly and furiously. Newspapers have started publishing aerial photos showing what Hollywood looked like twenty years ago and how it, its environs and Culver City look today. Columns are full of statistics. Editorials intended now to win sympathy for filmland, paint word pictures of a ghost town that may be. The whole hullabaloo is intended to convince Mr. John J. Public that if he permits these alleged exorbitant taxes to be imposed, the country might just as well be given back to the Mexicans.

This isn't the first time Mr. Picture Business has yanked out the old prop bogeyman to give John the jitters. As recently as last summer when Upton Sinclair wandered up and down the state promising John and his kind a veritable Utopia, and the fair-haired though baldheaded statesman chosen to oppose him seemed doomed to political annihilation, Mr. Picture Business said to the man on the street, "Elect Sinclair *AND* we move."

Evidencing its sincerity, the Picture Business raised a war chest, rallied its heaviest oratorical artillery, brought in high-powered outsiders and really gave the locals the jitters. Chuckling, immediately after election, Sinclair pointed at Mr. Picture Business, told his cohorts "there's the guy who licked us."

Thereby hangs a parable. An administration and legislature elected by the efforts of the industry, now biting the hand that put them in power.

Some commentators see California's Governor ogling the White House two years hence, using the picture business as a temporary football on his way to achieve that goal. Talk of Governor Merriam's self-seeking future, revolves around his endorsement of the Townsend Bill, which sought national favor by memorializing the bill to Congress, and Merriam's outspoken candidacy for the nation's chief executive post by the Young Republican League of California.

At the moment, Legislature and Filmland are cordial. Each measures the other with socks of publicity. Catlike, the move of one is countered by the other. A saner mood prevails on all fronts.

Acting as spearheads for the picture business are Louis B. Mayer and Joseph M. Schenck, both of whom know their way around politically.

▽

Al Jolson and the Brothers Warner will continue to make pictures together for some time. Just before training for New York the "mammy singer" put his name on the dotted line of a long term contract. . . .

King Vidor, who hopped over to Paramount for a one picture deal, remains there on a two year ticket and gets the tag of director-producer. He'll work directly under Ernst Lubitsch. . . .

Joseph Schenck, Al Lichtman and William Philips are back in town following a quick plane trip from Manhattan. Mr. Schenck immediately grabbed front page space in the daily newepapers with his statement that the film studios would continue with their plans to move out of Hollywood, locating in a state where they were assured that at no time would they be threatened by tax legislation. . . . New plans for First Division are now being mapped out in New York by John Curtis, William Fiske and Nick Ludington, executive heads of the firm. The trio checked out of Hollywood this week. . . . $1,000,000 is being spent by Warner on reconstruction of buildings destroyed in the recent studio fire and on new sound stages. Plans are being rushed for the early completion. . . . Nicholas Schenck hopped into town for two weeks of conferences with MGM executives. . . . More fireworks in the extra registration muddle. Three Hollywood extra talent organizations have mailed protests to Sol Rosenblatt, claiming the new list now awaiting Mr. Rosenblatt's signature has not been handled according to code regulations. The organizations firing the bombshell are Hollywood Picture Players Association, Picture Players Alliance and Troupers, Inc.

MAY DRAFT RYSKIND AS FOURTH MARX BROTHER

Morrie Ryskind, co-author of the Pulitzer play "Of Thee I Sing" and "Let 'Em Eat Cake," will make the barnstorming vaudeville tour with the three Marx Brothers when they try out their screen material in the outlying houses before filming their "Night at the Opera" at the M-G-M Studios.

In case a befuddled public expects to see the Four Marx Brothers, instead of three, Morrie is likely to be drafted to transform the trio into a quartet. He is ready to change his name to "Marx" Ryskind, if and when he dons grease paint, and as one of the coauthors of the opera, the fourth Marx Frére shouldn't have any difficulty with his lines—and Marx, the fourth, is funny, too.

"Risko," as Marxo fourth hereafter will be known, once played the part of an office boy in a "Naked Truth" dinner sketch entitled "Fifty-Fifty or Fight."

Seven Pictures Start

Nearing the time when one intensive production drive will clear up the 1934-35 schedules, seven new pictures started this week as six were finished. Universal, which has been comparatively inactive for a few weeks, became busy again as three new features started. Fox, which has had an intensive program under way, finished three.

Most important of the new Universal group, "The Raven," based upon the Edgar Allan Poe poem, went before the cameras. Louis Friedlander is directing and the screen play is credited to Jim Tully. Boris Karloff and Bela Lugosi are teamed in the leading parts, with Ian Wolfe. Also on the stages is 'Frisco Lady," a dramatic romance being directed by Murray Roth. The cast features Valerie Hobson, Lyle Talbot, Hugh O'Connell, Henry Armetta, Clay Clement, Ruthelma Stevens, Andy Devine and Leslie Fenton. "I'll Bet You" is the third starring picture. Onslow Stevens, Maxine Doyle, H. B. Warner and Eric Linden are featured.

Monogram put "Honeymoon Limited" into work. The picture is a romantic comedy. The cast included Neil Hamilton, Irene Hervey.

Fox started "Black Sheep," an original by Allan Dwan, who is also directing. The cast presents Edmund Lowe, Claire Trevor, Adrienne Ames, Tom Brown, Eugene Pallette, Jed Prouty, Herbert Mundin and Johnny Rogers.

At Paramount, shooting started on "College Scandal." A topical collegiate yarn, the cast to date including Arline Judge, Kent Taylor, Benny Baker, Douglas Blackley, Wendy Barrie, William Frawley, Bill Benedict, Joyce Compton and Mary Nash.

MGM's contribution to the new activity is "Murder in the Fleet." A mystery romance tinged melodrama, the cast includes Robert Taylor, Madge Evans and Johnnie Hyams.

Fox Completes Three

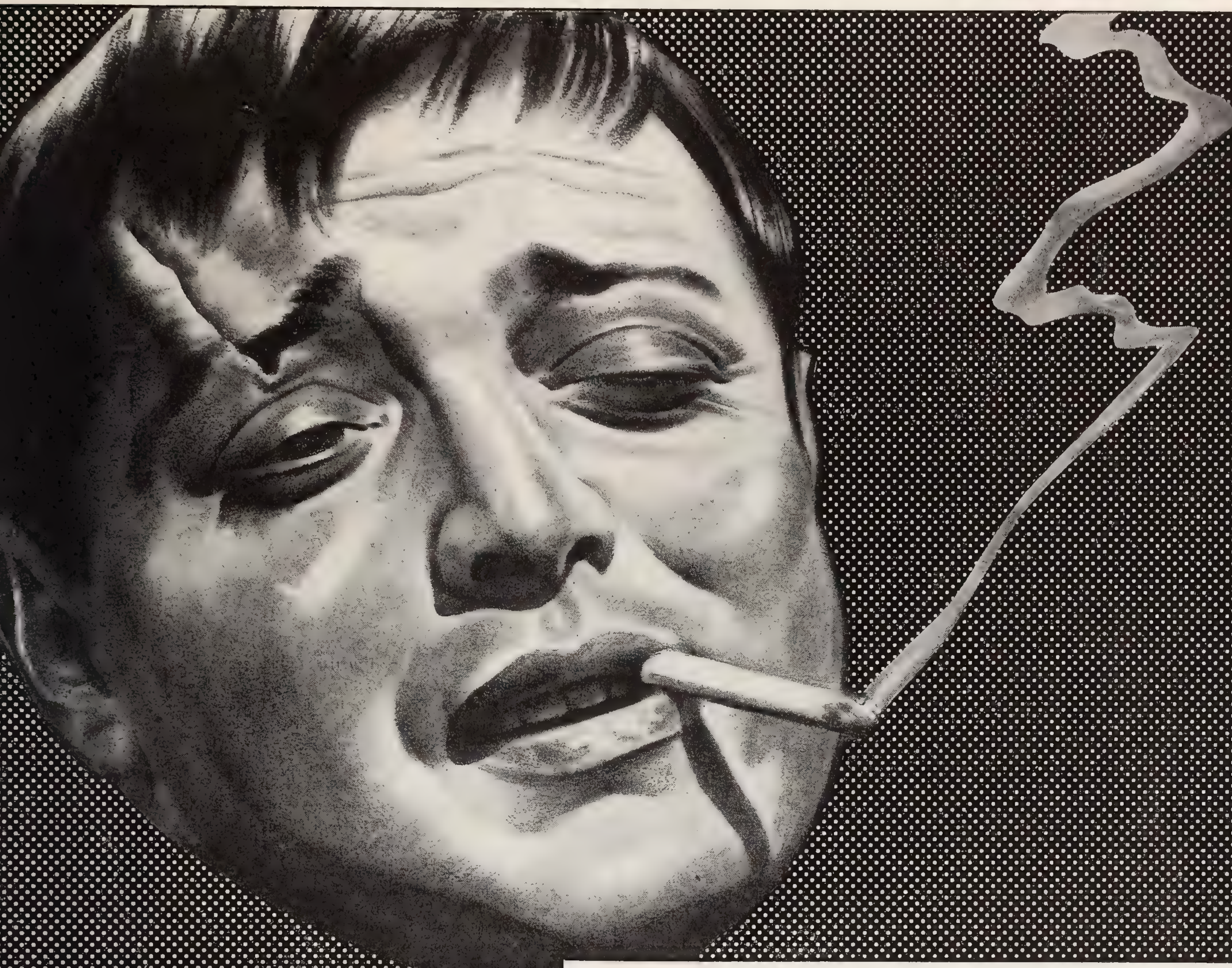
Two or three completed Fox pictures appear to be important. "Our Little Girl," a drama, stars Shirley Temple. In the support are Joel McCrea, Rosemary Ames, Lyle Talbot, Erin O'Brien-Moore, Jack Donohue, Poodles Hanneford, Gus Van, Margaret Armstrong, Rita Owen, Leonard Carey, Warren Hymer and Jack Baxley. "Red Heads on Parade," a Lasky production, has romance and comedy, plus music and spectacle, with John Boles and Dixie Lee starred. Featured are Jack Haley, Raymond Walburn, Alan Dinehart, Jane Withers, Herman Bing, William Austin and Wilbur Mack. Direction is by Norman McLeod. The third picture completed is "Ladies Love Danger," a romantic drama, again teaming Mona Barrie and Gilbert Roland.

Columbia completed "Air Fury," a topical dramatic story of commercial aviation which Al Rogell directed. Players include Ralph Bellamy, Tala Birell and Victor Kilian.

With Katharine Hepburn and Charles Boyer in the leads, Radio finished "Break of Hearts," a dramatic romance. Phillip Moeller is the director. John Beal, Jean Hersholt, Helene Millard and Jean Howard head the support.

Monogram finished active shooting on "The Healer." A dramatic romance, directed by Reginald Barker, the cast includes Ralph Bellamy, Karen Morley, Mickey Rooney, Judith Allen, Robert McWade, Bruce Warren, J. Farrell MacDonald and Vessie Farrell.

4 ★★★★ IN THIS THRILLER AND THAT'S **NEWS**



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PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
CHARLES CHAPLIN			
Chaplin Prod. No. 5	Original screen play, Charles Chaplin. Director: Charles Chaplin.	Charles Chaplin, Paulette Goddard, Carter DeHaven, Henry Bergman, Chester Conklin.	Shooting
COLUMBIA			
"Jim Burke's Boy"	Story, C. Gardner Sullivan. Screen play, Michael L. Simmons. Director: Lambert Hillyer.	Jack Holt, Florence Rice, Jimmy Butler, Kathleen Burke, George McKay, Robert Middlemass.	Shooting
"Range Raiders"	Original screen play, Ford Beebe. Director: David Selman.	Tim McCoy, Billie Seward.	Shooting
"Love Me Forever"	Original, Sidney Buchman. Screen play, Robert Riskin, Sidney Buchman. Director: Victor Schertzinger.	Grace Moore, Leo Carrillo, Robert Allen, Michael Barlett, Spring Byington, Luis Alberni, Douglas Dumbrille.	Shooting
FOX			
"Under the Pampas Moon"	From an original, Gordon Morris. Adaptation, screen play, Ernest Pascal, Bradley King. Director: James Tinling.	Warner Baxter, Ketti Gallian, John Miljan, Armida, J. Carrol Naish, Blanca Vischer, Rita Cansino, Soledad Jiminez, George Irving, Jack LaRue.	Shooting
"Ladies Love Danger"	From a story, Ilya Zorn. Adaptation, Robert Ellis, Helen Logan. Screen play, Samson Raphaelson. Director: H. Bruce Humberstone.	Mona Barrie, Gilbert Roland, Hardie Albright, Herbert Mundin, Nick Foran, Donald Cook, Adrienne Ames.	Editing
"Black Sheep"	Based on original story, Allan Dwan. Screen play, Allen Rivkin. Director: Allan Dwan.	Edmund Lowe, Claire Trevor, Herbert Mundin, Tom Brown, Eugene Pallette, Adrienne Ames, Jed Prouty, Ford Sterling.	Shooting
MASCOT			
"One Frightened Night"	Original, Stuart Palmer. Screen play, Wellyn Totman. Director: Christy Cabanne.	Charles Grapewin, Mary Carlisle, Arthur Hohl, Evalyn Knapp, Wallace Ford, Hedda Hopper, Lucien Littlefield, Regis Toomey.	Shooting
METRO-GOLDWYN-MAYER			
"China Seas"	Novel, Crosbie Garstin. Adaptation, Jules Furthman. Director: Tay Garnett.	Wallace Beery, Clark Gable, Jean Harlow, Dudley Digges, Lewis Stone, Charles Butterworth, Robert Benchley, Rosalind Russell, Lillian Bond.	Shooting
"No More Ladies"	Play, A. E. Thomas. Adaptation, Rachael Crothers. Director: E. H. Griffith.	Joan Crawford, Robert Montgomery, Charles Ruggles, Edna May Oliver, Reginald Denny.	Shooting
"Flame Within, The"	Story, Edmund Goulding. Director: Edmund Goulding.	Ann Harding, Herbert Marshall, Maureen O'Sullivan, Henry Stephenson, Louis Hayward.	Shooting
"Public Hero, No. 1"	Story, J. Walter Ruben, Wells Root. Director: J. Walter Ruben.	Chester Morris, Joseph Calleia, Jean Arthur, Lewis Stone, Lionel Barrymore, Paul Hurst, Bert Roach.	Editing
"Anna Karenina"	From the novel by Tolstoy. Director: Clarence Brown.	Greta Garbo, Fredric March, Basil Rathbone, Maureen O'Sullivan, Freddie Bartholmew, May Robson, Reginald Denny, Reginald Owen, Phoebe Foster, Constance Collier.	Shooting
"Mutiny on the Bounty"	Novel, Charles Nordhoff, James Norman Hall. Adaptation, Jules Furthman, Talbot Jennings. Director: Frank Lloyd.	Charles Laughton, Clark Gable, Robert Montgomery.	Shooting
"Murder in the Fleet"	Original, Edward Sedgwick. Adaptation, Commander Frank Wead, Joseph Sherman. Director: Edward Sedgwick.	Robert Taylor, Jean Arthur, Ted Healy, Nat Pendleton.	Shooting
MONOGRAM			
"The Healer"	Novel, Robert Herrick. Adaptation, John Goodrich, John Lee Martin. Director: Reginald Barker.	Ralph Bellamy, Karen Morley, Mickey Rooney, Judith Allen, Robert McWade, J. Farrell MacDonald.	Shooting
PARAMOUNT			
"College Scandal"	Original, Beulah Marie Dix, Bertram Milhauser. Screen play, Marguerite Roberts, Charles Brackett, Frank Partos. Director: Elliott Nugent.	Arline Judge, Kent Taylor, Benny Baker, Douglas Blackley, Wendy Barrie, Wm. Frawley, Bill Benedict, Joyce Compton, Mary Nash.	Shooting
RKO RADIO			
"Hooray for Love"	Screen play, Lawrence Hazard, Ray Harris. Director: Walter Lang.	Ann Sothern, Gene Raymond, Pert Kelton, Bill Robinson, Jenni LeGon, Lionel Stander.	Shooting
"She"	Novel, Sir Rider Haggard. Screen play, Ruth Rose. Directors: Irving Pichel and L. C. Holden.	Randolph Scott, Helen Gahagan, Helen Mack, Nigel Bruce, Gustav Von Seyffertitz, Nobel Johnson.	Shooting
UNIVERSAL			
"The Raven"	By Edgar Allen Poe. Screen play, Jim Tully. Continuity, David Boehm. Director: Louis Friedlander.	Karloff, Bela Lugosi, Irene Ware, Inez Courtney.	Shooting
"Chinatown Squad"	Story, L. G. Blochman. Screen play, Dore Schary. Director: Murray Roth.	Lyle Talbot, Valerie Hobson, Hugh O'Connell, Andy Devine, Henry Armetta, Leslie Fenton, E. Alyn Warren, Clay Clement.	Shooting
"Alias Mary Dow"	Original screen play "Dark Crossing," Wm. A. Johnston, Forrest Halsey. Adaptation, Gladys Unger. Continuity, Rose Franken. Director: Kurt Neumann.	Sally Eilers, Henry O'Neil, Ray Milland, Lola Lane, Chic Chandler, Katharine Alexander.	Shooting
WARNER BROS.-FIRST NATIONAL			
"The G Men"	Story, Gregory Rogers. Screen play, Seton I. Miller. Director: Wm. Keighley.	James Cagney, Ann Dvorak, Robert Armstrong, Lloyd Nolan, Margaret Lindsay, Edward Pawley, Russell Hopton, Barton MacLane.	Shooting
"Broadway Gondolier"	Story, E. Y. Harburg, Sig Hersig, Hans Kraly. Screen play, Warren Duff. Director. Lloyd Bacon.	Dick Powell, Joan Blondell, Louise Fazenda, Wm. Gargan, Adolphe Menjou, Grant Mitchell, Hobart Cavanaugh.	Shooting
"Crashing Society"	Original, Ralph Spence. Screen play, Edward Kaufman, Sy Bartlett. Added dialogue, Ben Markson. Director: Robert Florey.	Guy Kibbee, June Martel, Phil Regan, Edward Everett Horton, Nella Walker, Gordon Westcott, Judy Canova, Zasu Pitts, Ross Alexander.	Shooting
"Stranded"	Based on story, Frank Wead, Ferdinand Reyher. Screen play, Delmar Daves. Director: Frank Borzage.	Kay Francis, George Brent, Patricia Ellis, Barton MacLane, Donald Woods, Mae Busch, Frankie Darro.	Shooting

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TECHNOLOGICAL

TALKS WITH MANAGERS ON PROJECTION

By F. H. RICHARDSON

It is amazing how many theatre managers seem unaware of the fact that a screen surface that looks quite white and in excellent condition, may be sadly lacking in reflection power because of evenly distributed deposits of dust, carbon and particles and the like gathered from the air, as well as by discoloration set up by admixtures of gases contained in the atmosphere.

People patronize theatres to be entertained. Some of them are "picture fans" who attend rather regularly, regardless of how lacking in excellence the entertainment may be. Others attend regardless when their favorite star is booked. But back of these is that large group of people who can take their screen entertainment or *leave it*. This group, which is in the majority, is very critical, both of visual effect and sound.

The question is, how able are you, as a manager, to analyze results and determine whether or not they are the best that can be produced from the class of prints you receive, and with the equipment at hand?

However, we are not yet done with screens. When you, Mr. Manager, are about to select a screen, just what means will you take to determine whether or not the one selected will distribute the reflected light evenly to all parts of your auditorium? The requirements for a deep, narrow theatre are vastly different from those for a wide, shallow auditorium, as you doubtless know. The screen that will distribute the light quite evenly for a wide or narrow theatre having either a low balcony or none at all, might be quite inadequate in a theatre having a high balcony.

The wise manager will determine from the theatre plans or by actual measurement just what the maximum horizontal and vertical viewing angles will be. He will then demand actual photometric measurements of the reflection powers of screens under consideration at those angles, to be made by some responsible optical engineer attached to responsible organization—the Eastman Company for example—which company will, I am advised, make such measurements upon request for a very reasonable fee.

Another point highly important to theatre managers is screen image dimensions. This is a subject upon which widely diverging views are held. From the viewpoint of box office receipts, however, the question instantly resolves itself into what size screen image will provide for theatre audiences, *viewed as a whole*, the most pleasing entertainment, in which the least amount of visual strain is involved.

In this several points are involved. First it may be conceded by any thoughtful manager that, for several reasons, too large a screen image detracts from the value of front seats, one of which is the wide viewing angles involved. Following action over a large field of action at close range for one to one and a half hours fatigues the eye muscles. This may be conceded by even the most confirmed big-picture manager. Also it may be agreed that the viewing of a large screen image at close range adds to eye strain because the whole image not only appears coarse grained, but also in effect, out of focus. Still another element of damage lies in the unquestioned fact that a large screen image at close range is almost anything but beautiful.

On the other hand, always provided sufficient illumination can be had to illuminate brilliantly, a large screen image (doubtful unless high amperage high intensity arcs be used), will be found to better serve the rear seats if they be in excess of 100 feet from the screen. However, as against this advantage must be placed the further fact that added magnification makes every defect in the screen image more plainly visible. Then, too, in considering this phase we must remember that patrons who cannot see the smaller image well from the rear seats may select seats closer to the screen.

TO RESUME THE BLUEBOOK SCHOOL

Next week the Bluebook School will be resumed, with questions prepared by engineering departments of sound organizations, which also have appended correct answers. The usual course will be pursued in selecting answers for publication, except that in the event no correct answer is received that of the engineers will be published. —*F. H. R.*

As to illumination, we may say broadly that 8 to 10 foot candles at the screen center should be regarded as the minimum, as, particularly in dark scenes, less will not be sufficient to bring out all photographic details at their full value. As to the maximum, it should not exceed 12 to 14 foot candles, photometric measurement, since above that, at medium to short viewing distances, the whites in the picture tend to produce brilliancy approaching glare that is painful to sensitive eyes.

Sound is one of the most abused items in modern projection practice. It is the duty of theatre managers to know whether or not sound is as it should be, which is far from being a simple task. Sound excellence involves both volume and quality. Sound should be checked for volume level frequently, as volume requirement alters with every change in the audience itself. It is extremely poor procedure to entrust sound observation to an usher or to any one else having other duties to perform. Excellence in sound is of such importance and the volume requirement is likely to change so often and so suddenly that a constant check is highly advisable. In the end it will more than pay.

As to quality, I make the statement that in but few theatres is it all it could and should be. In a very great many it is lacking in varying degree in excellence, while in no small number it is very bad, indeed. In this connection it must be remembered that sound changes, both in volume requirement and in quality, with changed atmospheric conditions.

Theatre managers who want the best results in sound must *study sound*, learning whether or not that produced in their theatre duplicates the original with respect to naturalness. The only way is to train oneself to observe sound critically.

As to equipment used in sound reproduction and projection, there are many things the theatre manager can and should do. It is the duty of the manager to employ a competent projectionist, confining himself thereafter largely to one thing, results.

It is perfectly proper for the manager to make occasional visits to the projection room, observing the general condition of equipment. Cleanliness is very important in sound equipment. Batteries, for example, should be spotlessly clean. If a projector mechanism is found smeared with oil or dirt, or the interior of lamphouses not at least reasonably clean, a severe reprimand is very much in order.

It is well occasionally to look at the motor generator commutators, which should be perfectly smooth, and when operating at load, present no sparking except possibly a very few fine ones. Unless the commutators have been cleaned off quite recently they should present a smooth, dark brown surface.

Feel of the brushes when not in operation. They should be free, but not loose in their holders. Pressure of brushes on commutator is of large importance. It should be approximately one and one-quarter pounds per square inch of brush contact surface. Less will make for poor contact, sparking, roughening of the commutator and inefficient operation. More will tend to groove the commutator surface and cause excessive wear. It is perfectly permissible for managers to ask the projectionists what the brush pressure is, and to ask him to explain, in detail, just how he knows the pressure.

While the manager is not presumed to be a projectionist, it is his right to determine whether or not projection affairs are being taken care of efficiently.

It is the height of financial folly to "save" money by refusing to supply needed replacement parts, or refusing needed repairs. Such procedure does not represent true economy. Instead, it means loss, for it brings about a lowering in quality in either visual results or sound.

The condition of projector mechanisms may be judged by holding the rotating shutter stationary, with the intermittent movement "on the lock" and rotating the intermittent movement flywheel. If it can be moved in excess of 7/32 of an inch, measured at the rim, the gear train and its various bearings are too much worn and in need of overhauling.

Arcturus' Attempt to Halt RCA Suit Dismissed

Arcturus Radio Tube Company's bill of complaint against Radio Corporation of America in which the former sought to have the chancery court at Wilmington, Del., enjoin the defendant from prosecuting a suit against it in the New Jersey supreme court is dismissed in an opinion filed by Chancellor Josiah O. Wolcott at Wilmington.

RCA brought suit against Arcturus, one of 15 companies licensed to manufacture tubes under RCA patents, on July 24, 1933, to recover from the licensee the difference between five per cent royalties paid by the licensee in 1932 and the minimum royalty of $50,000 set forth in the license agreement. Arcturus contended that while the minimum royalty provision is in the agreement it had an understanding with RCA it was not to be enforced.

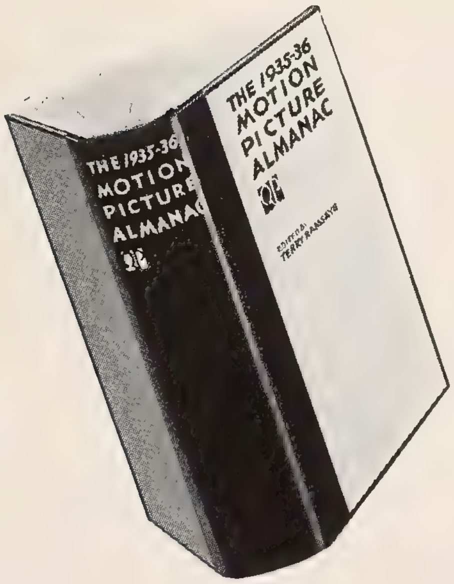
banker broker producer

distributor exhibitor player

director writer artist

technician cameraman casting agent

journalist legislator lawyer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AN OPEN LETTER AND SOME ANSWERS

FINE ARTS THEATRE
BOSTON, MASS.

AN OPEN LETTER TO:

MR. TERRY RAMSAYE
Editor MOTION PICTURE HERALD
New York City

May I be permitted a little space to point out some discrepancies in Mr. James P. Cunningham's "Exhaustive Examination of Soviet Films in this Country" (February 23 issue of the MOTION PICTURE HERALD).

Mr. Cunningham lists the Fine Arts Theatre in Boston as one of Amkino's "foremost accounts." For your information, we played only two of their pictures the entire year of 1934 and none this year.

Russian Films at Fine Arts

4 in 1931
5 in 1932
6 in 1933
2 in 1934
0 in 1935

Is that his idea of a "foremost account?"

(*ANSWER: Being the Fine Arts in Boston—yes.*)

He lists the Fine Arts' capacity as 750, while we only have 587. First he lists two theatres in Boston "showing Russian films regularly," and then he becomes enthusiastic with the idea and lists three. Where are these theatres in Boston? I know this town pretty well and I have no such information. The Fine Arts did show an occasional Russian film as stated above, but recently Matty Radin's group obtained from Amkino the Boston franchise, thus eliminating even our occasional Russian film, which leaves the Majestic Theatre as the only Boston theatre showing Russian films. What can he mean by "elsewhere?"

He lists twenty-five theatres "elsewhere" in Massachusetts showing Russian films regularly. Where is this place "elsewhere?" There are no theatres in Massachusetts, outside of the Majestic Theatre in Boston at present, that can be listed as "showing Russian films regularly." I challenge this "exhaustive examination." If he is going to give us facts, verify them first.

(*ANSWER—A reporter asked Amkino.*)

Again, he first lists eighteen theatres as "Amkino's foremost accounts," and then without rhyme or reason, he heads a list "Showing Russian films regularly," and increases the number to one hundred and fifty-two. How does he differentiate between "foremost accounts" and "showing Russian films regularly?" Is not any house that shows Russian films *regularly* a foremost account? According to Mr. Cunningham's own statement, "Russian films are generally shown in the so-called art theatres." I know about art theatres in the United States; he would be nearer the mark if he listed about ten, with two in New York showing a majority of Russian films and the others showing an occasional Russian film.

If he claims that "in audience hours, the red Russian product would appear to rate in the vicinity of one-half of one per cent," then why the panic about the "red" menace in the film industry? "One-half of one per cent" can't be much of a menace against 99½ per cent, can it?

(*ANSWER—Mr. Kraska, like others, confused the Hearst newspaper excitement on the subject with the* HERALD'S *article of fact. The* HERALD *indicated no impression of panic, but quite the contrary.*)

Haven't you underestimated the intelligence of your readers by encouraging Mr. Cunningham to dismiss such screen achievements as "Potemkin," "Road to Life," "Chapayev," "The End of St. Petersburg," etc., etc., by shouting "Propaganda?" No true student of the cinema can honestly deny the above named Russian films were a great contribution to motion pictures.

(*ANSWER—The* HERALD'S *news story expressed no opinions on the quality of the pictures named. The editor will now, however, state his opinion that the pictures named, had they emanated from Hollywood, would not have rated or won a mention in the critical press.—T. R.*)

In his efforts to create a "red menace" he ignored the fact that all Russian films are primarily made for Soviet consumption.

(*ANSWER—Mr. Cunningham's news story had nothing to say inferring a "red menace". It, by recital of facts, showing trivial circulation for red pictures, could be intelligently read as indicating that there is no menace in that quarter. The* HERALD *has been editorially explicit in its statement that metropolitan critics have paid excessive and extravagant attention to insignificant product because of its red accent.—T. R.*)

Here again I will quote his own words: "The Soviet cinema industry has enlarged its audience to include the very youngest members of society. 'The Dirtiest of Them All,' the first of a series of films for children, tells the story of little Vania, who refused to wash," and then he continues by saying that this film "comes at a time when the Soviet Government is trying to induce its adult citizenry to shave, wear clean collars, and wash their hands before sitting down to eat," then ends with a bit of propaganda by saying, "There is a bit of praise for Soviet hog raising thrown in." Since he admitted that this film is part of a campaign to teach its adult citizenry sanitary conditions, how can he intelligently criticize anything that concerns the Russians only?

(*ANSWER—Again, we must point out, Mr. Cunningham expressed no opinions in his news article. As to Mr. Kraska's phrase "concerns Russians only", he is begging the question.*)

Is not the attack on the critics far-fetched when he bases his claims on the facts that they praise films that receive only "one-half of one per cent in screen-time audience hours?" Does not the same situation exist in the showing of German or French films? Does not the same condition exist in operas any symphony concerts? Why attack the critics on the Russian films only? Who is guilty of propaganda now? Would Mr. Cunningham want the critics to analyze a film or production on the basis of the number of people in the theatre at the time the reviewer happened to be there? Is this his and your idea of a critic? Is that the basis upon which the reviews in the MOTION PICTURE HERALD are written?

(*ANSWER—Mr. Cunningham made no attack on the critics, but the editor of the* HERALD *has written in criticism of the critics on the editorial page where opinions are expressed. Reviews in the* HERALD *are reviews for showmen concerned only with the qualities of the film as amusement merchandise. The policy is revealed rather directly to such persons as read the reviews concerned.*)

To Mr. Cunningham this may be an "exhaustive examination." This is a rather comprehensive phrase, and one that will bear scrutinizing.

(*ANSWER—Both Mr. Cunningham and* MOTION PICTURE HERALD *regret having stated that Mr. Kraska's theatre seats 750 whereas he finds its capacity to be only 587.*)

Geo. Kraska, Manager,
Fine Arts Theatre,
Boston, Mass.

Member Managers' Round Table, No. 4724.
March 6, 1935.

(*Mr. Kraska is advised to differentiate between what he reads in the public daily press and the columns of the* MOTION PICTURE HERALD, *and in the* HERALD *between articles in the news pages and expressions of the editors on the editorial page.*—TERRY RAMSAYE.)

Sears Heads New England Signal Corps Post in Boston

Richard N. Sears, with Pathe News in Boston, and a major in the Signal Corps of the United States Army Reserve, last week was elected president of the New England Signal Post, Boston, which is composed of members of various military and civilian organizations who are interested in any phase of Signal Corps work. Motion picture work is included. (Picture in Pictorial Section.)

Mr. Sears has just completed a term as commander of the Oliver Ames, Jr., Post of the American Legion, also in Boston.

Shows Syrian Picture

"The White Rose," a Syrian picture that has been dubbed in English, will be roadshown in Boston by Alex Tradd, who is opening a new exchange there. He contemplates establishing an international distribution concern for Arabic and Syrian films.

Hurley Forms Screen Firm

Albert Hurley, former designer of the Ortho-Krome Screen, has formed a new screen manufacturing concern, under his own name, and located in Long Island City. M. A. Shea is associated with Mr. Hurley in the firm, known as the Hurley Screen Company, Inc.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended March 30, 1935, from 108 theatres in 18 major cities of the country, reached $1,450,625, an increase of $438,175 over the total for the preceding calendar week, ended March 23, when 98 theatres in 17 major cities aggregated $1,012,450.

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Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Boston								
Boston	3,246	25c-50c	"It Happened in New York" (Univ.)	9,000	"Captain Hurricane" (Radio)	9,000	High 12-29 "West of Pecos" Low 2-2-35 "One Exciting Adventure"	23,000 8,500
Fenway	1,382	30c-50c	"Ruggles of Red Gap" (Para.) and "Baboona" (Fox)	5,500	"Love in Bloom" (Para.) and "Car 99" (Para.)	3,000	High 1-6 "Lady Killer" and "Girl Without a Room" Low 3-9-35 "One More Spring" and "Lottery Lover"	12,000 2,500
Keith Memorial	2,907	25c-65c	"Roberta" (Radio) (2nd week)	22,000	"Roberta" (Radio) (1st week)	30,000	High 3-23-35 "Roberta" Low 1-19-35 "Evergreen"	30,000 7,000
Loew's State	3,537	25c-55c	"West Point of the Air" (MGM) and "Times Square Lady" (MGM)	13,000	"The Wedding Night" (U.A.) and "Shadow of Doubt" (MGM)	11,000	High 4-7 "Riptide" Low 3-9-35 "Whole Town's Talking" and "Society Doctor"	22,000 9,000
Metropolitan	4,332	35c-65c	"Mississippi" (Para.)	24,000	"Gold Diggers of 1935" (F. N.)	22,000	High 1-27 "All of Me" Low 1-19-35 "The County Chairman"	39,000 21,000
Paramount	1,793	25c-50c	"Ruggles of Red Gap" (Para.) and "Baboona" (Fox)	8,000	"Love in Bloom" (Para.) and "Car 99" (Para.)	4,000	High 1-6 "Lady Killer" and "Girl Without a Room" Low 3-23-35 "Love in Bloom" and "Car 99"	12,000 4,000
Buffalo								
Buffalo	3,500	30c-55c	"West Point of the Air" (MGM)	17,000	"Life Begins at 40" (Fox)	16,600	High 1-6 "Design for Living" Low 12-29 "Music in the Air"	26,000 5,000
Century	3,000	25c	"Car 99" (Para.) and "Enter Madame" (Para.)	5,000	"West of the Pecos" (Radio) and "The White Cockatoo" (W. B.)	5,400	High 4-21 "The Lost Patrol" and "Three on a Honeymoon" Low 12-29 "I Am a Thief" and "Side Streets"	8,100 4,000
Great Lakes	3,000	25c-40c	"Roberta" (Radio)	10,400	"The Little Colonel" (Fox) (2nd week)	6,700	High 9-29 "Belle of the Nineties" Low 12-22 "Gentlemen Are Born" and "Marie Galante"	18,800 3,800
Hippodrome	2,100	25c-40c	"Enchanted April" (Radio) and "Murder on a Honeymoon" (Radio)	6,600	"Vanessa: Her Love Story" (MGM) and "The Winning Ticket" (MGM)	5,900	High 5-19 "The House of Rothschild" Low 7-28 "Here Comes the Navy	18,000 4,800
Lafayette	3,300	25c	"Evergreen" (GB Pictures) and "Jealousy" (Col.)	7,200	"Carnival" (Col.) and "Girl in Danger" (Col.)	6,300	High 3-10 "It Happened One Night" and "Before Midnight" Low 11-17 "Jane Eyre" and "Young and Beautiful"	16,700 4,200
Chicago								
Apollo	1,400	25c-50c	"Ruggles of Red Gap" (Para.)	7,000	"David Copperfield" (MGM)	6,000	High 9-8 "The Cat's Paw" Low 11-24 "The Captain Hates the Sea"	16,000 5,000
Chicago	4,000	25c-68c	"Gold Diggers of 1935" (F. N.)	40,000	"Life Begins at 40" (Fox)	36,000	High 8-11 "She Loves Me Not" Low 5-26 "Thirty Day Princess"	66,000 19,000
Garrick	900	25c-40c	"The Little Colonel" (Fox) (2nd week)	5,000	"The Little Colonel" (Fox) (1st week)	8,000	High 2-23-35 "Baboona" Low 3-16-35 "The Right to Live"	8,500 4,000
Oriental	3,940	25c-40c	"The Firebird" (W. B.)	15,000	"Mills of the Gods" (Col.)	15,000	High 1-5-35 "Big Hearted Herbert" Low 6-16 "Registered Nurse	25,000 12,000
Palace	2,509	25c-50c	"Roberta" (Radio)	30,000	"It Happened in New York" (Univ.)	21,000	High 3-30-35 "Roberta" Low 12-1 "Kentucky Kernels"	30,000 8,000
Roosevelt	1,591	25c-50c	"Sequoia" (MGM)	12,000	"Ruggles of Red Gap" (Para.) (3rd week)	11,000	High 1-5-35 "Forsaking All Others" Low 8-18 "Paris Interlude"	27,000 6,000
State-Lake	2,776	20c-35c	"Schools for Girls" (Liberty)	14,000	"The Little Minister" (Radio)	17,000	High 9-8 "The Most Precious Thing in Life" Low 5-2-35 "Helldorado"	19,000 11,000
United Artists	1,700	30c-60c	"The Scarlet Pimpernel" (U.A.) (2nd week)	11,000	"The Scarlet Pimpernel" (U.A.) (1st week)	18,000	High 5-5 "House of Rothschild" Low 4-28 "Looking for Trouble"	30,000 10,000
Cleveland								
Allen	3,300	25c-35c	"Helldorado" (Fox) (3 days) "Roberta" (Radio) (4 days) (30c-42c)	950 4,300	"Mystery of Edwin Drood" (Univ.) (6 days)	2,200	High 10-27 "Six-Day Bike Rider" Low 12-15 "Silver Streak"	7,000 1,400
Circle	1,875	20c-30c	"Lottery Lover" (Fox)	5,500	"The Best Man Wins" (Col.)	5,000		
Hippodrome	3,800	30c-42c	"Life Begins at 40" (Fox)	14,500	"Roberta" (Radio) (2nd week)	13,500	High 3-16-35 "Roberta" Low 3-17 "Journal of a Crime"	23,000 2,900
RKO Palace	3,100	30c-60c	"The Whole Town's Talking" (Col.)	19,000	"Murder on a Honeymoon" (Radio)	27,554	High 3-23-35 "Murder on a Honeymoon" Low 5-19 "Where Sinners Meet"	27,554 4,000
State	3,400	30c-42c	"West Point of the Air" (MGM)	12,500	"Ruggles of Red Gap" (Para.)	12,000	High 1-12-35 "Forsaking All Others" Low 12-29 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	25c-35c	"Car 99" (Para.)	3,300	"Enter Madame" (Para.)	3,000	High 9-15 "Chained" Low 1-12-35 "Our Daily Bread"	10,000 2,000
Denver								
Aladdin	1,500	25c-50c	"Let's Live Tonight" (Col.)	2,000	"The Iron Duke" (GB Pictures)	2,500	High 5-5 "House of Rothschild" Low 8-11 "I Give My Love"	9,000 1,200
Broadway	1,500	25c-40c	"After Office Hours" (MGM) (3 days) "Power" (GB Pictures) (4 days)	800 600	"The Little Colonel" (Fox) (3 days) "The Whole Town's Talking" (4 days)	900 1,200		
Denham	1,500	25c-50c	"All the King's Horses" (Para.)	4,000			High 9-29 "Belle of the Nineties" Low 4-7 "She Made Her Bed"	16,500 800
Denver	2,500	25c-40c	"Life Begins at 40" (Fox)	13,000	"After Office Hours" (MGM)	8,000	High 1-13 "Roman Scandals" Low 9-29 "British Agent"	17,500 4,000
Orpheum	2,600	25c-40c	"Roberta" (Radio)	10,000			High 2-17 "Hi Nellie" Low 12-29 "Hat, Coat and Glove"	19,500 1,000
Paramount	2,000	25c-50c	"Living on Velvet" (F. N.)	3,500	"The Good Fairy" (Univ.)	5,000	High 1-13 "Dinner at Eight" Low 6-9 "Uncertain Lady"	5,500 400
Hollywood								
Chinese	2,500	30c-55c	"After Office Hours" (MGM) (6 days)	6,900	"The Little Colonel" (Fox) (6 days)	8,500	High 4-14 "House of Rothschild" Low 12-29 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"Princess O'Hara" (Univ.) and "The Ghost Walks" (Invincible)	3,000	"It Happened In New York" (Univ.) and "Sweepstake Annie" (Liberty)	2,950	High 12-8 "Imitation of Life" Low 3-3 "Fugitive Lovers" and "The Poor Rich"	12,200 1,500
W. B. Hollywood	3,000	25c-65c	"Roberta" (Radio) (6 days-3rd week)	9,125	"Roberta" (Radio) (6 days-2nd week)	12,000	High 9-8 "Dames" Low 12-29 "Sweet Adeline"	25,000 6,300

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Indianapolis								
Apollo	1,100	25c-40c	"Gold Diggers of 1935" (F.N.)	5,000	"Little Colonel" (Fox) (2nd week)	2,500	High 2-23-35 "One More Spring" Low 2-9-35 "Baboona"	7,500 2,000
Circle	2,800	25c-40c	"Laddie" (Radio)	4,500	"Love in Bloom" (Para.)	3,750	High 12-15 "Lady By Choice" Low 1-19-35 "The President Vanishes" and "Enter Madame"	8,500 2,000
Indiana	3,133	25c-40c	"Roberta" (Radio) (2nd week)	6,000	"Roberta" (Radio) (1st week)	10,000	High 3-2-35 "Woman in Red" Low 1-12-35 "Little Women"	12,000 1,500
Lyric	2,000	25c-40c	"In Spite of Danger" (Col.)	5,500	"Great Hotel Murder" (Fox)	5,000	High 12-22 "Murder in the Clouds" Low 7-28 "Half a Sinner" and "Embarrassing Moments"	11,000 2,000
Palace	3,000	25c-40c	"West Point of the Air" (MGM)	4,500	"The Wedding Night" (U. A.)	4,500	High 2-3 "Sons of the Desert" Low 12-12 "The Gay Bride"	12,500 2,750
Kansas City								
Mainstreet	3,100	15c-40c	"The Mystery of Edwin Drood" (Univ.) (25c-40c)	7,200	"Roberta" (Radio) (6 days-3rd week)	5,500	High 6-23 "Glamour" Low 1-12-35 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"West Point of the Air" (MGM)	9,400	"The Wedding Night" (U.A.)	7,200	High 4-7 "Riptide" Low 12-22 "Private Life of Don Juan"	21,400 4,000
Newman	1,800	25c-40c	"Mississippi" (Para.)	8,500	"Love in Bloom" (Para.) (6 days)	5,500	High 9-29 "Belle of the Nineties" Low 8-25 "Ladies Should Listen" and "Call It Luck"	14,000 3,600
Tower	2,200	25c	"Transient Lady" (Univ.)	6,300	"Night Life of the Gods" (Univ.)	7,000	High 1-12-35 "Broadway Bill" Low 5-5 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"The Little Colonel" (Fox) (6 days-3rd week)	2,200	"The Little Colonel" (Fox) (2nd week)	4,100	High 10-27 "Judge Priest" Low 1-27 "Good Bye Again"	9,200 1,700
Los Angeles								
Filmarte	800	40c-55c	"Little Friend" (GB Pictures)	2,000	"Unfinished Symphony" (GB Pictures) (4th week)	1,450	High 4-14 "Moon Over Morocco" Low 6-30 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"The Scarlet Pimpernel" (U.A.) (6 days) (40c-55c)	5,900	"Sequoia" (MGM) (3rd week)	4,500	High 3-3 "Devil Tiger" Low 12-15 "Have a Heart"	7,800 2,500
Loew's State	2,416	30c-55c	"After Office Hours" (MGM) (6 days)	9,000	"The Little Colonel" (Fox) (6 days)	11,000	High 4-7 "Riptide" Low 12-29 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"Ruggles of Red Gap" (Para.) (2nd week)	13,000	"Ruggles of Red Gap" (Para.) (1st week)	19,000	High 9-1 "Now and Forever" Low 12-22 "One Hour Late"	29,998 12,500
RKO	2,700	25c-65c	"Roberta" (Radio) (6 days-3rd week)	12,000	"Roberta" (Radio) (6 days-2nd week)	12,000	High 3-16-35 "Roberta" Low 1-27 "Let's Fall in Love"	16,000 1,800
United Artists	2,100	25c-55c	"The Little Colonel" (Fox) (6 days)	4,900	"Great Hotel Murder" (Fox) and "Enter Madame" (Para.) (6 days)	2,946	High 1-20 "I'm No Angel" Low 5-12 "Sorrell and Son"	13,000 2,500
W. B. Downtown	3,400	25c-40c	"A Night at the Ritz" (W. B.) and "Death Flies East" (Col.) (6 days)	6,400	"Gigolette" (Radio) and "Let's Live Tonight" (Col.) (6 days)	6,200	High 9-8 "Dames" Low 12-29 "White Lies" and "The Last Wilderness"	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	"Ruggles of Red Gap" (Para.) (2nd week)	4,300	"Ruggles of Red Gap" (Para.) (1st week)	5,000	High 10-20 "Barretts of Wimpole Street" Low 9-29 "The Cat's Paw"	6,500 2,500
Lyric	1,238	20c-25c	"Shadow of Doubt" (MGM)	1,500	"Society Doctor" (MGM)	1,500	High 3-16-35 "Baboona" Low 1-27 "Jimmy and Sally"	2,000 500
Palace	900	15c-25c	"The Mystery Man" (Mono.)	2,500	"School for Girls" (Liberty)	2,000	High 1-5-35 "Romance in the Rain" Low 3-23-35 "School for Girls"	3,000 2,000
RKO Orpheum	2,900	25c-40c	"Roberta" (Radio) (2nd week)	6,500	"Roberta" (Radio) (1st week)	7,000	High 3-23-35 "Roberta" Low 8-25 "The Lady is Willing"	7,000 2,700
State	2,300	25c-40c	"Devil Dogs of the Air" (W.B.)	5,000	"Clive of India" (U. A.)	6,000	High 8-18 "She Loves Me Not" Low 7-28 "Here Comes the Navy"	7,000 5,000
World	400	25c-55c	"The Scarlet Pimpernel" (U.A.)	3,000	"Narcotic" (State Rights)	2,000	High 4-14 "Private Life of Henry VIII" Low 3-23-35 "Narcotic"	4,000 2,000
Montreal								
Capitol	2,547	25c-60c	"The Scarlet Pimpernel" (U. A.) (2nd week)	9,000	"The Scarlet Pimpernel" (U.A.) (1st week)	13,000	High 2-24 "Queen Christina" Low 12-22 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Imperial	1,914	25c-40c	"Young and Beautiful" (Mascot)	3,500	"Elinor Norton" (Fox)	3,500	High 6-23 "Wine, Women and Song" and "Pride of the Legion" Low 3-3 "Fanny"	6,500 1,500
Loew's	3,115	30c-60c	"Life Begins at 40" (Fox) and "Charlie Chan in Paris" (Fox)	9,500	"Man of Aran" (GB Pictures) and "Gentlemen Are Born" (F. N.)	9,500	High 12-8 "Six Day Bike Rider" Low 7-21 "Fog Over Frisco" and "Affairs of a Gentleman"	14,500 4,500
Palace	2,600	30c-65c	"After Office Hours" (MGM)	12,000			High 12-1 "The Merry Widow" Low 7-21 "Shoot the Works" and "Friday the 13th"	14,000 6,000
Princess	2,272	30c-65c	"Power" (GB Pictures) and "Things Are Looking Up" (British)	7,000	"The Whole Town's Talking" (Col.) and "Mills of the Gods" (Col.)	7,500	High 1-5-35 "Kid Millions" and "Fugitive Lady" Low 8-4 "House of Rothschild" and "Most Precious Thing in Life"	10,500 4,500
New York								
Astor	1,012	25c-75c	"It Happened One Night" (Col.)	10,000	"High School Girl" (Foy Prod.)	4,200	High 3-31 "House of Rothschild" Low 2-23-35 "Little Men"	23,600 6,000
Capitol	4,700	35c-$1.65	"Naughty Marietta" (MGM)	38,000	"After Office Hours" (MGM) (2nd week)	20,000	High 10-6 "Barretts of Wimpole Street" Low 12-29 "The Band Plays On"	65,860 4,500
Mayfair	2,300	35c-65c	"The Man Who Knew Too Much" (GB Pictures)	13,000	"Times Square Lady" (MGM)	6,300	High 1-27 "Sixteen Fathoms Deep" Low 6-2 "Unknown Soldier Speaks"	15,300 1,250
Palace	2,500	25c-75c	"Living on Velvet" (F. N.)	7,500	"Sweet Music" (W. B.)	8,000	High 7-21 "Of Human Bondage" Low 12-22 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"Private Worlds" (Para.)	34,000	"Ruggles of Red Gap" (Para.) (2nd week)	38,000	High 8-25 "Cleopatra" Low 8-11 "Elmer and Elsie"	72,000 10,500
Rialto	2,200	25c-65c	"Ruggles of Red Gap" (Para.)	16,500	"The Mystery of Edwin Drood" (Univ.)	13,000	High 4-7 "The Lost Patrol" Low 5-12 "Success at Any Price"	32,800 7,700
Rivoli	2,200	40c-99c	"The Wedding Night" (U. A.) (2nd week)	20,500	"The Wedding Night" (U.A.) (1st week)	32,000	High 11-17 "Kid Millions" Low 2-23-35 "The Right to Live"	51,000 15,000
RKO Music Hall	5,945	35c-$1.65	"The Little Colonel" (Fox)	84,000	"Roberta" (Radio) (2nd week)	91,000	High 1-5-35 "The Little Minister" Low 1-19-35 "Evergreen"	110,000 52,000
Roxy	6,200	25c-55c	"The Woman in Red" (F. N.)	26,000	"Let's Live Tonight" (Col.)	26,200	High 12-1 "Imitation of Life" Low 6-30 "Affairs of a Gentleman"	44,000 13,700
Strand	3,000	25c-55c	"Gold Diggers of 1935" (F. N.) (2nd week)	13,500	"Gold Diggers of 1935" (F. N.) (1st week)	24,500	High 3-10 "Wonder Bar" Low 1-20 "Easy to Love"	43,863 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Oklahoma City								
Capitol	1,200	10c-41c	"Society Doctor" (MGM)	1,900	"The Scarlet Pimpernel" (U. A.)	1,800	High 1-6 "Going Hollywood" Low 9-8 "You Belong to Me"	4,100 800
Criterion	1,700	10c-55c	"Roberta" (Radio)	8,000	"Sequoia" (MGM)	5,300	High 1-27 "Dinner at Eight" Low 10-13 "Madame Du Barry"	9,000 3,000
Liberty	1,500	10c-36c	"Rocky Mountain Mystery" (Para.) (4 days) "Adventure Girl" (Radio) (3 days)	2,300 500	"Keep 'Em Rolling" (Radio) (4 days) "The Winning Ticket" (MGM) (3 days)	1,800 400	High 8-11 "Great Flirtation" and "I Give My Love" Low 3-23-35 "The Winning Ticket"	3,700 400
Midwest	1,500	10c-56c	"The Little Colonel" (Fox)	6,000	"Ruggles of Red Gap" (Para.)	5,400	High 12-29 "Bright Eyes" Low 5-26 "Merry Wives of Reno"	9,540 2,000
Omaha								
Brandeis	1,200	25c-40c	"Gold Diggers of 1935" (F. N.)	5,100	"The Woman in Red" (F. N.) and "The Best Man Wins" (Col.) (6 days)	3,300	High 1-12-35 "The Little Minister" Low 2-16-35 "Babbitt" and "Murder in the Clouds"	9,100 3,000
Omaha	2,200	25c-40c	"West Point of the Air" (MGM)	6,000	"Ruggles of Red Gap" (Para.)	5,700		
Orpheum	3,000	25c-40c	"The Good Fairy" (Univ.) and "We Live Again" (U. A.)	7,400	"Wings in the Dark" (Para.) and "Lottery Lover" (Fox)	7,800	High 3-10 "Easy to Love" Low 12-29 "Babes in Toyland" and "Home on the Range	17,250 5,000
Paramount	2,800	35c-55c	"Rumba" (Para.) (25c-40c)	9,500	"Society Doctor" (MGM) and "White Lies" (Col.) (4 days)	2,000	High 2-16-35 "The Secret Bride" Low 2-24 "Six of a Kind" and "Good Dames"	13,200 5,250
Philadelphia								
Aldine	1,200	35c-55c	"The Wedding Night" (U.A.) (6 days-2nd week)	8,500	"The Wedding Night" (U.A.) (6 days-1st week)	9,500	High 5-5 "House of Rothschild" Low 6-9 "Sorrell and Son"	23,000 4,000
Arcadia	600	25c-50c	"Sequoia" (MGM) (8 days)	3,400	"Society Doctor" (MGM) (5 days)	1,800	High 1-6 "Duck Soup" Low 1-27 "Women in His Life"	6,500 400
Boyd	2,400	35c-55c	"Roberta" (Radio) (6 days-3rd week)	12,000	"Roberta" (Radio) (6 days-2nd week)	19,000	High 1-6 "Little Women" Low 2-23-35 "The Night Is Young" (5 days)	30,000 6,500
Earle	2,000	25c-55c	"Let's Live Tonight" (Col.) (6 days) (25c-50c)	14,000	"Times Square Lady" (MGM) (6 days) (40c-50c)	14,300	High 4-7 "Harold Teen" Low 7-21 "Cockeyed Cavaliers"	40,000 11,000
Fox	3,000	40c-65c	"Life Begins at 40" (Fox) (6 days-2nd week)	16,000	"Life Begins at 40" (Fox) (6 days-1st week)	24,000	High 12-29 "Bright Eyes" Low 7-28 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"The Florentine Dagger" (W. B.) (6 days)	2,800	"The Scarlet Pimpernel" (U.A.) (6 days)	3,000	High 11-3 "One Night of Love" Low 11-24 "Wednesday's Child"	8,500 2,200
Keith's	2,000	30c-50c	"Vanessa: Her Love Story" (MGM) (4 days-2nd week)	1,800	"Vanessa: Her Love Story" (MGM) (6 days-1stweek)	2,900	High 3-3 "Carolina" Low 1-5-35 "Sweet Adeline"	8,000 1,500
Stanley	3,700	35c-55c	"Gold Diggers of 1935" (F. N.) (6 days-2nd week)	5,000	"Gold Diggers of 1935" (F.N.) (6 days-1st week) (40c-55c)	11,500	High 1-5-35 "Broadway Bill" Low 12-29 "Behold My Wife"	22,000 7,500
Stanton	1,700	30c-50c	"It Happened One Night" (Col.) (9 days-revival)	9,500	"Captain Hurricane" (Radio) (3 days)	1,800	High 3-31 "The Lost Patrol" Low 1-5-35 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Broadway	1,912	25c-40c	"The Iron Duke" (GB Pictures)	7,800	"The Winning Ticket" (MGM)	6,900	High 4-7 "Wonder Bar" Low 7-14 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"Life Begins at 40" (Fox)	3,200	"Rumba" (Para.) and "Mystery Woman" (Fox)	2,400	High 3-2-35 "The Little Colonel" Low 1-19-35 "Behold My Wife" and "Defense Rests"	4,000 1,600
Oriental	2,040	25c-40c	"West of the Pecos" (Radio)	1,700	"Romance in Manhattan" (Radio)) and "Bordertown" (W. B.) (15c-25c)	1,700	High 5-26 "Merry Wives of Reno" Low 10-6 "The Human Side" and "Hat, Coat and Glove"	4,800 1,500
Orpheum	1,700	25c-40c	"Laddie" (Radio)	7,500	"Roberta" (Radio) (2nd week)	5,000	High 12-1 "Kentucky Kernels" Low 11-10 "Wednesday's Child"	8,000 3,500
Paramount	3,008	25c-40c	"Mississippi" (Para.)	8,500	"All the King's Horses" (Para.)	9,400	High 3-24 "David Harum" and "Once to Every Woman Low 6-30 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"West Point of the Air" (MGM)	5,000	"Folies Bergere" (U. A.)	5,300	High 4-28 "House of Rothschild" Low 8-4 "Paris Interlude"	9,800 3,700
San Francisco								
Fox	4,600	15c-40c	"A Night at the Ritz" (W.B.) and "Behind the Evidence" (Col.)	8,000	"Times Square Lady" (MGM) and "Crimson Romance" (Mascot)	8,000	High 3-3 "Son of Kong" Low 8-18 "Sin of Nora Moran" and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"Roberta" (Radio) (3rd week)	12,000	"Roberta" (Radio) (2nd week)	17,500	High 3-16-35 "Roberta" Low 7-7 "Cockeyed Cavaliers"	23,000 10,200
Orpheum	3,000	15c-40c	"Transient Lady" (Univ.) and "Great God Gold" (Monogram)	6,000	"Night Life of the Gods" (Univ.) and "Death Flies East" (Col.)	8,000	High 6-9 "Sing and Like It" Low 6-30 "Affairs of a Gentleman" and "Orders is Orders"	19,500 5,000
Paramount	2,670	25c-40c	"Gold Diggers of 1935" (F. N.) (2nd week)	12,500	"Gold Diggers of 1935" (F.N.) (1st week)	10,500	High 9-29 "Belle of the Nineties" Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-55c	"Life Begins at 40" (Fox)	7,000	"Sequoia" (MGM)	5,000	High 1-19-35 "The County Chairman" Low 4-14 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,200	15c-55c	"The Scarlet Pimpernel" (U.A.)	6,500	"Folies Bergere" (U. A.)	11,000	High 1-6 "Roman Scandals" Low 3-9 "Private Life of Don Juan"	15,000 4,000
Warfield	2,700	25c-65c	"Ruggles of Red Gap" (Para.)	26,500	"Life Begins at 40" (Fox)	22,000	High 12-29 "Bright Eyes" Low 3-31 "Gambling Lady"	29,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"The Wedding Night" (U. A.) (6 days-2nd week)	3,100	"The Wedding Night" (U. A.) (1st week)	4,300	High 2-17 "Roman Scandals" Low 7-7 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"Ruggles of Red Gap" (Para.)	8,700	"The Little Colonel" (Fox) (9 days)	8,600	High 4-14 "Riptide" Low 3-24 "Fashions of 1934"	12,750 3,500
Liberty	1,800	15c-50c	"Monte Carlo Nights" (Mono) and "Best Man Wins" (Col.) (10c-35c)	3,600	"Among the Missing" (Col.) and "When a Man's a Man" (Fox) (10c-25c)	3,750	High 2-16-35 "Broadway Bill" (2d week) Low 10-6 "Jane Eyre" and "King Kelly of U. S. A."	7,100 3,100
Music Box	950	25c-55c	"Roberta" (Radio) (3rd week)	4,100	"Roberta" (Radio) (2nd week)	5,200	High 4-14 "Spitfire" Low 1-26-35 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2,450	25c-50c	"It Happened In New York" (Univ.)	5,300	"Night Life of the Gods" (Univ.)	5,400	High 12-1 "Kentucky Kernels" Low 4-21 "Two Alone" and "I Believed in You"	8,400 3,750
Paramount	3,050	25c-35c	"Mystery Woman" (Fox) and "McFadden's Flats" (Para.)	5,250	"Shadow of Doubt" (MGM)	8,700	High 3-23-35 "Shadow of Doubt" Low 12-8 "Peck's Bad Boy" and "Menace"	8,700 3,300

J. C. JENKINS--HIS COLYUM

Corpus Christi, Texas

DEAR HERALD:

We got here last night, and having just gotten here, and having seen no one on the road down here we, of course, don't have anything to write about, but we are going to do a little kicking just the same.

Shine Mason, the Longhorn who runs the theatres at McAllen, said he was going to write the boy who has charge of the theatres here that we were coming down here and for him to look out for us and to have everything locked up. He must have done it, for when we got here we found everything locked up but one fishhouse and a filling station.

He had the mayor, the city council and two brass bands out to meet us but we came in on a side street and were ushered to a chili joint by a Mexican fisherman.

Gulf Is Full of Fish

We don't know how big Corpus Christi is, but would judge it to be about the size of Muskegon, Michigan, and Muskegon, Michigan, is a pretty good sized town, and if Corpus Christi has as many fine people in it as Muskegon has we ought to get along all right, but there is one thing about Corpus Christi we have observed already, and that is that there are more fish here in the Gulf than there are in the Platte river in Nebraska. We haven't met any of the theatre boys here yet, probably because we haven't called on them, but most likely because they are all out fishing.

Before coming here we drove down to Harlingen to call on J. C. King again. J. C. runs both theatres in Harlingen, which accounts for the reason why the people of Harlingen wear such a contented look all the while. A well managed theatre will come about as near curing this depression as anything we know of. People must have something to think about besides mortgages and I.O.U.'s.

While we were down to Harlingen calling on J. C. King we met E. F. Brady, who operates the Rivoli and Palace theatres at San Benito. E. F. is the champion golfer of the Rio Grande valley and has held the belt for several years, and he came up there to Harlingen to play golf but King winked at him and shook his head at him to warn him not to play us, presumably because he wanted him to hang onto that belt. Not knowing, we presume most people would take E. F. to be a Pennsylvania Dutchman but that's a mistake, his parents were raised just three miles northeast of Belfast, Ireland, and they came to this country to help make it what it is, and that's why they sent E. F. down to San Benito to build up southeast Texas. They put Bob Smith and his Mission theatre up at the west end of the valley and E. F. Brady with his theatres at San Benito at the east end and then filled in with McAllen, Pharr, San Juan, Alimo, Donna, Weslaco, Mercedes, Laferia, and Harlingen between, and that's what makes the Rio Grande valley such an important place. E. F. says that havalenas don't stay around San Benito because they are afraid of the street cars.

SAM RIDGE, 61, SEES FIRST FILM

For a good many years, for he admits, when pressed, to 61, Sam Ridge, county commissioner of Fort Scott, Mo., has resisted the wiles of screen femininity, the red blood of film action, and the spectacle of the modern screen, but he finally fell last week, and it was the diminutive Shirley Temple who did it. It is expected in Fort Scott that Mrs. Ridge may have something to do with it. Whatever the reason, Mr. Ridge went to see Shirley in Fox's "The Little Colonel", thoroughly enjoyed it, by his own admission, and apparently did not damage in the slightest degree his "democracy", whatever that might be.

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Miles of Red Tape

The *San Antonio Express*, in today's issue, has this to say: "When Miss Ada Erler, employe of a clothing store in New Ulm, Minn., was advised by a doctor treating her for stomach trouble to rest after meals, she asked her employer for an extra half hour for lunch."

Her employer petitioned the NRA advisory board for permission to grant her an hour and half for lunch. The petition went to all NRA advisory boards and the national retail code authority, the research and planning division, the legal department, the consumers advisory board, and having passed all, was signed by the acting division administrator and sitting deputy administrator, and permission was granted seven weeks after the application had been made. Some people get huckleberry pie, others get red tape. We are a little surprised to read this criticism of the Red Tape department in a Texas newspaper.

▽

After the government gets to work on that "shelterbelt" and finds out that a tree on section four needs some water, they will call a special session of the advisory committee to inquire into the matter and they will then refer a complete record of the case to Washington, which in turn will refer it to the "Brain Trust" and after due consideration they will wire Bill Jones to put a bucket of water on the aforesaid tree. All of which makes a well man pretty damsick when he thinks about it.

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Here in Corpus Christi they have one dock that is said to be nearly a half mile long, and there is tier upon tier of lead bars piled up in one shed pretty near the entire length of it, ready to be shipped across the water. It begins to look at this time like they would need it, but if they shoot all this lead away there won't be enough of 'em left to put in the garden, and should they shoot it all away what will we do when duck season opens? That's what worries us.

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Jobs for the Party

When we left the valley we put a box of grape fruit in our car. They told us that we couldn't get by a quarantine station above Edenburg with it unless we had an inspection tag on the box, so we were sent to a packing house to get one and they gave us a half a pad of them and we put one of them on the box. When we got to the inspection station the officer in charge waved us to go on. He didn't even stop us to inquire what we had. All of which convinces us all the stronger that the whole thing is a lot of bologna. But then, somebody has to have a job, under these depressing times, especially if he belongs to our party.

▽

Last night a party in the next room to us turned on their radio and got a symphony orchestra program from San Antonio. This station usually puts on a high-class program and we thought we were in for an enjoyable evening and that we wouldn't hear a love song crooner, but pretty soon one started and then the dogs began to howl.

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Gala Week for the Town

This week is to be a sort of a homecoming week for the Longhorns down here in Texas. It is said to be an agricultural fair of some kind, but what we'd like to know is where are they going to get their agricultural products for a display. If they show any Nebraska stuff down here we are going to make a kick about it. This would be a fine place for a fish carnival. Betcha the theatre lobbies will all have a display of red fish. We are going to hang around here and see what they will do. Up home our agricultural fairs usually consisted of six pumpkins, three Hubbard squashes and a "hoss trot" with Cy Buck leading the race with "Old Smooky" that could trot a mile in thirty minutes without stopping for oats more than twice. This is probably going to be a gala week for Corpus Christi. Maybe we'll tell you about it next time. We told you at the start that we didn't have anything to write about and now we have proven it.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Start Better Films Group

A Better Films Council is being formed at Hamilton, Ohio, where the Parent-Teachers' Association is organizing a motion picture division.

Receivership Lifted

Federal Judge Robert R. Nevin, in Cincinnati, has lifted the receivership on the Shubert and Cox theatres, in effect since August, 1934, with Ben L. Hiedingsfeld as receiver.

WHAT THE PICTURE DID FOR ME

Columbia

BROADWAY BILL: Warner Baxter, Myrna Loy—A dandy picture liked better by men than women. Did not have the universal appeal of "It Happened One Night," and not as good but it isn't fair to compare all pictures with this one. Step on it. It's good and will do business. Running time, 105 minutes. Played February 25-26.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

CALIFORNIA TRAIL, THE: Buck Jones—Just another western. The dialogue in this is too stiff and stilted, which detracts from the picture. Otherwise, it's a fair enough western and it did very good business here. Running time, 70 minutes. Played March 20.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CAPTAIN HATES THE SEA, THE: Walter Connolly, Fred Keating, Wynne Gibson—We're still wondering what it was all about. Pulled it out after one day. Offered it as second feature Saturday but the first nighters gave it such a panning that not one person stayed to see it.—Sam A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

FIGHTING CODE, THE: Buck Jones, Diane Sinclair—My 8-year old son said, "best Jones to date." In spite of bad roads this drew the most people we have have in the house for nearly five months. It is a pleasure to run a show for the country folks that really pleases them a whole lot as this one did.—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

FIGHTING RANGER, THE: Buck Jones, Dorothy Revier—The usual Buck Jones picture that always pleases the class of people that come out for horse drama.—L. V. Bergtold, Opera House, Kasson, Minn. Rural, small town patronage.

LADY BY CHOICE: Carole Lombard, May Robson, Roger Pryor, Walter Connolly—Dandy entertainment that will please nearly everyone. Title is poor and business was the same. (The Columbia title writers seem to have a monopoly on most of the worst names for pictures).—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

SQUARE SHOOTER: Tim McCoy—A good western but McCoy never did draw here like some of the other western stars. Running time, 57 minutes. Played March 8-9.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

THAT'S GRATITUDE: Frank Craven, Sheila Mannors—Far from what we expected. Could have been made into a good two reeler.—Sam A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

WESTERNER, THE: Tim McCoy, Marian Shilling—Satisfactory western that gave poorest business on a "horse-drama" that we have had for nearly a year. Roads and weather partly responsible. However, I find it hard to "sell" McCoy here. The other western stars draw from 30 to 50 per cent more.—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

WHOM THE GODS DESTROY: Walter Connolly, Robert Young, Doris Kenyon—Good heavy program. No appeal to the younger set. Needs plenty of shorts. Running time, 63 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

First National

BABBITT: Guy Kibbee, Aline MacMahon—Good comedy that pleased. Did extra business.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

BABBITT: Aline MacMahon, Guy Kibbee—Average program picture. Way behind "Big Hearted Herbert." Fair drawing power here. Running time, 75 minutes. Played March 20.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

GOLD DIGGERS OF 1935: Dick Powell, Gloria Stuart—Good entertainment but not a special so far as entertaining qualities are concerned. The first half of this picture is fast and thoroughly amusing but the last half is slowed down considerably by several attractive but overdone musical numbers in which every chorus girl in Hollywood is used.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson—Everybody pleased. Has everything to make a good show.—L. G. Tewsbury, Opera House, Stonington, Maine. Small town patronage.

LIVING ON VELVET: Kay Francis—Starts out well, but slows up considerably. Fair picture. Played April 24-26.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

LIVING ON VELVET: Kay Francis, George Brent, Warren William—A swell show that every one praised very highly. In fact, I think it to be the best picture that either of the stars have made in some time. Played March 11-12.—J. R. Patterson, Majestic Theatre, Fort Mill, S. C. Small town patronage.

MURDER IN THE CLOUDS: Lyle Talbot, Ann Dvorak—Just a fair picture and nobody in it to bring them in. Very poor business for Friday and Saturday. Warner Brothers not delivering as good as last year, not by a wide margin. Hope the last half of their product is better than the first. Running time, 61 minutes. Played March 22-23.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

RED HOT TIRES: Lyle Talbot, Mary Astor—Lots of action, good for Saturday or double bill. Running time, 61 minutes. Played March 15-16.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

RED HOT TIRES: Lyle Talbot, Mary Astor—This picture packed with action and a lot of newsreel shots. A weak story but passable on Friday and Saturday. Running time, 61 minutes. Played March 15-16.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

Fox

BRIGHT EYES: Shirley Temple—Made to order. It should be a pleasure and great satisfaction to any exhibitor to show "Bright Eyes" for it contains about every known ingredient that goes to make satisfactory "mass entertainment." It should also be a fair barometer of a maximum business at the time of its showing in each locality. Played January 27-28.—Chas. Born, Elks Theatre, Prescott, Ariz. General patronage.

BRIGHT EYES: Shirley Temple, James Dunn—Excellent picture to far above average business. Everybody pleased including myself. However, I like to hear and see Shirley dance and sing and there was only one short song and no dancing. I do not believe, however, that this fact hurt the picture for the general run of patrons. Step on it, it's plenty good. Running time, 83 minutes. Played March 20-21.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

BRIGHT EYES: Shirley Temple—Holds our house record for the past three years. Not a kick from anyone. Largest children attendance the house ever had.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

COUNTY CHAIRMAN, THE: Will Rogers—Not a "Judge Priest" or "David Harum," but topnotch entertainment just the same; pleased everyone. Rogers very popular with my patrons; good business for three days. Played March 10-12.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

FIRST WORLD WAR: Disappointing in that there were too many pre-war shots. Will go well in a double bill. Be sure to tell folks that it is not modern photography and has a back screen voice.—Sam A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

GAMBLING: George M. Cohan—Not enough action to make it interesting.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

GEORGE WHITE'S SCANDALS (1934): Rudy Vallee, Jimmy Durante, Alice Faye, Cliff Edwards—This is not a small town picture and this statement goes after just reading Mr. Fred Hinds article, "There Aren't Any Small Towns." A few high school children praised this, but the farmers and older people "squawked" and said "no good." My own opinion is that it rates about average for this type of show.—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

HELLDORADO: Richard Arlen, Madge Evans—My folks went for it 100 per cent. Nice Friday and Saturday business. Would have been better if there had not been so much rain in first part.—Sam A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

HELL IN THE HEAVENS: Warner Baxter, Conchita Montenegro—Good air-action picture.—Sam A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

JUDGE PRIEST: Will Rogers—Like all Rogers' pictures—answers to a showman's prayer.—Sam A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

LITTLE COLONEL, THE: Shirley Temple—I was wondering if this would compare with "Bright Eyes." Had no doubts after the box office had been open one hour. This picture has everything that a showman could ask for. Passed "Bright Eyes" at the box office by a mile. Bear down on this one. You won't disappoint your customers. Every exhibitor that shows this picture should send Shirley a Christmas present in appreciation. Played February 27-28.—F. Bernard Money, Jr., Carolina Theatre, Lexington, N. C. General patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore—One of the finest pictures it has been my privilege to show. The color sequence left the audience gasping, it was so beautiful. It even outgrossed "Bright Eyes," so why say more. Played March 7-8.—J. R. Patterson, Majestic Theatre, Fort Mill, S. C. Small town patronage.

MARIE GALANTE: Spencer Tracy, Ketti Gallian—Yes, brother, it is the title of a motion picture and regardless of its merit, it will be about as hard to sell as ice skates in the Canal Zone. Played February 6-7.—Chas. Born, Elks Theatre, Prescott, Ariz. General patronage.

MARIE GALANTE: Ketti Gallian, Spencer Tracy—Played it in spite of warnings to leave it. I did a nice two day business. First nighters gave it a lift. Miss Gallian will draw when she comes here again.—Sam A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

MUSIC IN THE AIR: John Boles, Gloria Swanson—The worst picture I have ever received from Fox and my patrons said almost in unison, "the worst picture we have ever seen." Get rid of this one if possible, especially if you are in a small town. You can't imagine how terrible this really is but we all make mistakes and Fox has given us some good ones to make up for it. Running time, 81 minutes. Played March 4-5.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

MYSTERY WOMAN: Mona Barrie—Rather poor picture.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

PURSUED: Rosemary Ames, Victor Jory—"Boiler Plate." Any concern that puts its trade mark on such offerings should know where to put them—but they don't. Played January 9-10.—Chas. Born, Elks Theatre, Prescott, Ariz. General patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres, Walter Connolly—Good program picture only. Gaynor liked here, but not in this foreign stuff. Running time, 88 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

365 NIGHTS IN HOLLYWOOD: Alice Faye, James Dunn—Nothing big, but a good little program picture.—Sam A. Kimball, Cornish Theatre, Inc., Limerick Maine. General patronage.

WHEN A MAN'S A MAN: George O'Brien—We stood them up on this one and it pleased.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

GB Pictures

CHU CHIN CHOW: Anna May Wong, George Robey—A lavish picture. Did a flop at the box office. Had plenty of walkouts. It's a good picture of its kind but no good for us.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

LITTLE FRIEND: Nova Pilbeam—The child actress was good. Picture did not do average business. —W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

Mascot

CRIMSON ROMANCE: Ben Lyon, Sari Maritza—Did a nice two day business for me. Though rated as for adults it seemed to me OK for the family.—Sam A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

LITTLE MEN: Ralph Morgan, Erin O'Brien-Moore, Junior Durkin, Cora Sue Collins, Frankie Darro—Should be played in every theatre. We played this picture one week to a capacity business. Pleased our patrons 100 per cent.—Ned Tweeden, Princess Theatre, Fargo, N. D. Family patronage.

YOUNG AND BEAUTIFUL: William Haines, Judith Allen—One nice little show. Netted more than any of the big musicals. Second night filled the house. —Sam A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

MGM

DEATH ON THE DIAMOND: Robert Young, Madge Evans, Ted Healy—Best baseball story we remember. Suited our Saturday night crowd. Running time, 72 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

FORSAKING ALL OTHERS: Joan Crawford, Clark Gable, Robert Montgomery—A-1. First rate in every respect and fine entertainment for all classes. An audience picture. Played January 20-22.—Chas. Born, Elks Theatre, Prescott, Ariz. General patronage.

FORSAKING ALL OTHERS: Joan Crawford, Clark Gable, Robert Montgomery—Excellent. Plenty of comedy and my patrons ate it up. Personally, I thought it just a trifle silly in spots but it was good just the same and had what it takes to bring them in. Running time, 74 minutes. Played March 6-7.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

HAVE A HEART: Jean Parker, James Dunn, Una Merkel, Stuart Erwin—Nothing but a program. Second night flopped. Running time, 82 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

NIGHT IS YOUNG, THE: Ramon Novarro, Evelyn Laye—A pleasing musical with the usual Metro exactness for detail; plenty of comedy for diversion. Running time, 82 minutes. Played March 13-14.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

PAINTED VEIL, THE: Greta Garbo—In this the great Garbo acts like a real flesh and blood woman who is subject to human emotions even as you and I. The first half of the picture is real pleasing entertainment. The second half is given over to a cholera epidemic, showing the funerals and death of the victims. It is not a very pleasant subject to be dealt with in such lengthy footage. A happy ending helps considerable. No special drawing power to this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SEQUOIA: Jean Parker—One of the most remarkable pictures ever produced. "Sequoia" is unique in story substance, interest holding and appealing entertainment qualities as well as the most beautiful photography ever presented in an "out-door" picture. Give it a longer run than the other "stuff"—it advertises itself. Played March 22-23.—Chas. Born, Elks Theatre, Prescott, Ariz. General patronage.

SEQUOIA: Jean Parker—An excellent picture. Did better than average business and all comments were favorable. This picture is mostly concerned with the friendship of a puma and deer and the human love angle is merely incidental. It is refreshingly new and novel in theme but it is of the type that audiences would very soon tire of due to the preponderance of animal shots. About one or two a year of this type is okay. Running time, 71 minutes. Played March 16.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SEQUOIA: Jean Parker—Beautifully photographed and cleverly produced picture dealing with the friendship between a puma and a deer. Pleased ninety per cent. Ideal for the family. Clean, wholesome and very suitable for Lent.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

STUDENT TOUR: Charles Butterworth, Maxine Doyle, Jimmy Durante—Our patronage found this to be an entertaining program picture. The young people especially enjoyed it.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

WHAT EVERY WOMAN KNOWS: Helen Hayes, Brian Aherne—A beautiful picture and a flop with almost a record low at the box office. I have a hunch that the Scotch accent is partly the cause of its lack of drawing power, as the trailer shown a week in advance gives a very liberal sample of the Scotch dialogue to most of our patrons. It is my opinion that this picture should have been made with clear American English. I know that it is a story with its locale in Scotland, but that is no reason why the characters could not speak English as we know it. When the characters are French or Italian we have them speak English instead of French or Italian except for one who is definitely a foreigner among English speaking people.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

CONTRIBUTES TO AID OTHERS

"For some time I have been using this Department and as a whole find the HERALD *indispensable," writes Sam Kimball, manager of the Cornish Theatres, Limerick, Me. "I felt that as I was getting so much from the columns that perhaps my contributions might aid someone else."*

Monogram

GIRL OF THE LIMBERLOST: Marian Marsh, Ralph Morgan—Play it, if it is a bit late. Through Maine it has done business wherever played.—Sam A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

SING SING NIGHTS: Conway Tearle, Mary Doran —Quite an original theme that held interest all the way. Good sound and well photographed. Business average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Paramount

ALL THE KING'S HORSES: Carl Brisson, Mary Ellis—Picture patterned after the "Guardsman." Only redeeming part of the picture was last 10 minute sequence, "Dancing the Viennese." Not a small town picture. Running time, 85 minutes. Played March 12-14.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

COLLEGE RHYTHM: Joe Penner, Lanny Ross—Step on this one plenty. It has everything: snappy music, good dancing, and plenty of comedy. Joe Penner is a riot, Jack Oakie is excellent in his part, and the balance of the cast is good. It's just the right kind of a musical for small towns. It did excellent business for us and everybody came out smiling. Running time, 83 minutes. Played March 18-19.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

FATHER BROWN, DETECTIVE: Paul Lukas, Walter Connolly, Gertrude Michael—Average program picture. Was afraid of this due to adverse reports but in my opinion, it is a fairly good picture. The cash customers all seemed to like it and it did average business. Played March 13.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—A pleasant romantic comedy; Colbert successfully upholds her reputation as a great star. However, the studios should keep an eye on this chap MacMurray. The best new screen possibility for a long time. He should go a long way. Picture and story pleasant and entertaining. Running time, 82 minutes. Played March 3-5.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

HOME ON THE RANGE: Randolph Scott, Jackie Coogan—Good business on this one. My patrons like the Zane Grey stories and I get some customers on these that usually do not come to see westerns. Running time, 55 minutes. Played February 22-23.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

IT'S A GIFT: W. C. Fields, Baby LeRoy—The best W. C. Fields has made to date. Everyone liked this one and business was above average. Running time, 65 minutes. Played March 21-22.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

IT'S A GIFT: W. C. Fields, Baby LeRoy—Very funny feature comedy. Majority liked it. In the pantomime scenes, Fields was just as good as Charlie Chaplin ever was.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone.—It's the tops. While this picture lacks a feminine star, the picture still has an appeal for the audience. A great story, marvelously produced by a perfect cast makes this an outstanding picture. Cooper's acting absolutely flawless. I repeat it's the tops. Running time, 108 minutes. Played March 24-26.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone—Nothing but words of praise for this one from my patrons. Lavishly produced. Great cast. Plenty of action, etc, etc. Step on it.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

MANY HAPPY RETURNS: Gracie Allen, George Burns, Joan Marsh, Veloz and Yolanda, Guy Lombardo and The Royal Canadians—I made the mistake of using this in place of a newer show. Most people like comedy, but this has comedy that does not go over as it is too silly. While it is not really a poor picture, it pleased about as little as any picture we have had for several weeks.—L. V. Bergtold, Opera House, Kasson, Minn. Rural, small town patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, W. C. Fields, Zasu Pitts, Kent Taylor, Evelyn Venable—A mighty nice picture; clean and down to earth. Schools and churches should endorse 100 per cent. Running time, 73 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

NOW AND FOREVER: Gary Cooper, Carole Lombard, Shirley Temple, Sir Guy Standing—This fell below my expectations. Not half the entertainment that "Little Miss Marker" was. The famous Temple kid isn't on the screen nearly enough in this one. If you haven't played it, don't expect too much. We played with road conditions very bad and did normal business, so it should be box office under ordinary conditions.—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

OLD-FASHIONED WAY, THE: W. C. Fields, Baby LeRoy—Gave this a return engagement as we were stormed out of most of our business on the first showing. Comments were numerous and gave evidence that the picture went over in a big way. Business was about average in spite of it being a "repeat."—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott, "Chic" Sale—Paramount has strayed a long way from the once successful product of these money getting Zane Grey stories. Call them horse operas if you wish but last year's Zane Greys produced by Paramount outgrossed in nearly every instance their top pictures. "Rocky Mountain Mystery" is a poorly made picture and, in fact, hardly a western. A couple of these and Zane Grey won't mean a thing to the B. O. Running time, 65 minutes. Played February 17-19.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

RUMBA: George Raft, Carole Lombard—George Raft again cast as a partner of famous dance team. It's too bad the studios in casting this possible star don't give him a story like he had in "Scarface" or "The Bowery." That's the type in which he is liked. Why miscast him Running time, 70 minutes. Played February 20-21.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

WINGS IN THE DARK: Myrna Loy, Cary Grant —A surprise picture. The picture clicked at the box office and pleased. A novel story with perfect supporting cast. Cary Grant is passable in this one. Running time, 75 minutes. Played March 1-2.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

YOU BELONG TO ME: Lee Tracy, Helen Mack—Just a program picture played on Bargain Night. Helen Mack terrible in a blond wig. Running time, 66 minutes. Played February 27-28.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

RKO Radio

GAY DIVORCEE, THE: Fred Astaire, Ginger Rogers—Is playing my theatre for its third night tonight and its big scenes with its pretty girls in glittering clothes make it an outstanding, gorgeous screen attraction. Fred Astaire and Ginger Rogers will bring happiness to you. Very good in their great dancing parts they play in this picture. Edward Everett Horton is the same old expression man who gives a good many laughs to your audience. The Baptist minister of our little city is holding protracted meetings and, of course, our crowd is not so big. I had almost given up the pleasure I derived in writing "What the Picture Did for Me" through the kindness of the MOTION PICTURE HERALD but when I see a picture like "The Gay Divorcee" and the general public enjoy it so much then I want to come back and tell my story, hoping and honestly hoping that our producers will see it and do their very best to give us pictures that will draw for us a full, running-over cash register at our box office each night, 365 days in the year. Now, Mr. Picture Film Producer, if this is asking more than you can do then we exhibitors will have to make up our minds to string along with you and take what you give till its all over.—George W. Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

GIGOLETTE: Adrienne Ames, Ralph Bellamy—Played this with "La Cucaracha" for an Owl show and pleased. "Gigolette" better than average program from RKO. Running time, 72 minutes. Played March 9-10.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

GRAND OLD GIRL: May Robson—Ran this with the Dionne Quintuplets and "La Cucaracha" and did a good business. The picture pleased.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

KENTUCKY KERNELS: Wheeler and Woolsey—

The boys are coming back. We though it their best. —Sam A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

LITTLE MINISTER, THE: Katharine Hepburn—Very good. Mostly a woman's picture and will not appeal to the action fans. Did slightly better than average business. The photography in this is poor and so dark that you have to guess what's going on most of the time. Running time, 109 minutes. Played March 9.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LITTLE MINISTER, THE: Katharine Hepburn, John Beal—Grand from every angle.—Sam A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

RED MORNING: Steffi Duna—Did OK on a double bill.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

RICHEST GIRL IN THE WORLD, THE: Miriam Hopkins, Joel McCrea, Fay Wray, Reginald Denny—A good show that drew a nice first night's business and for some unknown reason took a terrible flop the second night with weather and road conditions decidedly favorable. Should be good entertainment in any theatre. Comedy, pathos, and romance mixed in about the right proportions.—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

RICHEST GIRL IN THE WORLD, THE: Miriam Hopkins, Joel McCrea—A little above average. A picture with gay parties, pretty clothes and plenty of drinking. Women liked it better than the men. Just average at box office. Running time, 76 minutes. Played March 11-12.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

WEST OF THE PECOS: Richard Dix—This is a dandy western picture and did the business.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

WEST OF THE PECOS: Richard Dix—It brought them in and held them. If they like westerns step on it.—Sam A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

United Artists

KID MILLIONS: Eddie Cantor—Consider this one of Cantor's best. Lots of action, riotous comedy and a glorious color sequence makes this picture pleasing to any audience. Eve Sully is exceptionally good, supporting cast OK. Running time, 91 minutes. Played March 17-19.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

MIGHTY BARNUM, THE: Wallace Beery, Adolphe Menjou—A terrible flop at the box office and not as good as I expected. Beery not suited to such roles. He shines in such roles as he played in "Viva Villa" and "The Big House." Running time, 105 minutes. Played March 1-2.—A. E. Christian, Wayne Theatre, Monticello, Ky.

OUR DAILY BREAD: Tom Keene, Karen Morley—The picture had a good story and well acted. Did not draw so well. Some scenes overdone.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

PRIVATE LIFE OF DON JUAN, THE: Douglas Fairbanks, Sr.—This picture draws like a broken cigar. Eighty-four minutes of misery for the audience, the ushers and the operator. You couldn't break even with this picture if they shipped it out with a 10-dollar bill in the can. Certainly, recent publicity hasn't helped Fairbanks a bit. Running time, 84 minutes. Played February 13-14.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

Universal

EMBARRASSING MOMENTS: Chester Morris, Marian Nixon—Played this in place of "Secrets of the Chateau," and it proved to be an excellent substitution. This drew more favorable comments than any midweek show we have run this winter. This has a little of everything in it with comedy predominating. Any exhibitor can play this in place of something on this year's contract and not make a mistake. A real hit for the midweek nights!—L. V. Bergtold, Opera House, Kasson, Minn. Rural, small town patronage.

GOOD FAIRY, THE: Margaret Sullavan, Herbert Marshall—Margaret Sullavan deserves better story material than this picture offers. Frank Morgan good in this picture; however, picture drags its entre length. Patrons' reaction zero-zero. Running time, 95 minutes. Played March 5-7.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

GREAT EXPECTATIONS: Henry Hull, Jane Wyatt, Phillips Holmes—It is good for any time. Let the schools in on it.—Sam A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

MYSTERY OF EDWIN DROOD, THE: Claude Rains, Heather Angel—Slow moving mystery type of story. Well cast and ably directed. Yet this Dickens story is just average entertainment. Running time, 85 minutes. Played February 27-28.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

ONE EXCITING ADVENTURE: Binnie Barnes, Neil Hamilton—Foreign setting, but went over very well in spite of that. Rather an unusual type of story that hasn't any draggy scenes. Will rate this as better than average program show.—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

ONE EXCITING ADVENTURE: Binnie Barnes, Neil Hamilton—A very good program picture. Running time, 65 minutes. Played March 16.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

ROMANCE IN THE RAIN: Roger Pryor, Heather Angel—Here is a real picture that you can make a fuss about. The story is different and it is extra well done. Roger Pryor keeps on improving. Get them in, the picture has what it takes to please the cash customers. Business a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SMOKING GUNS: Ken Maynard, Gloria Shea—Picked this one up in place of a percentage. Wish I had let it lie. Film was in bad shape. Did good business, but I did not stand around main exit, for I knew some one would be asking "Where did that junk come from"—Sam A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

STRANGE WIVES: Roger Pryor—A very poor picture that did not please. Played one day to fair business. Played March 6.—J. R. Patterson, Majestic Theatre, Fort Mill, S. C. Small town patronage.

THERE'S ALWAYS TOMORROW: Frank Morgan, Binnie Barnes, Lois Wilson—Best all around picture we have run for several months. Many fine comments. Will please all classes. Business poor on account of two nearby "Fairweather" theatres opening up with highly advertised pictures. About a dozen reports on this rate it from very good to excellent (Motion Picture Herald). A picture has to be good to rate nothing lower than "very good."—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

THERE'S ALWAYS TOMORROW: Frank Morgan, Binnie Barnes—A fair program picture. They will like it if you can get them in, but it's not a family picture.—Sam A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

WHEN A MAN SEES RED: Buck Jones—A good western and drew well on Saturday. Running time, 64 minutes. Played March 23.—J. T. Justice, Pickfair Theatre, Kernersville, N. C. Small town patronage.

Warner Bros.

BORDERTOWN: Paul Muni, Bette Davis—An unusually good feature. Drawing power above average. Running time, 90 minutes. Played March 18-19.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien—This picture presents the famous pair of "Here Comes the Navy" in their usual scrappy style. An interesting plot filled with comedy and some interesting shots of the San Diego Marine Corps. Deserves a good spot. Running time, 85 minutes. Played March 10-12.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

RIGHT TO LIVE, THE: George Brent, Josephine Hutchison—A very slow class picture that did not gross film rental here. What few saw it did not like it and told me so. Played March 4-5.—J. R. Patterson, Majestic Theatre, Fort Mill, S. C. Small town patronage.

SWEET ADELINE: Irene Dunne. Donald Woods—When I bought Warner Brothers pictures, I figured "Sweet Adeline" would be one of the best bets. It proved a miserable flop and the high-class singing does not go over here. Only musicals with popular and jazz music will draw in this town. Irene Dunne sings seven songs and the picture would have been better if she had sung about three. Running time, 82 minutes.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

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3-mile-a-minute twin-engined transports.
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Miscellaneous

RICHARD, THE LION HEARTED: Wallace Beery—This was an old silent picture and we had to cue it with our disc sound device. It went over fairly well and it was a good print and it ran through very well. Everybody liked it. Running time, 74 minutes. Played March 21-22.—Albert Hefferon, Owl Theatre, Grand Rapids, Mich. Special patronage.

Short Features

Celebrity

JACK AND THE BEANSTALK: Comicolor Cartoons—The audience seemed to enjoy this color cartoon. It is only fair.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

LITTLE RED HEN, THE: Comicolor Cartoons—While this is far from being a "Silly Symphony," it is satisfactory filler material for your best days.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Columbia

BACK TO THE SOIL: George Sidney, Charles Murray—Our patrons enjoyed this comedy.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Educational

GIRL FROM PARADISE: Musical Comedies—Good peppy comedy with music.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

GOOD LUCK, BEST WISHES: Pickens Sisters, Sally Ward—Not as good as I expected and the songs weren't very good. However, we have played a lot of worse ones. Running time, 20 minutes.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

MOUNTAIN MELODY: Song hit stories—A very good musical act of its kind. Went over big here.—J. R. Patterson, Majestic Theatre, Fort Mill, S. C. Small town patronage.

ONE-RUN ELMER: Buster Keaton—If you really want a comedy try this one. Had more comments on this than on the feature I played with it. Would be excellent for Friday and Saturday or will help a weak program. Running time, 20 minutes.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

SHE'S MY LILLY: Musical comedies—One of the best musical comedies made.—J. R. Patterson, Majestic Theatres, Fort Mill, S. C. Small town patronage.

MGM

HEY, HEY FEVER: Happy Harmonies—Very good Bosko color cartoon which will appeal to youngsters and grownups alike.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

LIVE GHOSTS: Laurel and Hardy—About the same as usual for the Laurel and Hardys. Where they like them, it's great and where they don't it's punk. Opinion seems to be divided here. Running time, 20 minutes.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LIVE GHOSTS: Laurel and Hardy—The answer to an exhibitor's prayer for good comedies. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

NOSED OUT: Irvin S. Cobb—Just fair. I guess Irvin Cobb better go back to his writing and leave the movies alone and we will all be happier. Running time, 20 minutes.—B. Hollenbeck, Rose Theatre, Sumas. Wash. Small town patronage.

STAR NIGHT AT THE COCOANUT GROVE: Musical Revues—Very good musical revue. About the best one yet from Metro. Running time, 19 minutes. —B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

STAR NIGHT AT THE COCOANUT GROVE: Musical revues—The fact that the audience actually applauded this musical revue in color and I held it over for an extended run speaks for its quality. Book it and boost it. Running time, two reels—Roy

C. Irvine, Ritz Theatre, Ritz Theatre, Ritzville, Wash. General patronage.

STAR NIGHT AT THE COCOANUT GROVE: Musical Revues—Very good two-reeler with well done color by Technicolor. Singing and dancing with Bing Crosby, the highlight when he sings "With Every Breath I Take." Ted Fio Rito's orchestra helps a lot. Altogether, above average.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

ZION, CANYON OF COLOR: Fitzpatrick Travel Talks—Beautiful, with a couple of appropriate songs that add greatly to its effectiveness. Running time, eight minutes.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Paramount

BABY BE GOOD: Betty Boop Cartoons—This cartoon started out swell. Evidently the cartoonist that drew this was in a hurry to go on a fishing trip as the last half is a repetition of the first half in reverse motion. Running time, seven minutes.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

DANCE CONTEST: Popeye, the Sailor—One of Popeye's best.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

POOR CINDERELLA: Color Classic—Very good and the color is brighter than technicolor, but not quite as natural.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

RKO

LA CUCARACHA: Steffi Duna, Don Alvarado—A really beautiful subject in color and the Spanish costumes and settings show up beautifully. Not much comedy and just a little high-class to be generally appreciated. Running time, 21 minutes.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

LA CUCARACHA: This is extra fine in color and it pleased.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

RKO COMEDIES: Have not received a good comedy yet. Mostly very silly.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

United Artists

CHINA SHOP, THE: Silly Symphony—These color cartoons are nice, but are no better than some others we play and which cost us about half as much. The cartoons seem to go more for art than comedy and my patrons like them funny. Running time, eight minutes.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

Universal

AT THE MIKE: Universal Comedies—Very good. Our patrons like these acts better than the usual run of slapstick comedies.—J. R. Patterson, Majestic Theatre, Fort Mill, S. C. Small town patronage.

WORLD'S FAIR AND WARMER: Arthur Lake—This comedy received good audience response. It has plenty of action.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Vitaphone

BUSINESS IS A PLEASURE: Broadway Brevities—This is a fine musical subject in color.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

COUNTRY BOY, THE: Merrie Melodies—All color, Merry Melody of Peter Rabbitt. Swell—elegant. Running time, eight minutes.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

DARLING ENEMY: Broadway Brevities—A very good musical comedy. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

GOOD MORNING, EVE: Leon Erroll—Just fair. These musical shorts are not as good as they used to be, or my patrons are getting tired of them. I believe it is mostly a case of the former. Running time, 18 minutes.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

I HAVEN'T GOT A HAT: Merrie Melodies—A fair cartoon in color.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

LITTLE JACK LITTLE: Vitaphone Pepper Pot—These Little Jack Little one-reelers are as good as any we use. We have played two of them and both were excellent entertainment. Running time, 10 minutes.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

MY MUMMY'S ARMS: Harry Gribbon—A very entertaining two-reel comedy. Lots of laughs.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

FIVE MORE JOIN RANKS

To the ranks of the reporters to the "What the Picture Did for Me" department have come five more contributors, from the northeast, the northwest and the south. They are:

SAM E. KIMBALL, Cornish Theatres, Inc., Limerick, Me.

F. BERNARD MONEY, JR., Carolina Theatre, Lexington, N. C.

J. B. PATTERSON, Majestic Theatre, Fort Mill, S. C.

ROY C. IRVINE, Ritz Theatre, Ritzville, Wash.

E. J. PENNELL, Berrien Theatre, Berrien Springs, Mich.

OH SAILOR, BEHAVE: El Brendel—Just fair. Not many laughs.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

OUT OF ORDER: Ben Blue—Just fair.—J. R. Patterson, Majestic Theatre, Fort Mill, S. C. Small town patronage.

PAREE, PAREE: Dorothy Stone, Bob Hope—Just average or a little below.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

PEACH OF A PAIR: Big V Comedies—Awful is the word. Running time, 20 minutes.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

PHIL SPITALNY AND HIS MUSICAL QUEENS: Melody Masters—A very good band act that seemed to please all.—J. R. Patterson, Majestic Theatre, Fort Mill, S. C. Small town patronage.

RADIO SCOUT: Big V Comedies—Reports swell. Running time, 20 minutes.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

SMOKED HAMS: Big V Comedies—The poorest comedy that Vitaphone has ever made. Nuf sed.—J. R. Patterson, Majestic Theatre, Fort Mill, S. C. Small town patronage.

SOFT DRINKS AND SWEET MUSIC: Broadway Brevities—A very good musical comedy. A little better than the average.—J. R. Patterson, Majestic Theatres, Fort Mill, S. C. Small town patronage.

STORY CONFERENCE—Lillian Roth—It's a shame to waste good talent on such shoddy story material as this. Poor.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

VACATION DAZE: Big V Comedies—A good comedy. Will please your Friday and Saturday audience. Running time, 20 minutes.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

WHAT, NO MEN?: El Brendel, Phil Regan—El Brendel does not have much to do, but this one is far above average and the color scenes are very nice. Running time, 20 minutes.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

WHAT, NO MEN?: Broadway Brevities—All color musical featuring El Brendel. Very good. Spicy. Running time, 20 minutes.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

Serials

First Division

YOUNG EAGLES: Boy Scouts—Very much pleased with opening chapter of this serial and if rest of serial is half as good, will be more than satisfied.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

Mascot

LAW OF THE WILD: Rex, Rin Tin Tin, Jr., Ben Turpin, Bob Custer—If you want serials get this one. I am on Chapter No. 5. It's 100 per cent ahead of "The Red Rider" and that's saying a lot.—Sam A. Kimball, Cornish Theatres, Inc., Limerick, Maine. General patronage.

Universal

TAILSPIN TOMMY: Maurice Murphy, Noah Beery, Jr.—Have almost completed this serial, and having run serials almost without a break for nearly 10 years, feel that I know a little about them. This is one of the very best and has built up as we started the first chapter with a blizzard. The main reason why this is better than most serials is because it has a lot of comedy in each chapter.—L. V. Bergtold, Opera House, Kasson, Minn. Rural and small town patronage.

TAILSPIN TOMMY: Maurice Murphy, Noah Berry, Jr.—Builds up in nice shape and has action enough for the most rapid serial fan. If you run serials, you'll make no mistake booking "Tailspin."—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Unusual Dispute Between Erpi and Owner in Courts

The United States circuit court of appeals at San Francisco will soon pass upon a petition of Electrical Research Products, Inc., for an appeal in a somewhat unusual contractual dispute, involving the awarding of damages to an exhibitor whose reproducing equipment had been replevened for allegedly violating his license. It was the first decision of its kind, and there will not be another like it for there exists no other similar license in any of Erpi's agreements with exhibitors for the rental of its equipment.

In the Summer of 1928, when exhibitors were asking for reproducing equipment, W. D. Gross, exhibitor in Alaska, requested Erpi to install reproducers in his Coliseum theatres at Juneau and Ketchikan. At that time the demand for equipments in the United States was so great that Erpi did not desire to extend its operations to Alaska. In the following January, upon Mr. Gross agreeing that the amount to be charged for service would be determined at a later date, Erpi accepted contracts from him. It was agreed that the amount to be charged for service would be above the scale of charges established in the United States but would be for a reasonable amount since the two theatres were 1,000 miles from the nearest servicing base at Seattle.

Later, it was concluded that the company would service Mr. Gross's properties at the same rate charged in the States. Thereafter, Mr. Gross, while on a film-buying expedition to Seattle, is alleged to have signed a separate memorandum agreeing to pay a specific charge, and on this basis made payment for servicing his theatres during the previous months when charges had been allowed to accumulate because of the non-existence of a payment scale.

The contract was subsequently violated, it was alleged by Erpi, when Mr. Gross neglected to make regular servicing payments. Erpi then replevened the machines.

The case of Electrical Research Products, Inc., versus W. D. Gross, reached Judge George F. Alexander's United States District Court at Juneau some few weeks ago, and embraced counter claims made by Mr. Gross totaling $300,000. The court, however, is said to have refused permission to Erpi to introduce certain evidence, including the letters in which Mr. Gross agreed to fix the amount of the service charge after the main contract was executed, and a jury found for Mr. Gross, awarding in all, damages of $58,436.

E. J. Moriarty, general attorney for Erpi in New York, associated with R. E. Robertson and Henry Roden, represented Erpi, while H. L. Faulkner and J. A. Hellenthal represented Mr. Gross.

"We are confident of a reversal on appeal," said a statement from Erpi headquarters.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

SHOWMEN GO STUDENT

What may be accepted as the reaction of hundreds in attendance at the first annual Show of Showmanship was the opinion of a visiting Round Tabler who exclaimed:

"Boy, it's an education!"

Extravagant praise possibly but perhaps not overly so to judge from the general attitude of those present. Pad and pencil seemed to be the order of the day as absorbed theatremen closely studied the scores of campaign books and photos which filled the exposition halls.

It cannot be denied that this response is gratifying. Although it was not the purpose of the sponsors to strive unduly for a classroom atmosphere, so to speak, the eagerness with which attending showmen sought to add to their store of theatre learning is comparable to the sincerity of any group of students intent on getting the most out of classes.

That the Show rated so high in educative value is perhaps another indication of the effectiveness of the Round Table pages from which many of these "lessons" were taken.

▽ ▽ ▽

NEWS MAKERS MAKE GROSSES

Editors do not always confine their theatre stories and comments to the screen and the stage. Oftimes the newspapers realize the reader importance of the manager outside of his theatre activities.

For instance, Pete Egan, whose appointment to the presidency of a Calgary hockey league brought him a half-column story and picture on the sport page. Dominion sports writers find frequent cause to refer to the athletic background of this Canadian Round Tabler.

Louie Charninsky is also a source of inspiration to the Dallas news hawks who realize the reader interest in this colorful showman and devote generous space to Louie's vagaries.

Joe Dougherty was recently singled out to receive the distinguished service citation awarded annually by the Upper Darby (Pa.) post of the American Legion to that locale's outstanding citizen. The Philadelphia papers went to town in fulsome praise of the selection.

The advantages of personal publicity are gauged incorrectly by many theatremen seeing in it a form of self-aggrandizement injurious to themselves and their theatres. Too few realize that the manager often in the news more times than not is so because of his value to the community—an asset of distinct worth at the box office.

A manager who makes news also makes grosses.

NO CAUSE FOR ALARM

View with alarm does a visiting brother the number of managerial shifts made recently by nearby circuits. This must be discouraged, states he, lest conditions revert to the old days when managers were forced to make such jumps as from Dallas to Duluth, or longer, on five minutes' notice.

Be that as it may, we see no immediate cause for undue trepidation. Operation that depended for success upon wholesale and expensive shifting of theatremen from hell to breakfast and back again is happily gone from the scene. Today the merry-go-round moves at a more sedate and less screwy speed.

Moreover, any shift by any circuit is not to be regarded exactly with holy horror. For after all, gentle reader, there have been instances of mutual benefit come about by transferring managers for one reason or another to different situations.

Such shifts are to be regarded as incidental to the business of the theatre. In many instances they are the only milestones by which the manager may mark his progress

▽ ▽ ▽

BALANCING THE SCALE

The smart manager isn't the bird who goes to town only on his sock shows. For our dough, we'd rather have the theatreman who knows far enough ahead how much he can expect of any picture and seeks to strengthen the draw by promoting inexpensive added local attractions to bolster the pull of his weak sisters.

It's being done right along with amateur nights, fashion shows, local talent revues and a flock of other slants that real managers employ to give full entertainment value when the screen show falters.

All pictures cannot be naturals at the box office. Patrons are educated to anticipate less than perfection week in and week out, but they have every right to expect something extra from time to time to balance the (admission) scale.

The manager who endeavors to the best of his abilities to fulfill these expectations is not only keeping the faith but also stands a better chance of keeping his job.

A-Mike Vogel

PRESENTS FEBRUARY AWARD. Borough President Raymond V. Ingersoll (center) of Brooklyn, N. Y., honors Manager Ed Douglas, Loew's Kings, at City Hall presentation of February Quigley Bronze. Also present were A-Mike Vogel and Loew publicists Eddie Dowden and Herbert Levy. Douglas credits cooperation of Sam Fromson, assistant manager; Joseph Samartano, chief usher; Dowden and Levy in putting together the winning campaign on MGM's "Forsaking All Others".

Schools Aid Bovim in Selling "Copperfield"

Through cooperation of superintendent of schools, Russ Bovim, Loew's Ohio, Columbus, Ohio succeeded in having "Copperfield" study guides distributed to all teachers, roto heralds and publicity stories posted on bulletin boards, and special invitations sent to selected group for opening. Several schools gave children afternoon off to see picture and came to the theatre in bannered busses.

Art gallery, reported oldest in America came through for a first-time window display (see photo) with various scene stills. For a street bally, Russ promoted bannered old-timey tally-ho which covered business sections. Five-foot star cutouts were used in various windows and miniature 24-sheets were scattered in stores around town.

ART GALLERY
BAKER
DAVID COPPERFIELD
OHIO

Bovim's "Copperfield" Art Window

History Teachers See "First World War"

Approaching the history teachers, Walter Van Camp, Tower Theatre, St. Paul, Minn., arranged for them to attend in a body to see "The First World War" bulletins to this effect being posted on all school boards. Preview was also held for American Legion Posts and Veterans of Foreign Wars.

Drum and Bugle Corps paraded to theatre with gold framed theatre banner and sound truck loudspeaker played bugle calls and martial music. Book stores used counter cards tying up picture with Stallings' book and Armory permitted theatre display. Box office had sandbags stacked in front to give additional atmosphere.

Make 1935 Your Award Year

Schools Cooperate with Edwin on "Little Minister"

Russell Edwin, Royal Theatre, Bloomfield, N. J., contacted superintendent of schools, who permitted questionnaire for children on "Little Minister" to be mailed to English teachers—25 tickets offered for best answers. In lower grades, essay contest was arranged with pupils writing synopsis of picture. Special one sheets were posted in all schools with theatre and playdate imprint.

Guest tickets were sent to all clergymen and Mayor approached for telegram endorsement which was enlarged in herald form and distributed. Three weeks before children's page of daily was tied up for coloring contest and tickets were sent to persons finding names on classified page.

Advance Four Week Drive Sells Star

What theatremen consider an out of the ordinary campaign to introduce a new star was the series of newspaper displays put together by Manager Stanley N. Chambers, Fox Uptown, Kansas City, Mo., and L. J. McCarthy, Fox Midwest division chief on "Evergreen" to promote Jessie Matthews.

Drive was started four weeks ahead, copy appearing almost daily asking a series of questions on "who is the new star?" etc. Star's identity was not revealed to opening day and then divulged in a smash three-column shot headed by "The Answer to the series of 'who' questions." This was followed with a series of smaller two-column displays further selling the voice, looks and ability of Matthews with smart copy calling her "the female Fred Astaire."

Radio was also employed to spread the word with the five local stations, the net results being sufficient comment and business to hold the attraction over for a second week.

The campaign is by all means worthwhile and Chambers has made up a series of these mats for use of other theatres in the circuit. He generously offers to furnish this material to managers on request, at cost, and readers who are acquainted with Chambers' background will immediately avail themselves of this opportunity.

Make 1935 Your Award Year

Dougherty Honored by Legion

Monty Salmon, district manager for Skouras in Philadelphia forwards tear sheet from Philadelphia *Daily News* in which Manager Joseph Dougherty, Tower Theatre, received editorial break on having been singled out to receive the distinguished service citation awarded annually by Upper Darby American Legion to the "outstanding citizen of the community." Two-column story followed on Joe's past experiences in show business and prominent mention was made of his present connection.

Make 1935 Your Award Year

Larson Promotes Deer For "Sequoia" Lobby

Attractive lobby display on "Sequoia" (see photo) was constructed by Frank P. Larson, Paramount Theatre, Idaho Falls, Idaho, who promoted deer from local taxidermist, trees from greenhouses and artist arranged display with additional art work. After opening, entire set was moved to truck and used as street bally.

Larson's "Sequoia" Lobby Display

McCormick Returns to Premier "Laddie"

The world premiere of RKO's "Laddie" at the Circle, Indianapolis, was further distinguished by the presence of the theatre's first managing director, S. Barret McCormick, Radio ad chief, who accepted an invitation to act as guest managing director for the occasion. It was 15 years since Barret left the old homestead and interest in the date was heightened by his invitations to old staff members to return to their old jobs for the night. Many responded and the accompanying photo shows some of "ye auld-lang-syning. Barret is in the center with hat in right hand.

McCormick personally supervised the advance that included the personal appearance of Virginia Weidler, juvenile star of the picture, who arrived on her birthday and was paraded to her hotel escorted by bands and banners. Also attending were the two surviving sisters of the author, Gene Stratton-Porter, the sisters being introduced from the stage by Barret McCormick, who also did the MC for the baby star and other invited prominents.

The premiere was according to specifications, with bombs set off from theatre roof, fireworks, sun-arc lighted lobby, radio hookup, introductions of celebrities, congested streets, and etc. Ed Holland, of McCormick's exploitation staff, was on hand and saw to if that the folks knew what all the shootin' was about.

Make 1935 Your Award Year

Deering Holds Tea Party for "Clive"

Before Francis Deering left Loew's State, Memphis, Tenn., for a similar post in Houston, he put on a daily mezzanine tea party during his "Clive of India" run, merchant supplying beverage and plugging party in ads, in addition to posting streamers in all grocery windows using their product.

Calendar blotters with playdates marked in red and cut out of Coleman were distributed in offices and schools. Through tieup with Western Union red hearts were given out by messengers, copy reading, "You'll appreciate our service more if you see 'Clive,' in which a love letter posted in India was delivered in England one year later." For street ballys elephant in zoo was bannered with picture copy and ushers each carrying six-foot letters of title paraded business districts.

Make 1935 Your Award Year

WELCOME HOME
1916
McCORMICK
1935
THEATRE FRIDAY

Indianapolis Welcomes Barret McCormick

Thank You, Friends

The "Show of Showmanship" is over, but the glow remains—a glow of satisfaction and gratification for the manner in which the industry took the show to its collective bosom. Showmen, advertising executives and others from near and far attended, many more than once. They were unanimous in proclaiming this first exposition an unqualified success in every respect. Round Table campaigns and photos, individual exhibits from theatres and producing companies all contributed their share in making this success possible.

We would be remiss in our obligations if those who toiled long and late to put over the exposition were not hereby credited. Our thanks, therefore, to Felix F. Feist, president, and the Motion Picture Club for generous aid. A bow also to Tom Wiley and Arnold Van Leer, for their wholehearted and invaluable assistance.

To the producer and theatre advertising heads and their capable organizations, another thank-you for the very excellent exhibits which commanded instant admiration. To the exhibitors who arranged for the attendance of their staffs, to the trade press, to the managers whose showmanly campaigns made up the major part of the exhibition, we bow our appreciation, as we do also to those who helped put the show together. And last, but not least, the executives and talented artists of the American Display Company for their inspiring cooperation and outstanding exhibits.

Detailed story and photos of the exposition, presentation of the Quigley February plaques to Managers R. E. Knight and Ed Douglas by Grover Whalen at the Motion Picture Club Forum, and other highlights will be found in the news section of this issue. —A-MIKE

Contests Publicize Entrance Reopening

Since editorializing upon Ben Cohen's shifty footwork in tieing up with the nearby Yale University on the reopening of a closed entrance to the College Theatre, New Haven, this manager has sent along some other angles of the campaign.

Two cash contests were featured, the first, a name for the promenade leading to the new entrance, and second, to discover the local with the longest record of attendance. It seems that before being rejuvenated as a picture house, the College, under another name was the legit stand, and thus the reason for the "oldest" slant. Two different dailies cooperated on the contests, which with the additional publicity, rolled up a gross of many good stories.

Other newspaper stuff included full page coop of congrat ads, full-page feature story on history of theatre in Sunday feature section, editorials in college papers and otherwise, and three-column shot of reopening ceremonies. Ben states over 2000 entries were received on the new name contest.

Make 1935 Your Award Year

Stars Wire Screen Editors for McCord

Nevin McCord, Idaho Theatre, Twin Falls, Idaho, contacted the Paramount studios for telegrams from Gary Cooper and Franchot Tone to screen editors of daily papers thanking them for fine reviews given "Lives of a Bengal Lancer."

Special invitational preview was held for local merchants and endorsement letters were mailed to PTA groups. Nevin distributed heralds at Better Housing Exposition held during run; made daily radio announcements and pasted 24 sheet of Cooper to lobby floor.

Make 1935 Your Award Year

George Attends Meeting Of First O'Brien Club

Initial meeting of first George O'Brien Club in California held recently at the United Artists Theatre in Whittier by Homer R. Skillion, manager, was attended by none other than the star himself, who supervised the distribution of O'Brien sweat shirts given to holders of lucky numbers.

Accompanying photo shows house staff dressed for the occasion and that's George himself in the center with Skillion at left.

O'Brien with Club Members

Hunt Stages "Folies" Revue Atop Marquee

One of the featured stunts engineered by George Hunt, Loew's State, Louisville, Ky., for "Folies Bergere" was a real Parisian show atop marquee (see photo) with special jazz band, crooners and tap dancers. On the sidewalk in front of lobby, tables and chairs were arranged at which girls sat in costume. Invitations were sent to local prominents and ballyhoo records and spotlights gave further impressiveness to opening.

Hotel orchestras featured song hits and plugged opening, cards were placed in hotel rooms and tieup with ciggie manufacturer brought sample giveaways and window streamers.

Make 1935 Your Award Year

Tubbert's Ushers Play Poker as "Red Gap" Bally

Step up and fill a flush, boys, and that's the stunt William Tubbert, RKO Keith Theatre, Syracuse, N. Y., used for "Ruggles of Red Gap." Bill sent his ushers out with a bridge table and deck of cards, boys set up table, laid four cards of a Royal Flush and invited onlookers to pick card from the deck. Whoever filled the flush received guest tickets to picture.

Make 1935 Your Award Year

Dooley Builds Display

On "Devil Dogs of the Air," Carmen Dooley, Fabian Theatre, Paterson, N. J., constructed an eight-foot display built by Norman Reck of exact replica of ill-fated Macon. Lights were placed under display to heighten color effects.

Make 1935 Your Award Year

Resemblance Contest Put Over by Bruno

A Joan Crawford resemblance contest was put over by James Bruno, Loew's Burland, Bronx, N. Y., for "Forsaking All Others" with local photographer tying in. Other merchants tied in with window displays and models in apparel shop dressed in wedding gowns plugged picture.

Make 1935 Your Award Year

Oil Station Cooperates

Ray Brown, district manager for Warners in Ohio, arranged with well known oil company for the distribution of "Sweet Music" heralds at their various stations, copy tying in picture and oil. Company also paid for 36-inch ad in each situation opening day. Herald was made up in form of newspaper ad.

Make 1935 Your Award Year

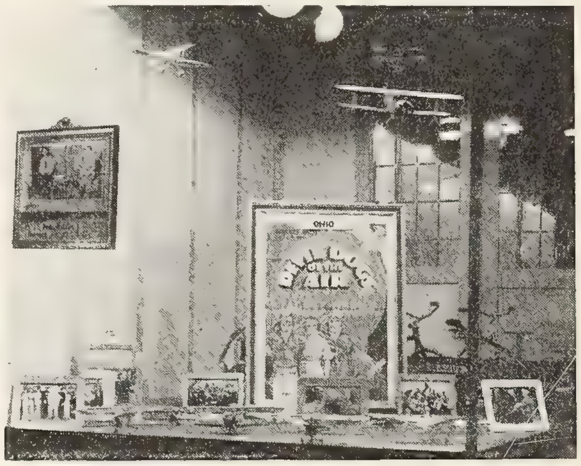
Grimes Engages Stunt Flyer for "Devil Dogs"

On opening day of his "Devil Dogs" campaign, Ken Grimes, Warner Theatre, Morgantown, W. Va., had airplane tow 75-foot banner (see photo) covering city and surrounding towns. After banner was released, plane returned to theatre, where stunt flying was put on. Small parachutes with passes attached were dropped over city.

Ken secured cooperation of local university fraternity on initiation ceremonies, students carrying "Devil Dogs" and distributing handbills. Passes were given to students of high school art classes, who turned in best drawings of airplane scenes and to mechanical drawing classes for best blue prints on plane construction. For part of his advance lobby display, model airplanes constructed by youngsters were shown on lobby floor with concealed electric fan providing animation.

FOLIES BERGERE
LOEW'S
UNITED ARTISTS
MGM NEWS
MGM TRAVELTALK

Hunt's "Folies" Show Atop Marquee



Scholer's Model Airplane Window

Tubbert's Ushers Filling Flushes

DEVIL DOGS OF THE AIR

Grimes' "Devil Dogs" Banner

Dance Studios Tie in With Crasto on "Gay Divorcee"

J. Remi Crasto, exploitation director RKO Elphinstone Theatre, Calcutta, India, put over a nice campaign on "Gay Divorcee" contacting all leading dance studios on Continental dance at largest hotel where elimination was staged. Hotel paid for all ads, plugged song hits from picture and the contest. All theatre newspaper advertising mentioned it, too.

Heralds were dropped from plane in native quarters and at race track. Local night club put on concert of hits from picture and invitation programs were distributed to newcomers to Calcutta. Photograph of program autographed by His Excellency, the Viceroy of India, was framed in easel in lobby.

Make 1935 Your Award Year

Adelman Parades Scouts On "Copperfield" Date

A Boy Scout parade of no mean proportions was staged by Archie Adelman, Loew's 175th Street Theatre, New York, for "David Copperfield." Captain of police precinct detailed men to escort parade headed by drum corps to theatre, boys carrying picture banners.

Message received from Governor Lehman paying tribute to the Scout organization was received and read from stage. Freddie Bartholomew made personal appearance, arriving at theatre on special float.

Make 1935 Your Award Year

Paper Cooperates on "Devil Dog" Drawing Contest

As part of his advance on "Devil Dogs of the Air" Joe Scholer, Ohio Theatre, Sandusky, Ohio, tied in with local daily for the airplane drawing contest which ran three days ahead.

Scholer secured window tieups among which was one (see photo) which gave entire display over to miniature planes and theatre copy. Five and ten also featured collection of airplane models. Heralds were stuffed in laundry bundles, gummed stickers put on paper bags and review cards given to patrons.

Make 1935 Your Award Year

Barrett Promotes Books And Candy on "Bright Eyes"

Russ Barrett, Strand Theatre, Woburn, Mass., put over a special kiddie matinee for "Bright Eyes" and promoted merchant for Shirley Temple books which were distributed at theatre. Another store came through with candy and for credit card, merchant displayed Temple Frocks in lobby. Russ attributes much of the success of his campaign to contact made with schools and libraries.

Make 1935 Your Award Year

Rotsky Sells "Iron Duke" With Aid of Elderly Local

George Rotsky, Palace Theatre, Montreal, Canada, secured plenty of free space when elderly resident recalled that a statue of the original "Iron Duke" had occupied the present theatre site. Interviews brought stories which carried theatre and picture mention.

Leading department store arranged elaborate display of regency fashions, devoting main window to gowns, stills and standees. Book store gave entire window to photo of Arliss, stills and copies of Wellington.

Long Sentences Bring Prizes from Moss

Dick Moss, Egyptian Theatre, Long Beach, Cal., seems to go in for heralds in a big way, one of his most recent listing eight names of coming pictures with Dick offering 25 pairs of tickets for best continuous sentence composed from titles.

Another herald had these: "eergn Blesga Fo Nane"; "No Oemh Teh Agenr" and "Letitl Ntimreis." To the children unscrambling and supplying correct titles tickets were awarded. Maybe Dick will forward us the answers, we're stumped.

Make 1935 Your Award Year

Parker MC's Penner Contest

Harold Parker, Majestic Theatre, Yarmouth, N. S., recently put on a radio Joe Penner imitation contest for "College Rhythm," acting as MC with aid of colored lad who supplied additional comedy. Prizes were given to those most closely impersonating the comedian and Harold says gals were included among the winners.

Make 1935 Your Award Year

"Imitation" Plugged at Hockey Game by McGeachie

W. P. McGeachie, Algoma Theatre, Sault Ste. Marie, Canada, got "Imitation of Life" mention over the P. A. system during recent hocky matches. Week ahead the Aunt Jemima contest was plugged and dairy tied in with contest offering cash prizes to best colored pictures of Colbert received by theatre. Street cars carried banners with picture of Claudette, and in double truck page all merchants used cuts of featured players.

Make 1935 Your Award Year

100-Store Tie-Up

Louis Shimon, publicity director, Garden Theatre, Milwaukee, Wis., arranged a tieup with chain store outfit to stuff heralds in bundles at 100 stores. Merchant's ad was on back cover and theatre displays were planted in most prominent windows.

Make 1935 Your Award Year

Schools Cooperate With Hart on "David Copperfield"

Some sweet publicity was secured by City Manager Ed Hart, Reade's Plainfield Theatres, Plainfield, N. J., on "David Copperfield" highlighted by an essay contest sponsored by teachers, for guest tickets and prizes promoted from merchants. Ed also held Saturday morning preview for the teachers.

Roving cameraman in bannered car (see photo) took pictures of passersby for screen showing and circled faces were given tickets. Two characters, one dressed as Micawber and the other as Davey toured different parts of city. Box office was covered with oversized Copperfield book with cut in center through which tickets were sold. Parade of cars was put on with announcer in sound truck, and book store devoted window and counters to display of the book and counter cards.

Ed's auto parade was unusual, many old-time bannered models and new cars being shown, the tieup indicating the changes in style since the days when the book was new. Same idea was carried out in a furniture window display showing the different periods in vogue since the time of "David."

Effective also was Hart's handling of school children who were admitted at a special price. Youngsters had to fill out printed request blanks and these all included the name of picture and theatre. Countersignature of teachers and principals on each was required, thus obtaining for the date a lot of extra publicity in the schools in addition to support of local educators.

PLAYING
The 1935 FORD TRUCK

Mock's Performing Musician

The DODGE MONEY TRUCK
THE WHOLE TOWN'S TALKING!

Neides' Gal Distributing Money

Evens' Legislative Screening

Hart's Roving Photographer

Schmidt Uses Chuck Wagon For "Home on the Range"

Tom Schmidt, advertising director, Rig and Rex Theatres, Borger, Texas promoted a real western chuck wagon which he bannered and used for his street bally on "Home on the Range."

On "Barnum" theatre artist George Sutton used large cutout of Barnum mounted on beaverboard flanked with various stills of scenes from the picture. For "Sweet Music" heralds printed in red with a "hot news" head were distributed, edges of which had been slightly burned.

Make 1935 Your Award Year

Neides Throws Dough On Street Bally

On "Whole World's Talking," Hal Neides, Orpheum Theatre, San Francisco, Cal., promoted a new Dodge truck which toured town (see photo) with girl tossing imprinted envelopes in which new pennies were inserted. Stunt drew mention in newspapers, was flashed over radio, and Hal promoted police escort for the dough-throwin' lady.

Postal Telegraph distributed inserts in telegrams and used streamers in branch windows. For lobby display, Hal used "I am the star," "I am the director," cutouts suggested in press book.

Make 1935 Your Award Year

Mock's Music Bally

For street bally on "Here Is My Heart" Assistant Manager Walter Mock, Loew's Palace, Brooklyn, N. Y., arranged promoted bannered truck on which was street musician with drum, cymbals and all the paraphernalia. Truck stopped at busy corners where musician descended from truck and put on act for kids. Accompanying photo shows the bally.

Make 1935 Your Award Year

Mayer Promotes Co-op Ad for "Roberta"

Louie Mayer, advertising and publicity director at the Mainstreet Theatre in Kansas City, Mo., promoted large ad from leading department store with cuts of Rogers and Dunne in costumes worn in "Roberta" and which were on sale at store. Store also featured Irene Dunne coiffure.

Make 1935 Your Award Year

Governor Starts "Davey" Screening for Evens

The highlight of Harold Evens' "David Copperfield" campaign at Loew's State, St. Louis, was a special screening held in the legislature hall for members of the entire governing body of the Missouri Senate and their wives (see photo), with Governor starting the projection machines. Following screening, Governors Park and Harris and other prominent members of the body made brief talk over special hook-up with radio station.

Lobby display consisted of 20-foot shadow box with cutout figures of cast spotted in front. Schools heads were contacted, sent teachers' manuals and invited to special screening. Conservative newspaper came through with reported first editorial mention for any picture and roto sections used cuts of players.

THEATREMEN SPEAK A PIECE

George Kraska and L. V. Bergtold take the rostrum this week with letters that have to do with the articles by Herman Weinberg and Fred Hinds recently published in these pages. George agrees heartily with Herman, but "L. V." is not so unanimous in concurring with Fred.

NATIONAL "ART" FILM SOCIETY SUGGESTED

I fully endorse Herman Weinberg's analysis of the foreign film houses in this country. He has covered the field so thoroughly that anything I might say would be a repetition. I truly agree with him about the impracticability of showing a foreign language film one night a week in a regular run house—that would be suicide. However, my idea is to organize a national film society with clubs in each of the principal cities (that do not have a foreign film house) headed by local society representatives to secure enough subscribers for a three-month period to insure financial success. Only upon such a basis could the venture be profitable financially as well as morally.

Experience Similar to Weinberg's

My experience with the "intellectuals" has been as fruitful(?) as Herman's. The film programs must be outstanding or they will not respond. No truer estimation of their attitude toward our theatres could be given than Herman's when he described that, "They want their own house with a quiet distinctive atmosphere, etc., etc."

I just wish to strengthen this statement by quoting a patron of mine during the capacity run of "Man of Aran." Said this patron to me, "You are becoming like all the other successful theatres, no more seats, crowded houses all the time. No, it's not the same quiet place at all, where one could come in and always find a seat wherever he wanted and sit down to a nice quiet program."

Are comments required? That is their psychology. "The pampered darlings," as Herman calls them.

Favors Extended Runs

My house has also become an extended run theatre this season. Besides breaking every house record since we have been operating (4 years) we have established the long run for Boston, first with 5 weeks of "Power" and then 9 weeks of "Aran."

You can readily summarize the handicaps and the specialization required to arrange unusual programs and the handling of these "exclusive" movie fans.

I have tied up in Boston with the Adult Education Council of Greater Boston in an effort to strengthen our position financially, even offering a special discount to members of the council. But what has that done for us? Reduced our possible income from these members and not being able to show any substantial increase in attendance week in and week out. When we have a first rate ace film they respond with all the others; when it is a little short of a masterpiece they are absent. So what?—George Kraska, Art Cinema Guild, Boston, Mass.

HINDS "PARTLY RIGHT AND CERTAINLY WRONG"

Dear Mike:

You have probably already been besieged with protests on the article written by Mr. Fred Hinds—"There Aren't Any Small Towns." Like almost anyone that starts an argument—he is partly right and certainly wrong on a few of his conclusions.

Classing towns under 10,000 as small towns is hardly fair. I think one should drop down to about 2,500 for that classification. Nearly one-half of all the people in this country transact their business in these small towns (under 2,500).

For nearly 10 years I have been serving, what one can call a typical agricultural community, with their film entertainment. Briefly, my conclusion on "hits" is this:

There are three classes of B.O. shows: First, those that have general appeal for all classes (example, "David Harum"), and these of course are the real hits. Second type is the picture that has certain class appeal but is, nevertheless, a hit in the communities that have a large population of educated citizens ("Cavalcade" might be mentioned as fitting this class). The B.O. statements published every week prove conclusively that there are "hits" that are not small town successes. Then for the third class we have the much discussed (and cussed) western show.

Quoting Mr. Hinds—"Our personal B.O. discovery is that the time honored western is in a state of prodigious decline." That is perhaps true in the larger towns; let us say those from 5,000 to 10,000 and undoubtedly a fact in the city theatres.

Westerns Not Declining

I do not believe that the western picture is in a state of decline in the rural community and feel sure many exhibitors will back me up in that statement. As evidence (shall we call it exhibit "A"?), my record book shows that last August a Zane Grey picture (not an especially outstanding western either) gave me the second highest gross that we have had for nearly five years, and the greatest net for any show we ever ran. As for my authority in using the 2,500 figure in drawing the line between city and small town, I have the U. S. census department, which classifies communities of over 2,500 as cities, and towns with less than that as rural centers.

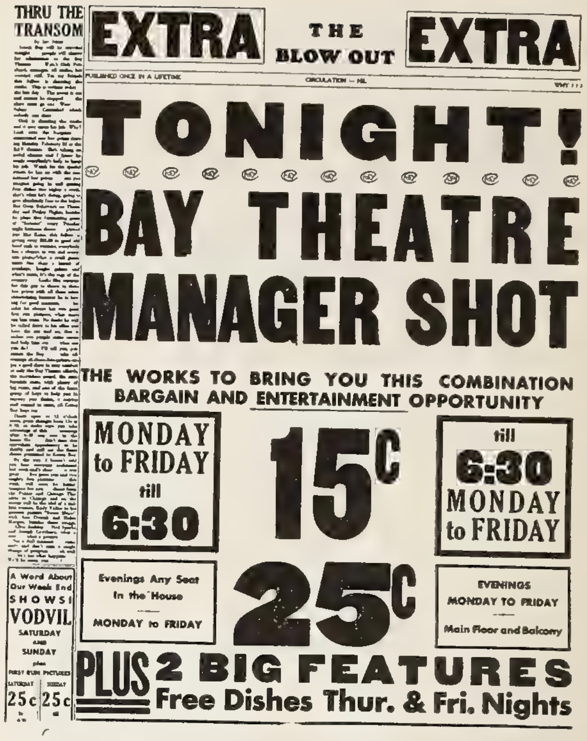
Perhaps I should add that regarding the "western" I mentioned giving me the big business, we did not give it any extra advertising nor did it play with vaudeville or with any Bank Nite of Jackpot proposition.

In conclusion I must say emphatically that a "hit is not always a hit."—L. V. Bergtold, Opera House, Kasson, Minn.

Make 1935 Your Award Year

Old Couples See "Nite"

District Manager William Saxton and publicist Herb Morgan at Loew's Century, Baltimore, on "Wedding Night" invited all couples married over fifty to see picture. Special "do not disturb" cards were placed in hotel rooms, couple in wedding attire with placards on their backs covered business districts and department store gave window to wedding gowns.



THRU THE TRANSOM

EXTRA THE BLOW OUT EXTRA

PUBLISHED ONCE IN A LIFETIME

CIRCULATION — NIL

TONIGHT!

BAY THEATRE MANAGER SHOT

THE WORKS TO BRING YOU THIS COMBINATION BARGAIN AND ENTERTAINMENT OPPORTUNITY

MONDAY to FRIDAY till 6:30

15c

till 6:30 MONDAY to FRIDAY

Evenings Any Seat In the House

MONDAY to FRIDAY

25c

EVENINGS MONDAY TO FRIDAY

Main Floor and Balcony

A Word About Our Week End SHOWS!

VODVIL

SATURDAY AND SUNDAY

plus FIRST RUN PICTURES

SATURDAY 25c SUNDAY 25c

PLUS 2 BIG FEATURES

Free Dishes Thur. & Fri. Nights

SHOT WITH INSPIRATION Was Dick Pritchard, Bay, Green Bay, Wis., in getting out this full-page blast to announce a price change. 100 newsboys shouted "extra".

England Arranges "Music" Broadcast at Studio

The day before opening, R. E. England, Virginia Theatre, Charleston, W. Va., arranged for broadcasting studio staff to put on a "Sweet Music" playlet. Hit tunes were plugged and playdates mentioned.

Music store gave away photos of Vallee with theatre stickers attached, used counter cards and gave over window display to sheet music. Sound bally truck played songs and newspapers with Vallee overprints were distributed.

Make 1935 Your Award Year

Lamm Puts on Plane Contest for "Devils"

A contest for young plane builders was part of Louie Lamm's "Devil Dogs of the Air" campaign at the Palace in Lorain, Ohio. Stories were run in dailies and cash and ticket prizes were awarded winners. Lamm's lobby display (see photo) consisted of some of the models with cutout standees of O'Brien and Cagney.

Co-op ad carried cuts of the stars arguing about the merits of the picture. Colored heralds distributed in homes and at theatre were other things done by the energetic Louie to tell the folks about it.

Lamm's "Devil Dog" Lobby

RANCHOT TONE RICHARD CROMWELL
LIVES OF A BENGAL LANCER

"LANCER" FRONT. As arranged by Manager George D. Irwin, Lyceum, Duluth, Minn., carrying out the fort idea that plays so large a part in the picture.

Boy Scouts Manage House for Burnett

W. A. Finney, Loew division manager, forwards campaign on "Sequoia" put over by M. C. Burnett at the Loew Theatre in Dayton, for which Boy Scout heads were approached and through their cooperation boys took over management of theatre opening day. Stunt broke papers with stories and photos.

Newsies wore "Sequoia" aprons, pet hospital window carried standees; all telegraph blanks leaving branches used stickers and special screening for teachers brought essay contest for which tickets were awarded.

Make 1935 Your Award Year

Jewelers Feature Sten Wedding Ring Windows

Local jewelers were contacted by H. C. Burkhardt, Loew's State, Providence, to feature wedding ring windows on "Wedding Night." Co-op ad was arranged with department store in which theatre and picture received conspicuous mention.

Baker, five and tens and telegraph company distributed heralds and local chain drug stores used imprinted paper bags. Dailies carried advance stories on Sten and Cooper, using plenty of art work.

Make 1935 Your Award Year

Lambert Erects Stall in Lobby for "Chairman"

Stanley Lambert, Shore Theatre, Chicago, Ill., sure went racetrack for "County Chairman" with stall set up in lobby, decorated with hay and occupied by head of wooden horse. Accompanying photo shows mutuel ticket layout where bets were supposed to be placed, card at right listing entries in current Hialeah races.

Lambert's Mutuel Ticket Layout

GETTING SET FOR EASTER?

Here Are Reviewed Some Proven Angles Already Found Profitable And Suggested for Use This Year

Spring in the air, Lent nearly over, with Easter in the offing, and what to do about celebrating that gladsome period? Many showmen are already set with their plans including the old reliables and some new angles. Well kept files should divulge the low-down on what to do and when, but for the good of the order, here are briefly reviewed some slants covered last year, and one or two last-minute reports.

Of Course, the Style Show

One of the first clothes campaigns for the season is that of Frank Boucher, at the Maryland, down in Hagerstown, Md. Frank has his leading women's stores all set to go at this time of the year, and put over his usually effective Spring style show, with cooperation from local school which supplied dance talent.

Entertainment and new models were mixed judiciously so that those who were not overly interested in the fashions were not neglected. Frank puts this on seasonly and finds it one of the most effective gags to usher in the gentle weather.

Then, by All Means, the Egg Hunt

Books have been written about the modus operandi of the egg hunt without which the Easter season is not official in many spots. School is out and the kids are rarin' to go.

Most showmen put this on with their Saturday kid clubs, Kiwanis, Rotary, or other civic organization, and local papers. Permission to stage the hunt at city park is usually not hard to obtain with police escort to keep order. Managers have also been able to sell the mayor or other officials on attending the doings, all of which is duly publicized.

Candy stores can be promoted to supply eggs and prizes of confections. Other merchants can also be induced to come along for other prizes of varying worth and this in the past has led to single and double coop pages with space for theatre attractions and all details of hunt.

To put it on right, children should assemble at theatre to parade to the hunt. Motorcycle police squads, band, banners and plenty of newspaper publicity to gather the crowds are other helpful accessories. Theatremen find that it makes things easier to give every youngster a candy egg and when this is announced, more interest is usually created.

Kid Easter Revue

Where style show facilities are not available, the Easter show serves well, preferably with juvenile talent. Dancing schools for the most part are the best leads, but some managers dig up outside talent by advertising, doing their own staging and producing.

With the current craze for the amateurs, the show idea might be tied in with some radio hour of this kind, winners to appear at the theatre. If local dance schools are tied in, the amateurs can appear in special spots. Usually the nut is low, as kids have their costumes and dance teacher contributes services in exchange for the break in all theatre ads and newspaper stories. Formerly managers made much of their Easter shows in cooperation with the free theatre dancing school, and where this institution still flourishes the idea still holds lots of weight.

How About the Lobby?

There'll be a lot of cutout bunnies, giant colored eggs in the lobby, but managers inclined to more real atmosphere may ponder the draw of live chicks and bunnies. While the chicks can't stand much handling and thus are to be effectively caged, attention has been drawn by a giveaway on the rabbits. When this is put on, they are displayed in cages and distributed from the stage. Whether bunnies are promoted or purchased, the stunt has been reported to click successfully and returned extra grosses.

And Then Flowers

Every manager can go to town on this slant, which might mean showings of flowers in lobby, windows at florists, flowers to women and children, and all the other reliables. Loew Theatres' New England division manager, H. M. Addison, used to put on some swell flower stuff when he was stationed in Cleveland, tying in with florists and nurserymen for permanent lobby and foyer displays as soon as Spring appeared. Full accounts of Addy's floral campaigns have been run in back issues, the last one detailed in issue of April 14, 1934.

Easter Bargain Carnival

Some time ago, Manager J. Daley, of the Croswell, Adrian, Mich., put on a bargain carnival that might be adapted to the Easter season. Daley rounded up over 60 merchants to cooperate, and local paper ran free page ad in addition to a co-op section.

Front page stories, auto parades, window displays and contests all helped to put the idea over, and this slant sounds profitable to greet the season, especially if encouraged by local organizations, Chamber of Commerce and leading citizens.

Easter Sunrise Services

Last year Tom Kane, of the Sequoia, Redwood, Cal., was called upon by the local committee in charge of the annual Easter Sunrise services to publicize the event over the nearby area, and Tom of course managed to do a competent job, which rather increased his standing with the neighbors.

Where there are facilities for this form of service and the weather allows, such cooperation might be welcomed by local committees in charge of such arrangements.

Special Garden Shows

More applicable in the warmer climes where gardens are already in bloom, this show idea may be made an exhibition or contest, as the circumstances allow. Prizes may be promoted for such flowers as crocuses, hyacinths, tulips, etc., and cooperation secured from local papers, garden clubs, nurserymen, seed stores and similar groups. Exhibits could be shown in lobby, foyer, where perhaps judging could be held.

• personalities

R. S. HELSON
formerly at the Dickinson Theatre in Beloit, Kansas, is now at the Olympic in Watertown, N. Y.

▽

LEO TRAINOR
has succeeded J. F. ROGERS as manager of the Strand in Norfolk, Va. Leo formerly was at the Rivoli, Rialto and Criterion theatres, N. Y. C.

▽

FLOYD MAXWELL
has been appointed manager of the RKO Orpheum in Denver, Colo.

▽

CECIL VOGEL
has moved to Loew's State Theatre in Memphis, Tenn.

▽

EDDIE RIVERS
is handling publicity for Hamrick Theatres in Seattle, Wash.

▽

J. C. COLLINS
is in Ft. Dodge, Ia., managing the Princess Theatre.

▽

LOUIS SIMON
has been named manager of the Capitol, Elizabeth, N. J.

▽

JOHN C. SMITH
formerly at the Ogontz in Philadelphia is the new manager at the Aldine in Wilmington, Del., succeeding DWIGHT VAN METER, who has gone to the Astor, in Reading, Pa.

▽

LEON BENHAM is the new manager of the Queen, in Wilmington, Del., succeeding E. I. LEWIS.

▽

ALVIN HOSTLER
may be found at the State Theatre, Reading, Pa.

▽

STANLEY BARR
formerly of the Strand, in Staunton, Va., is managing the Capitol, Winchester, Va.

▽

SIG STROMME
is now at the Blue Mouse, Tacoma, Wash., succeeding REX STEVENSON.

▽

H. L. WAYCOTT
replaced EDGAR HART as manager of the Aztec, San Diego, Cal., and C. H. MEEKER is at the Fairmount, while JACK REDMOND goes to the Mission, same town.

▽

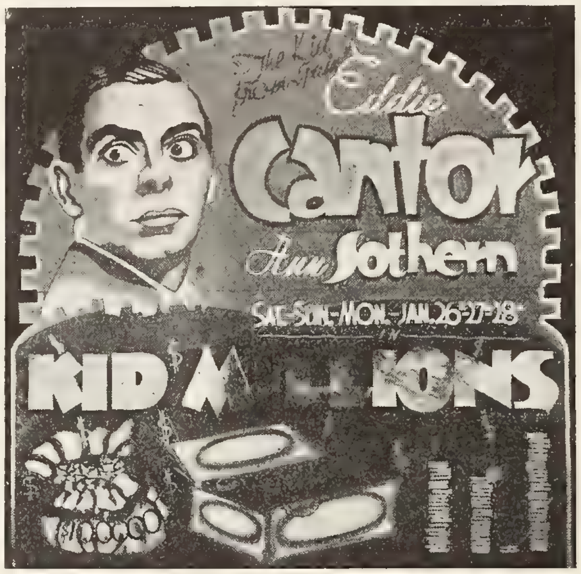
SID JACOBS
has been transferred from the Sheridan Square, Pittsburgh, to the Memorial, in Mckeysport, and GEORGE BRONSON succeeds Jacobs.

▽

JOHNNY SANDERS
has returned to manage the Colorado and Pueblo Theatres, Pueblo, Colo.

▽

GENE OLIVER
formerly of Arkansas Theatre, Little Rock, replaces CHARLIE MENSING, resigned, at the Orpheum Theatre, Memphis, Tenn., while WILLIAM RAMSEY goes to the Strand and ELLIOTT JOHNSON promoted to advertising director of circuit.



Paul Andrews, art director, Halifax Theatres, Daytona Beach, Fla., is responsible for this "Kid Millions" display used at the Empire Theatre there. Baby spot played on money bag filled with parts of broken mirror, and silver foil was used for the "Kid Millions" lettering.

Sid Lawrence Suddenly Stricken

Funeral services for Round Tabler Cedric F. (Sid) Lawrence, of the Avon Theatre, Watertown, N. Y., who died on March 4 shortly after he was stricken with a heart attack, were held at the Masonic Temple, Watertown, on March 6.

Sid was an old timer in the theatre and filled many important posts with leading circuits in various parts of the country. His contributions have appeared frequently in these pages.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Please enroll me in the Club and send me my framed certificate.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Absolutely No Dues or Fees!

SOME OF OUR NEWLY REGISTERED MEMBERS

JACK ARTHUR,
Manager, Imperial, Toronto, Can.
WILLIAM BARRON,
Manager, Kenyon, Pittsburgh, Pa.
EWELL BINGHAM,
Manager, Howard, Taylor, Tex.
RALPH W. BRASWELL, JR.,
Manager, Macon, Tuskagee, Ala.
MORRIS BROWN,
Manager, Benson, Brooklyn, N. Y.
LEE EDWARD CHURCHIN,
Asst., Coney Island, Bklyn, N. Y.
FRANK DAU,
Manager, Colonial, Galax, Va.
GEORGE FRASER,
Asst., Uptown, Cleveland, Ohio
EDWARD J. FRENCH, JR.,
Manager, Majestic, Springfield, Mass.
KENNETH HIGGINS,
Manager, Avon, Edwards, N. Y.
WALTER E. JANCKE,
Asst., West, Trinidad, Colo.
JOHN P. JONECK,
Manager, Columbus, N. Y. C.
L. C. LAMPO,
Manager, Avalon, Jeanerette, La.
MILLARD LEE,
Manager, Mesa, Los Angeles, Cal.
JOHN McKAY,
Manager, Spencer, Rock Island, Ill.
J. S. McNEILL,
Manager, Gloria, Ninety Six, S. C.
J. ROGER MacGUIGAN,
Pub. Dir., Princess, Honolulu, Hawaii
JOSEPH MAHONEY,
Manager, Globe, New York City
W. V. NOVAK,
Manager, Gaiety, Winnipeg, Canada
FRED J. O'NEIL,
Manager, Skouras, Valley Stream, L. I.
J. W. PICKETT,
Manager, Strand, Hastings, Neb.
F. MALLORY PITTMAN,
Manager, Selba, Central City, Ky.
A. NINO RICCIARDI,
Manager, Starland, Los Angeles, Cal.
GEORGE T. RYBICA,
Manager, Niles Center, Niles Center, Ill.
FRANCIS X. STORINO,
Manager, Lincoln, Richmond, Va.
F. H. THOMAS,
Manager, Park, Maryville, Tenn.
J. S. THOMASON,
Asst., Ritz, McPherson, Kan.
HARRY THOMS,
Asst., Nortown, Chicago, Ill.
J. A. WESTMORELAND,
Manager, Lone Star, Eldorado, Tex.

Mark Time on 3 Antitrust Suits

Slight progress was made this week in furthering federal antitrust suits pending against distributors, and filed by exhibitors.

In St. Louis, Federal Judge Davis, acting on motion of United States District Attorney Blanton, postponed until May 6th arguments on the demurrer to the indictment of Ned Depinet, RKO distribution executive, in the case being sponsored by the Department of Justice against large distributors. Mr. Depinet's demurrer was made on the ground that the indictment does not state sufficient facts to indicate the commission of a crime by him. The case, involving St. Louis independent first-run theatres, was postponed indefinitely, probably until Fall.

Independent exchanges in Detroit, through counsel, David Newman, were filing briefs this week in the suit brought by Jacob Schreiber in federal court charging Co-operative Theatres of Michigan, Inc., and Detroit independent exchanges with conspiracy to prevent Mr. Schreiber from getting product for his Colonial theatre.

In Los Angeles, Fox West Coast Theatres and George Skouras, William Moore and Charles Irwin, as trustees, were preparing to move to dismiss H. L. Gumbiner's $1,520,000 antitrust suit on technical grounds. Date of a hearing had not been determined.

Fox West Coast, in answering Mr. Gumbiner's charges of conspiracy by the circuit and large distributors in order to eliminate the Gumbiner theatres, claimed this week that the complaint failed to state sufficient cause. Also, Fox claimed the action was not properly brought and contained a misjoinder of defendant parties.

Majestic Moves To Liberty Headquarters

The home office and sales staff of Majestic Pictures this week completed arrangements for moving into the offices of Liberty Pictures at 1776 Broadway, New York, where Budd Rogers, Liberty sales manager, will take over supervision of Majestic's sales.

E. H. Goldstein, recently resigned as vice-president of Majestic, is considering several positions with film companies and said this week he intends to make an announcement of a new connection shortly.

Last Open AMPA Meeting This Week

The last open meeting of the Associated Motion Picture Advertisers this season was to be held on Thursday at the New York Motion Picture Club. Among guests were to be Merlin H. Aylesworth, president of NBC and Radio-Keith-Orpheum; Al Jolson, Dorothy Mackail, Jimmy Durante, Eddie Dowling, Molly Picon, Robert Young and Jack Pearl.

RKO Signs Foreign Deals

RKO Radio has signed foreign distribution deals for its product with Cine Colombia of Medellin for the current lineup in Colombia, and with M. A. Schlessigner, acting for African Consolidated Films, Ltd., for South African distribution.

Distributors in Canada Reelect John Cooper

Colonel John A. Cooper was reelected president Wednesday at the annual meeting of the Motion Picture Distributors' Association of Canada, at Toronto, and the following were elected directors: C. Hague, Universal; A. W. Perry, Empire Films; J. P. O'Loughlin, Fox; M. A. Milligan, Paramount; Henry Nathanson, Regal Films; L. M. Devaney, RKO; H. M. Masters, United Artists, and H. O. Paynter, Vitagraph (Warners).

It was reported at the meeting that only a slight improvement in film rentals and theatre attendance is noticeable in Canada.

SMPE Spring Meeting May 20-24 in Hollywood

The society of Motion Picture Engineers this week announced its annual spring convention will be held in Hollywood at the Hotel Roosevelt, May 20-24.

A technical program of papers and demonstrations is being arranged, with special emphasis on studio technique, equipment and practices. The exhibits at the convention will feature equipment and studio devices, in addition to the usual commercial developments. Visits have been arranged to the studios of Warner, Fox and Walt Disney. W. C. Kunzmann has been named convention vice-president.

Pathe to Pay Funded Debt with Bank Loans

A. B. Poole, vice-president of Pathe Exchange, Inc., said in Hollywood Wednesday that on May 1 bank loans heretofore agreed upon will be turned over to the company, serving to pay off the balance of the funded debt, amounting to approximately $1,900,000. The loan will retire the remaining seven per cent bonds of Pathe, saving about three per cent annually on the above sum.

Cuba Accepts "Rumba"

The Cuban Government this week consented to remove all official objections to the showing in that country of Paramount's "Rumba," on removal of a lottery sequence.

Goldwyn May Produce Abroad

Samuel Goldwyn returned from England Tuesday and indicated he may produce there, depending on the California tax situation.

Mae Murray Wins Appeal

The appellate court of New York has ruled that Mae Murray may institute a new action against Tiffany Productions, which she sued some time ago for $300,000. Justice Steuer dismissed the first action on the ground she had failed to show her pictures had made a profit, while the higher court ruled the case should not have been dismissed, because Tiffany failed to prove the films had not made a profit.

Bombay Studio Opens Soon

It is expected the new plant of Bombay Talkies, Ltd., film company in Bombay, India, will be completed this month. The joint management of Elphinstone Pictures and Universal Theatres has floated a large issue, planning to build a studio at Lucknow.

Studio Site Survey Still On: Schenck

The motion picture industry, "fighting for self-preservation," is going ahead with its plans to move from California, regardless of the outcome of the state's tax program, as a protective measure against the possibility of detrimental legislation in the future, Joseph M. Schenck, president of United Artists, said last week upon his arrival in Los Angeles from New York. Mr. Schenck was accompanied by Al Lichtman, United Artists' general sales manager; William Phillips and A. C. Blumenthal.

The industry, Mr. Schenck said, will locate wherever it will be assured that at no time will its existence be threatened by tax legislation. The producer said he had received invitations, as previously reported, from Florida, New York, Connecticut, New Jersey, North Carolina and Delaware with assurances that no tax burdens would be placed on studios. He proposed an amendment to California's constitution guaranteeing studios an equitable taxation system.

"If the high tax program goes through," he said, "Hollywood and neighboring communities would lose thousands of film workers and a payroll of some $100,000,000 yearly to some other state."

Declaring that the industry always has contributed more than a normal share of expenses of government, Will H. Hays, in a statement issued on his arrival in Hollywood Monday from New York, expressed the hope that "wise counsel" will prevail in the California legislature.

Replying to Mr. Schenck's threat of moving regardless of the tax program's outcome, Assemblyman J. J. Boyle of Los Angeles said:

"What a bluff!"

Frederick Pelton, engineer, who has been investigating Florida's suitability as a studio locality on behalf of the industry at large, left Jacksonville Friday night for Hollywood to report his findings.

Assemblyman Frank D. Laughlin of Los Angeles, author of a bill providing for a tax on films, last week asked the Assembly revenue and taxation committee to fix an early date for a hearing, at which motion picture representatives may be heard.

The Central Labor Union, Wilmington, wired an invitation for the industry to locate in Delaware.

Rupert Hughes, novelist, speaking in Hollywood, said enactment of the motion picture tax legislation would cause bankruptcy to California business.

ASCAP Wins Seven Awards From Mississippi Houses

The American Society of Composers, Authors and Publishers has been awarded judgments in seven cases against theatres in Mississippi for copyright violations. They are the Drew, at Drew; Folly, Marks; Princess, Waynesboro; Palace, Newton; Palace, Crystal Springs; Hazelhurst, Hazelhurst; Royal, Rollingfork.

The ASCAP is reported ready to proceed against the Roosevelt and St. Charles hotels in New Orleans, the Roosevelt action understood to have been determined upon as a test case.

TRAVELERS

Mona Barrie, Fox star, is due in New York from Movietone City.

Rochelle Hudson left Broadway for the Fox coast studio.

Samuel Goldwyn returned to New York from Europe.

Walter Futter arrived in New York from Hollywood to arrange distribution of "Hong Kong Nights."

Sam Katz, MGM production official, will leave Culver City shortly for New York.

W. Ray Johnston, Monogram president, returned to New York from Atlanta.

Caesar Romero is in New York from Hollywood.

Nate Blumberg, RKO theatre executive, returned to New York from a circuit tour.

Austin Keough returned to New York after ten days in Atlantic City.

Gradwell Sears, Warner sales executive, left New York for the Burbank studios.

Harvey Day, Sr., Terry-Toons sales executive, returned to New York from a six-week Fox exchange tour.

Louis Hyman, Sol Lesser's representative, arrived in New York from Hollywood.

Spyros Skouras flew from New York to Los Angeles.

Jack Cohn and Abe Montague, Columbia executives, were due back in New York from the coast.

Charles Sonin, Loew-Metro purchasing head, returned to New York from Cleveland.

Paul Whiteman left New York for a southern concert tour.

James Clark, president of National Film Carriers, was in New York from Philadelphia.

Leo Spitz, Skouras lawyer, left New York for Chicago.

David Loew returned to New York from a three-month vacation.

Ike Libson returned to Cincinnati after RKO conferences in New York.

Roger Ferri, Fox exploiteer, returned to New York after an Atlanta air stunt.

John A. Curtis, First Division, flew to Hollywood from New York.

Sidney R. Kent, Fox Film president, was in Hollywood from New York.

Milton Kusel sailed on a vacation cruise.

Katherine Brown, RKO eastern story editor left for Hollywood.

Ed Kuykendall, MPTOA president, returned to Columbus, Miss., from New York.

Harry Rathner returned to New from a midwest sales tour.

Helen Kane sailed from New York for Los Angeles.

Ben S. Cohen, of Burroughs Tarzan Enterprises, arrived in New York from California to sell 'Adventures of Tarzan" to independent exchanges.

J. H. Seidelman, Columbia foreign manager, arrived in Australia.

Mack Sennett returned from Europe.

Robert Young, Metro player, arrived in New York from San Antonio.

Joseph M. Schenck, President of United Artists; Harry M. Goetz, president of Reliance, and Al Lichtman, arrived in Hollywood from New York.

Frank Farley, European story scout for Paramount, arrived in Hollywood for conferences with Ernst Lubitsch.

Benjamin Glazer, Paramount associate producer, flew from Hollywood to New York.

Joseph Hummell, Warner foreign sales manager, sailed for Europe.

Sam Harris is due to arrive in New York from Hollywood.

C. W. Bunn, Erpi sales manager, returned to New York from Chicago.

Sophie Tucker returned to New York from Florida.

Laurence Riley left Broadway for Hollywood by auto to write for Paramount.

Phil Ryan was in New York from the coast.

George Dembow, National Screen, was touring the South, out of New York.

Ben Amsterdam, exhibitor, was in Miami.

Walter Abel, Broadway stage player, left to enter films at Radio's studio.

Thornton Delehanty, New York *Post* film critic, sailed for Europe.

Al Friedland, First Division vice president, returned to New York from the coast.

Mills Joins March of Time

A. K. Mills, formerly on the publicity staff of Batten, Barton, Durstine and Osborn, has joined "March of Time" as assistant to Ralph Rolan, vice-president in charge of advertising and promotion. Mr. Mills has handled publicity for Amelia Earhart's flight in 1928; for the first Byrd Expedition, and for a number of transport and aviation companies.

Forms Royal Pictures

Royal Pictures Company has been formed by David Kupperberg as a producing and distributing firm, with offices at 729 Seventh avenue, New York. Six westerns and several society dramas are planned.

Goldwyn Signs Minnevitch

Samuel Goldwyn has signed Borrah Minnevitch and his Harmonica Rascals to appear in the next Eddie Cantor picture. The deal was handled by the William Morris Agency.

Sproule to Drop Theatres

Lee Sproule of Newton, Kan., plans to dispose of his interest in four theatres in Kansas, and probably will leave for California to make his home.

SHORT PRODUCT PLAYING BROADWAY

Week of March 30

ASTOR		
	The Gloom Chasers	Columbia
CAPITOL		
	Shrimps for a Day	MGM
MAYFAIR		
	Two Little Lambs	Universal
	Eggs Marks the Spot	Vitaphone
	An Ear for Music	Educational
MUSIC HALL		
	Pathe Topics No. 4	RKO Radio
	Life's Last Laughs No. 6	Columbia
PARAMOUNT		
	Pleased to Meet Cha!	Paramount
	Shorty on the Farm	Paramount
	Paramount Pictorial No. 9	Paramount
RIALTO		
	Song of the Birds	Paramount
	Nerve Control	Paramount
RIVOLI		
	Mediterranean Songs	First Division
	Mickey's Service Station	United Artists
ROXY		
	Medbury in Hollywood	Columbia
	Goddess of Spring	United Artists
	Old Age Pension	Universal
STRAND		
	The Old Grey Mayor	Vitaphone
	In the Spotlight	Vitaphone
	Buddy of the Legion	Vitaphone

WABASH AVENUE

CHICAGO

Herman Schoenstadt, founder of the Schoenstadt theatres, suffered a stroke while at Hot Springs over the weekend. His sons, Arthur and Henry, rushed to him. Schoenstadt is 81 years old.

▽

Travelers: James Coston is back from the west coast. Jack Osserman of RKO is vacationing at Biloxi, Miss. So is Harry Lorch of Security.

▽

Exhibitors and exchanges alike were speculating as to the next move of E. E. Alger, operator of ten downstate theatres, whose film service was ordered stopped as of April 5 for failure to comply with decisions of the local code board. It was reported Alger would seek a court injunction.

▽

Sam Clark of Warner is spending some time in town in connection with exploitation on "Three on a Horse."

▽

Charles House and Ed Johnson have taken over the Bijou and Rivoli theatres at Monmouth, Ill., from M. Hoffman.

▽

Henry Fields has completed remodeling of the Roxy at Rock Falls.

▽

Eddie Brichetto is now handling "Tango," making his headquarters at 831 S. Wabash.

▽

Refrigerating equipment is being installed in five Essaness houses, bringing the total theatres so equipped up to fourteen.

▽

Several sites for Loew houses were expected to be announced this week as word leaked out that a deal had been closed for the first theatre in Oak Park. Robert Lynch and George Schwartz are making headquarters at the Metro office, from where deals for various properties are being negotiated.

▽

H. Fowler was in town with a print of his new picture, "The Tia Juana Kid."

▽

Henry Markside, manager of the Crawford theatre, is the proud father of a new baby boy.

▽

Screeno is being used two nights each week at two Essaness houses—the Vic and Sheridan.

▽

Al Lichtman of United Artists was in town last week for conferences with Sam Horwitz, local manager, and Jack Goldhar, district manager.

▽

W. F. Brasch & Company, Chicago real estate brokers, have negotiated a ten-year lease for the Broadway Capital theatre, Detroit. The lessee is M. W. Reinke and the lessor the Capital Building Company. Mr. Reinke also operates the Tower and Downtown theatres in Kansas City, Mo.

Mr. Reinke will open the Broadway Capital April 20th, with a combination of stage shows and first-run pictures.

HOLQUIST

Shubert Takes Bowl

J. J. Shubert has taken over the Hollywood Bowl for the month of June. He will stage "Blossom Time," "Lady in Ermine," and "Maytime," using New York and Hollywood players.

To Handle Hughes Reissues

Selected Pictures Company of Cleveland will distribute a series of six Howard Hughes features in Ohio for Atlantic Film Company. All are reissues.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Trooper, The	Kermit Maynard-Barbara Worth	Nov. 15		
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1,'35	57	Mar. 9,'35
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13,'35	*58	Mar. 16,'35

Coming Attractions

His Fighting Blood	Kermit Maynard	July 1,'35		
Red Blood of Courage	Kermit Maynard	Apr. 20,'35		
Sandy of the Mounted	Kermit Maynard	Sept. 12,'35		
Timber War	Kermit Maynard	May 27,'35		
Trails of the Wild	Kermit Maynard	Aug. 6,'35		

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Curtain Falls, The (A)	Henrietta Crosman	Oct. 1	67	Oct. 6
Green Eyes (G)	Charles Starrett-Shirley Grey	June 15	67	Dec. 8
Shot in the Dark, A	Charles Starrett-Marion Shilling	Feb. 15,'35	68	
Sons of Steel	C. Starrett - Polly Ann Young	Dec. 15		
World Accuses, The (G)	Dickie Moore - Russell Hopton -	Nov. 12	63	Mar. 30,'35

Coming Attractions

Circumstantial Evidence	Chick Chandler-Shirley Grey			
Girl Who Came Back				
Happiness C.O.D.				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Law (A)	John Mack Brown-Sally Blane	Oct. 25	61	Dec. 1
Behind the Evidence (G)	Norman Foster-Sheila Manners	Jan. 20,'35	57	Feb. 2,'35
Best Man Wins, The (G)	Tim McCoy-Shirley Grey	July 20	57	Dec. 20
Beyond the Law (G)	J. Holt-Florence Rice-E. Lowe	Jan. 5,'35	68	Jan. 5,'35
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec. 27	*105	Nov. 10
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb. 10,'35	75	Feb. 23,'35
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28,'35	*65	Mar. 9,'35
Fugitive Lady (G)	Neil Hamilton-Florence Rice	Oct. 25	68	Mar. 16,'35
Girl in Danger (A)	Ralph Bellamy-Shirley Grey	Aug. 29	61	Dec. 1
I'll Fix It	Jack Holt-Mona Barrie	Oct. 15	69	Nov. 17
I'll Love You Always	Nancy Carroll-George Murphy	Mar. 20,'35	68	
(See "In the Cutting Room," Feb. 23,'35.)				
In Spite of Danger	Marian Marsh-Wallace Ford	Mar. 8,'35		
(See "Devil's Cargo" "In the Cutting Room," Jan. 26,'35.)				
Jealousy (G)	Nancy Carroll-Donald Cook	Nov. 20	60	Dec. 15
Lady by Choice (G)	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15	*85	Oct. 6
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1,'35	69	Mar. 23,'35
(See "Once A Gentleman" "In the Cutting Room," Dec. 29.)				
Men of the Night (G)	Bruce Cabot-Judith Allen	Nov. 26	58	Dec. 8
Mills of the Gods (G)	May Robson - Victor Jory - Fay Wray	Dec. 15	67	Jan. 19,'35
Prescott Kid	Tim McCoy-Sheila Mannors	Nov. 8	56	
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18,'35	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8.)				
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57	Mar. 9,'35
That's Gratitude (A)	Frank Craven-Sheila Mannors	Oct. 6	64	Nov. 17
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Westerner, The	Tim McCoy-Marian Shilling	Dec. 10		
White Lies (A)	Victor Jory-Fay Wray	Nov. 27	74	Jan. 5,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	*93	Jan. 26,'35

Coming Attractions

Air Fury	Ralph Bellamy-Tala Birell	Apr. 30,'35		
(See "In the Cutting Room," Mar. 30,'35.)				
Black Room Mystery	Boris Karloff			
Call to Arms	Willard Mack-Ben Lyon-Shiela Mannors-Wera Engels			
(See "In the Cutting Room," Nov. 3.)				
China Roars				
Depths Below				
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Feather in Her Hat, A				
Fighting Shadows	Tim McCoy-Geneva Mitchell	Apr. 18,'35		
Frisco Fury	Jack Holt			
Georgiana	Ann Sothern			
Girl Friend, The	Lupe Velez-Jack Haley			
Grand Exit				
If You Could Only Cook	Claudette Colbert			
Jim Burke's Boy	Florence Rice-Jack Holt			
Lady Beware				
Love Me Forever	Grace Moore - Leo Carrillo - Robert Allen			
Maid of Honor				
Men of the Hour	Richard Cromwell-Billie Seward	Apr. 25,'35		
Party Wire	Jean Arthur-Victor Jory	Apr. 27,'35		
Range Raiders	Tim McCoy-Billie Seward			
Sure Fire	Gene Raymond-Ann Sothern			
Swell Head	Wallace Ford-Barbara Kent	Apr. 8,'35		
Unwelcome Stranger	Jack Holt-Mona Barrie	Apr. 20,'35		
(See "Gimpy" "In the Cutting Room," Mar. 2,'35.)				

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Light 5029	Leni Riefenstahl	Oct. 15	90	
Cranquebille 5038		Dec. 15		
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60	
Kecha, Lubi Szanule 5041	(Polish)	Nov. 1	72	
L'Agonie des Aigles (A) 5032	Pierre Renoir	Dec. 1	80	Dec. 8
Man Who Changed His Name, The (A) 5036	Lyn Harding		65	Oct. 27
Marie 5043	Annabella	Jan. 1,'35	67	
Old Bill 5038	Anatole France story	Feb. 10,'35	70	
Viennese Love Song	Maria Jeritza		72	
World in Revolt	Graham McNamee	Mar. 1,'35		

Coming Attractions

Camille	Y. Printemps-Pierre Fresnay	Apr. 15,'35		
Dream of My People	Cantor Rosenblatt	June 1		

FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convention Girl	Rose Hobart		Oct. 31		
Flirtation	Jeannette Loff-Ben Alexander		Nov. 9		
Hei Tiki (G)	(All Native Cast)	Principal	Feb. 1,'35	86	Feb. 9,'35
Little Damozel	Anna Neagle		Dec. 1		
Return of Chandu	Maria Alba-Bela Lugosi	Principal	Oct. 4		
Sunset Range (G)	Hoot Gibson-Mary Doran		May 1,'35	55	Mar. 9,'35
White Heat	Virginia Cherrill				Oct. 1

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babbitt (G) 869	Aline MacMahon-Guy Kibbee	Dec. 8	*75	Nov. 17
Flirtation Walk (G) 752	Dick Powell - Ruby Keeler-Pat O'Brien	Dec. 1	97	Nov. 10
Gentlemen Are Born (G) 872	Franchot Tone-Jean Muir	Nov. 17	*75	Oct. 20
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95	Mar. 23,'35
Happiness Ahead (G) 854	Dick Powell-J. Hutchinson	Oct. 27	86	Sept. 22
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar. 2,'35	80	Mar. 16,'35
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan. 12,'35	62	Nov. 24
Murder in the Clouds (G) 877	Lyle Talbot-Ann Dvorak	Dec. 15	61	Jan. 5,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb. 2,'35	66	Mar. 9,'35
Six Day Bike Rider (G) 864	Joe E. Brown-Maxine Doyle	Oct. 20	69	Nov. 10
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	61	Mar. 9,'35
Woman in Red, The (G) 863	B. Stanwyck-Gene Raymond	Feb. 16,'35	58	Mar. 30,'35

Coming Attractions

Alibi Ike	Joe E. Brown			
Black Fury	Paul Muni-Karen Morley	May 4,'35	97	
(See "In the Cutting Room," Jan. 19,'35.)				
Captain Blood	Robert Donat-Jean Muir			
Case of the Curious Bride 879	Warren William	Apr. 13,'35		
G Men, The	James Cagney-Margaret Lindsay	May 18,'35		
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20,'35	*100	Mar. 23,'35
In Caliente 856	Dolores Del Rio-Pat O'Brien	May 25,'35		
(See "In the Cutting Room," Feb. 2,'35.)				
Mary Jane's Pa 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35		
(See "Wanderlust" "In the Cutting Room," Mar. 2,'35.)				
Napoleon	Edw. G. Robinson-Bette Davis			
Oil for the Lamps of China 867	J. Hutchinson-Pat O'Brien			
(See "In the Cutting Room," Mar. 30,'35.)				
Singer of Naples	Enrico Caruso, Jr.			
Traveling Saleslady 870	Joan Blondell	Apr. 8,'35	63	
(See "In the Cutting Room," Mar. 2,'35.)				

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb. 8,'35	72	Jan. 26,'35
Bachelor of Arts 520	Tom Brown-Anita Louise	Nov. 23	74	
(See "In the Cutting Room," Nov. 3.)				
Bright Eyes (G) 524	Shirley Temple-James Dunn	Dec. 28	83	Dec. [illegible]
Charlie Chan in Paris (G) 526	Warner Oland	Feb. 1,'35	*70	Jan. 5,'35
County Chairman, The (G) 525	Will Rogers	Jan. 11,'35	78	Dec. 29
Dude Ranger, The (G) 507	George O'Brien	Sept. 21	65	Sept. 22
Elinor Norton (A) 510	Claire Trevor - Norman Foster - Hugh Williams-G. Roland	Nov. 2	72	Oct. 27
First World War, The (A) 519		Nov. 23	78	Nov. 17
Gambling (A) 512	George M. Cohan	Nov. 3	80	Dec. 11
George White's 1935 Scandals 534	Alice Faye-James Dunn	Mar. 29,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Great Hotel Murder (G) 522	Edmund Lowe-Victor McLaglen	Mar. 1,'35	70	Feb. 23,'35
Helldorado (G) 522	Richard Arlen-Madge Evans	Dec. 21	74	Dec. 15
Hell in the Heavens (A) 517	Warner Baxter-C. Montenegro	Nov. 9	80	Nov. 3
Life Begins at 40 (G) 533	Will Rogers	Mar. 22,'35	*78	Mar. 23,'35
Liliom (A)	Charles Boyer	Mar. 16,'35	90	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	80	Feb. 16,'35
Lottery Lover (G) 523	"Pat" Paterson-Lew Ayres	Jan. 4,'35	82	Feb. 9,'35
Love Time (G) 506	"Pat" Paterson-Nils Asther	Sept. 21	73	Nov. 24
Marie Galante (A) 511	Spencer Tracy-Ketti Gallian	Oct. 26	88	Nov. 24
Music in the Air (G) 513	Gloria Swanson - John Boles - Douglass Montgomery	Dec. 7	81	Dec. 22
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan. 18,'35	69	Jan. 26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	90	Feb. 9,'35
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	70	Sept. [illegible]
Spring Tonic 535	Lew Ayres-Claire Trevor	Mar. 15,'35		
(See "Man Eating Tiger" "In the Cutting Room," Mar. 9,'35.)				
365 Nights in Hollywood (G) 514	Alice Faye-James Dunn	Oct. 12	74	Nov. 17
Under Pressure 521	Edmund Lowe-Victor McLaglen	Jan. 25,'35	*65	Jan. 19,'35
(Reviewed under the title "Man Lock")				
When a Man's a Man (G) 527	George O'Brien	Feb. 15,'35	68	Mar. 2,'35
White Parade, The (G) 518	John Boles-Loretta Young	Nov. 16	83	Oct. 27

Coming Attractions

Argentina	Alice Faye-Gilbert Roland			
Black Sheep	Edmund Lowe-Claire Trevor			
Dante's Inferno	Claire Trevor-Alice Faye			
(See "In the Cutting Room," Mar. 2,'35.)				
Doubting Thomas	Will Rogers	May 31,'35		
(See "In the Cutting Room," Mar. 30,'35.)				
It's a Small World 536	Spencer Tracy-Wendy Barrie	Apr. 12,'35		
(See "In the Cutting Room," Mar. 16,'35.)				
Ladies Love Danger	Gilbert Roland-Mona Barrie	Apr. 26,'35		
(See "In the Cutting Room," Mar. 30,'35.)				
Man Proposes	James Dunn-Mae Clarke	May 17,'35		
Our Little Girl	Shirley Temple	May 3,'35		
Redheads on Parade 536	J. Boles-Claire Trevor-Alice Fay			
$10 Raise (G) 537	Edward Everett Horton	Apr. 5,'35	*70	Mar. 23,'35
(See "In the Cutting Room," Mar. 9,'35.)				
Under the Pampas Moon	Warner Baxter-Ketti Gallian	May 24,'35		

(THE RELEASE CHART--CONT'D)

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chu Chin Chow (G) 3401	Anna May Wong-George Robey	Oct. 15	95	Sept. 29
Evensong (A) 3406	Evelyn Laye	Dec. 15	82	Nov. 3
Evergreen (A) 3405	Jessie Matthews-Sonnie Hale	Dec. 31	98	June 23
Farewell to Love (A)	Clive Brook	Apr. 1,'35	95	Feb. 16,'35
Iron Duke, The (G) 3407	George Arliss	Jan. '35	90	Dec. 22
Jack Ahoy (G) 3404	Jack Hulbert	Feb. 8,'35	70	Feb. 16,'35
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov. 18	88	Oct. 29
Lover Divine 3410	Marta Eggerth	Mar. 30,'35		Oct. 13
(Reviewed under the title "Unfinished Symphony")				
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15,'35	80	Dec. 29
Man of Aran (A) 3413	Robert Flaherty	Dec.	77	Oct. 27
My Heart Is Calling (G) 3409	Jan Kiepura	May 1,'35	90	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June 1,'35		Nov. 10
Power (A) 3402	Conrad Veidt-Benita Hume	Nov. 1	103	Oct. 13
Princess Charming 3408	Evelyn Laye-Henry Wilcoxon	Jan. '35	81	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Walks, The	John Miljan-June Collyer	Dec. 1		
One in a Million (G)	Dorothy Wilson-C. Starrett	Sept. 15	66	Nov. 24
Port of Lost Dreams (G)	Wm. Boyd-Lola Lane	Oct. 15	68	Nov. 24
Public Opinion	Lois Wilson-Shirley Grey	Mar. 15,'35	66	
Symphony for Living	Evelyn Brent-Al Shean	Jan. 20,'35	75	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance				
Room and Board				

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct. 8	70	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec. 14	72	May 10
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb. 19,'35	73	Mar. 9,'35
Sweepstake Annie (G)	Marian Nixon-Tom Brown	Mar. 5,'35	81	Feb. 23,'35
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct. 2	71	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dizzy Dames	M. Rambeau-Florine McKinney	May 1,'35		
I'll Bet You	H. B. Warner-Onslow Stevens			
Old Homestead, The	Mary Carlisle-Lawrence Gray			
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight	(New York) Dec. 15	65	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10,'35	*63	Dec. 1
She Had to Choose (G) 504	Larry "Buster" Crabbe - Isabel Jewell - Sally Blane	Sept. 14	65	Aug. 11

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook-Irene Hervey		*65	Mar. 30,'35
Mutiny Ahead	Neil Hamilton-Kathleen Burke			
(See "In the Cutting Room," Jan. 26,'35.)				

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar. 11,'35	70	Mar. 23,'35
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct. 1	67	Oct. 6
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov. 15	63	Nov. 24
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec. 14	72	Dec. 22
Lost Jungle, The	Clyde Beatty	June 13	68	
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov. 20	70	Dec. 15
Young and Beautiful (A)	William Haines-Judith Allen	Sept. 2	68	Sept. 8

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Frightened Night	Chas. Grapewin-Mary Carlisle	Apr. 20,'35		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb. 22,'35	73	Feb. 16,'35
Babes in Toyland (G)	Laurel and Hardy-C. Henry	Nov. 30	79	Nov. 24
Barretts of Wimpole Street (A)	Norma Shearer-Charles Laughton-Fredric March	Sept. 21	111	Aug. 4
Band Plays On, The (G)	Robt. Young-Betty Furness	Dec. 21	85	Dec. 29
Biography of a Bachelor Girl (A)	R. Montgomery-Ann Harding	Jan. 4,'35	84	Dec. 29
Casino Murder Case	Paul Lukas	Mar. 15,'35	84	
(See "In the Cutting Room," Feb. 16,'35.)				
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Jan. 18,'35	133	Jan. 19,'35
Evelyn Prentice (A)	William Powell-Myrna Loy	Nov. 9	80	Nov. 3
Forsaking All Others (A)	Joan Crawford - Clark Gable - Robert Montgomery	Dec. 28	84	Dec. 8
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec. 14	82	Nov. 17
Have a Heart (G)	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	Oct. 27
Merry Widow, The (A)	Maurice Chevalier-J. MacDonald	Nov. 2	100	Sept. 8
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29,'35	106	Mar. 2,'35
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan. 11,'35	82	Dec. 29
Painted Veil, The (A)	Greta Garbo-Herbert Marshall-George Brent	Nov. 23	86	Nov. 10
Sequoia (G)	Jean Parker-Russell Hardie	Feb. 1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb. 15,'35	75	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan. 25,'35	68	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")				
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8,'35	69	Mar. 2,'35
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1,'35	77	Feb. 23,'35
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22,'35	*88	Mar. 16,'25
What Every Woman Knows (G)	Helen Hayes-Brian Aherne	Oct. 19	92	Oct. 13
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec. 7	74	Dec. 1
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb. 8,'35	70	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion	May Robson-Madge Evans			
(See "In the Cutting Room," Mar. 30,'35.)				
Anna Karenina	Greta Garbo-Fredric March			
Baby Face Harrington (G)	Charles Butterworth	Apr. 12,'35	*60	Mar. 30,'35
(See "Public Enemy No. 2" "In the Cutting Room," Mar. 2,'35.)				
China Seas	Wallace Beery-Clark Gable			
Flame Within, The	Ann Harding-Herbert Marshall			
Garden of Allah, The	Joan Crawford			
Mark of the Vampire	L. Barrymore-Bela Lugosi	Apr. 26,'35		
(See "In the Cutting Room," Mar. 16,'35.)				
Mutiny on the Bounty	Clark Gable-Charles Laughton-Robert Montgomery			
Murder in the Fleet	Robert Taylor-Jean Arthur			
No More Ladies	Joan Crawford			
One New York Night	Franchot Tone-Una Merkel	Apr. 5,'35	71	
(See "Mystery In Room 309" "In the Cutting Room," Mar. 16,'35.)				
Public Hero No. 1	Chester Morris-Jean Arthur			
(See "In the Cutting Room," Mar. 30,'35.)				
Reckless	Jean Harlow-Wm. Powell	Apr. 19,'35		
(See "In the Cutting Room," Feb. 16,'35.)				
Typee	Mala, Lotus Long			
Vagabond Lady	Robert Young-Evelyn Venable			
(See "In the Cutting Room," Mar. 16,'35.)				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flirting With Danger (G) 3023	Robert Armstrong-Marion Burns	Dec. 1	70	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov. 17	65	Nov. 10
Happy Landing (G) 3029	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov. 22	54	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov. 15	64	Oct. 27
Million Dollar Baby (G)	Arline Judge - Ray Walker - Jimmy Fay	Jan. 15,'35	65	Dec. 29
Monte Carlo Nights (A) 2024	Mary Brian-John Darrow	May 20	62	
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan. 25,'35	68	Jan. 19,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec. 5	52	Dec. 15
Nut Farm, The (G)	Wallace Ford	Mar. 25,'35	65	Feb. 9,'35
Rainbow Valley (G)	John Wayne-Lucille Brown	Mar. 15,'35	52	Mar. 16,'35
Reckless Romeos (G) 3019	Robt. Armstrong-Wm. Cagney			
Redhead (A) 3012	Bruce Cabot-Grace Bradley	Nov. 1	76	Sept. 22
Sing Sing Nights (A)	Conway Tearle-Mary Doran	Dec. 15	60	Feb. 2,'35
Star Packer, The 2041	John Wayne-Verna Hillie	July 30	54	
Successful Failure, A (G) 3024	Wm. Collier, St. - Lucille Gleason	Oct. 15	62	Oct. 8
Texas Terror	John Wayne	Feb. 1,'35	51	
Tomorrow's Youth 3021	Dickie Moore - Martha Sleeper - John Miljan-Gloria Shea	Sept. 15	63	
Trail Beyond, The (G) 3031	John Wayne-Verna Hillie	Oct. 22	55	Sept. 22
Women Must Dress (G)	Minna Gombell-Gavin Gordon	Feb. 1,'35	77	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd				
Dawn Rider, The	John Wayne-Marion Burns			
Desert Trail	John Wayne-Mary Kornman	Apr. 22,'35	54	
(See "In the Cutting Room," Feb. 23,'35.)				
Great God Gold (A)	Sidney Blackmer-Gloria Shea	Apr. 15,'35	72	Mar. 9,'35
Healer, The	Ralph Bellamy-Karen Morley			
Honeymoon Limited	Neil Hamilton-Irene Hervey			
Hoosier Schoolmaster, The	Charlotte Henry-Norman Foster			
(See "In the Cutting Room," Mar. 9,'35.)				
Keeper of the Bees, The	Neil Hamilton			
Mystery Man (G)	Robert Armstrong	Apr. 25,'35	62	Feb. 16,'35
Paradise Ranch	John Wayne-Marion Burns			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All the King's Horses (G) 3430	Mary Ellis-Carl Brisson	Feb. 22,'35	*85	Feb. 23,'35
Behold My Wife (A) 3419	Sylvia Sidney-Gene Raymond	Dec. 7	79	Feb. 23,'35
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar. 1,'35	*75	Feb. 16,'35
Cleopatra (A) 3410	Claudette Colbert - Henry Wilcoxon-Warren William	Oct. 5	101	Aug. 25
College Rhythm (G) 3417	Joe Penner-Lanny Ross	Nov. 23	*83	Nov. 10
Enter Madame (A) 3414	Elissa Landi-Cary Grant	Jan. 4,'35	83	Nov. 3
Father Brown, Detective (G) 3420	Walter Connolly-Paul Lukas-Gertrude Michael	Dec. 21	*65	Dec. 1
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan. 25,'35	*80	Jan. 5,'35
Here Is My Heart (G) 3423	Bing Crosby-Kitty Carlisle	Dec. 25	76	Dec. 8
Home on the Range (G) 3421	Jackie Coogan-Randolph Scott	Dec. 21	55	Mar. 2,'35
It's a Gift (G) 3418	W. C. Fields-Baby LeRoy	Nov. 30	68	Nov. 24
Limehouse Blues (A) 3415	George Raft-Jean Parker	Nov. 9	66	Dec. 22
Lives of a Bengal Lancer (G) 3427	Gary Cooper-Franchot Tone	Jan. 18,'35	89	Jan. 5,'35
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar. 15,'35	*77	Mar. 9,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar. 22,'35	*80	Mar. 2,'35
Mrs. Wiggs of the Cabbage Patch (G) 3407	Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor - Evelyn Venable	Oct. 19	73	Aug. 23
One Hour Late (G) 3422	Joe Morrison-Helen Twelvetrees	Dec. 14	75	Dec. 8
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan. 11,'35	83	Nov. 24
Pursuit of Happiness, The (A) 3409	Francis Lederer-Joan Bennett	Nov. 16	72	Sept. 15
Rocky Mountain Mystery 3428	R. Scott-Chas. "Chic" Sale	Feb. 8,'35	63	
(See "Vanishing Pioneer" "In the Cutting Room," Nov. 10.)				
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary-Boland-Charles Ruggles-Zazu Pitts	Mar. 8,'35	*90	Feb. 16,'35
Rumba (A) 3429	George Raft-Carole Lombard	Feb. 15,'35	*70	Feb. 2,'35
Wings in the Dark (G) 3424	Cary Grant-Myrna Loy	Feb. 1,'35	75	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Scandal	Arline Judge-Kent Taylor			
Crusades, The	Loretta Young-Henry Wilcoxon			
(See "In the Cutting Room," Mar. 30,'35.)				
Devil Is a Woman, The (A)	Marlene Dietrich-Cesar Romero	May 3,'35	*90	Mar. 2,'35
Four Hours To Kill	Richard Barthelmess	Apr. 26,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Glass Key, The	George Raft	May 31,'35		
(See "In the Cutting Room," Mar. 30,'35.)				
Goin' to Town	Mae West	May 17,'35		
(See "How Am I Doin'?" "In the Cutting Room," Feb. 23,'35.)				
Hold 'Em Yale (G)	Patricia Ellis-Larry Crabbe	Apr. 12,'35	*65	Mar. 30,'35
(See "In the Cutting Room," Feb. 16,'35.)				
McFadden's Flats (G)	Betty Furness-Richard Cromwell	Apr. 22,'35	*67	Mar. 9,'35
Milky Way, The	Jack Oakie-Adolphe Menjou			
Once in a Blue Moon 3425	I. Savo-Michael Dalmatoff	May 10,'35		
Paris in Spring	Tullio Carminati-Mary Ellis			
(See "In the Cutting Room," Feb. 23,'35.)				
People Will Talk	Chas. Ruggles-Mary Boland	May 24,'35		
(See "In the Cutting Room," Mar. 9,'35.)				
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19,'35	*84	Mar. 16,'35
Scoundrel, The	Noel Coward-Julie Haydon	Apr. 26,'35		
Stolen Harmony	George Raft-Ben Bernie	Apr. 19,'35		
(See "In the Cutting Room," Feb. 2,'35.)				

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June 11	59	
Peck's Bad Boy (G)	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	70	Sept. 8
Return of Chandu, The 300-312	Bela Lugosi-Maria Alba	Oct. 1	65	

(THE RELEASE CHART--CONT'D)

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anne of Green Gables (G) 507	Anne Shirley-Tom Brown	Nov. 23	79	Oct. 27
Captain Hurricane (G)	James Barton-Helen Westley	Mar. 1,'35	72	Feb. 16,'35
Dangerous Corner (A) 506	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5	67	Jan. 18,'35
Dog of Flanders (G)	Frankie Thomas-Helen Parrish	Mar. 22,'35	*72	Mar. 2,'35
Enchanted April, The (A)	Ann Harding-Frank Morgan	Feb. 1,'35	*78	Dec. 15
Gay Divorcee, The (G) 505	Fred Astaire-Ginger Rogers	Oct. 19	*107	Oct. 18
Gigolette	Adrienne Ames-Ralph Bellamy	Feb. 15,'35		
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan. 18,'35	72	Jan. 12,'35
Gridiron Flash (G) 511	Eddie Quillan-Betty Furness	Oct. 26	64	Jan. 26,'35
Laddie (G)	John Beal-Gloria Stuart	Mar. 29,'35	*82	Mar. 9,'35
Lightning Strikes Twice (G) 517	Ben Lyon-Pert Kelton	Dec. 7	66	Mar. 2,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec. 28	110	Dec. 22
Murder on a Honeymoon (G)	Edna May Oliver-J. Gleason	Feb. 22,'35	73½	Feb. 2,'35
People's Enemy	Preston Foster-Melvyn Douglas	Mar. 15,'35		
Red Morning 515	Steffi Duna-Regis Toomey	Dec. 14	66	
(See "Girl of the Islands," "In the Cutting Room," Sept. 29.)				
Roberta (G)	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8,'35	105½	Feb. 23,'35
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan. 11,'35	78	Dec. 1
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec. 21	72	Dec. 8
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan. 4,'35	69	Jan. 5,'35
Woman in the Dark (G)	Fay Wray-Ralph Bellamy	Nov. 9	70	Dec. 8

Coming Attractions

Title	Star	Rel. Date
Becky Sharp	Miriam Hopkins	
(See "In the Cutting Room," Mar. 9,'35.)		
Break of Hearts	K. Hepburn-Charles Boyer	
Chasing Yesterday	Anne Shirley	Apr. 12,'35
(See "Sylvestre Bonnard" "In the Cutting Room," Mar. 2,'35.)		
Hooray for Love	Gene Raymond-Ann Sothern	
Informer, The	Victor McLaglen-Margot Graham	
(See "In the Cutting Room," Mar. 16,'35.)		
Nit Wits, The	Wheeler and Woolsey	
(See "In the Cutting Room," Mar. 30,'35.)		
She	Helen Gahagan-Randolph Scott	
Star of Midnight	William Powell-Ginger Rogers	Apr. 19,'35
(See "In the Cutting Room," Feb. 23,'35.)		
Strangers All (G)	May Robson	May 10,'35 ....*70. Mar. 30,'35
Village Tale	Randolph Scott-Kay Johnson	Apr. 26,'35
(See "In the Cutting Room," Mar. 2,'35.)		

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are You a Mason? (A)	Sonnie Hales	M. J. Kandel	Oct. 29	85	Nov. 3
Calling All Cars (G)	Jack LaRue	Empire Films	Jan. 25,'35	67	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan. 1,'35	57	Jan. 26,'35
Dealers in Death (A)		Topical Films	Dec. 13	68	Dec. 22
Life in the Congo (G)		Kinematrade	Nov. 29	60	Dec. 29
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb. 14,'35	74	Mar. 9,'35
Loyalties	Basil Rathbone	Harold Auten	Oct. 24	74	Nov. 3
Man of Courage (G)		Eureka	Nov. 12	95	Nov. 24
Norah O'Neale	Lester Mathews		Oct. 24	66	Nov. 3
Maryjka	Ina Benita	Principal Film	Dec. 1	65	Dec. 15
Sangen Till Heine (G)	Martin Osman	Scandinavian		75	Mar. 16,'35
Ticket to a Crime (G)	Ralph Graves	Syndicate	Dec. 15	67	Dec. 29
War Is a Racket (A)		Eureka Prod.	Dec. 8	68	Dec. 29
Woman Condemned	Claudia Dell	Marcy Pictures	Apr. 4	66	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25,'35	*90	Jan. 26,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22,'35	*85	Feb. 23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec. 28	*92	Oct. 27
Last Gentleman, The (G)	George Arliss	Sept. 21	72	May 12
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec. 25	*105	Dec 1
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov. 30		Sept. 22
Runaway Queen	Anna Neagle-Fernand Graavey	Dec. 21		
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 15,'35	95	Jan. 26,'35
Transatlantic Merry-Go-Round (A)	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2	92	Nov. 17
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8,'35	*90	Feb. 23,'35
We Live Again (A)	Anna Sten-Fredric March	Nov. 16	*83	Sept. 29

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions	Jack Buchanan-Lili Damita	May 20,'35		
Call of the Wild, The	C. Gable-Loretta Young	May 6,'35		
(See "In the Cutting Room," Mar. 2,'35.)				
Cardinal Richelieu (G)	George Arliss	Apr. 28,'35	*80	Mar. 30,'35
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney			
Legion of Valor	Richard Arlen-Virginia Bruce			
Les Miserables	Fredric March-C. Laughton	Apr. 21,'35		
(See "In the Cutting Room," Mar. 2,'35.)				
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke		75	July 14,'35
Thunder in the East	Charles Boyer-Merle Oberon	May 13,'35	75	Dec. 1
(Reviewed under the title "The Battle")				

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Trail, The (G) 8083	Buck Jones	Feb. 18,'35	58	Mar. 16,'35
Gift of Gab (G) 8030	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	*71	Sept. 19
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18,'35	98	Feb. 9,'35
Great Expectations (G) 8029	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22	102	Oct. 20
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov. 26	111	Dec. 1
It Happened in New York 8023	Lyle Talbot-Heather Angel	Mar. 18,'35	66	
(See "In the Cutting Room," Jan. 26,'35.)				
I've Been Around (A) 8025	Chester Morris	Dec. 31	*75	Dec. 29
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec. 24	*80	Dec. 9
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb. 4,'35	87	Mar. 30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11,'35	*75	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan. 21,'35	*75	Jan. 19,'35
One Exciting Adventure (G) 8027	Binnie Barnes-Neil Hamilton	Oct. 15	*73	Oct. 6
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1,'35	*80	Mar. 30,'35
Rendezvous at Midnight 8031	Ralph Bellamy	Feb. 11,'35		
(See "In the Cutting Room," Nov. 17.)				
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec. 3	69	Sept. 15
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14,'35	*68	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec. 10	75	Dec. 8
Rocky Rhodes (G) 8001	Buck Jones-Sheila Terry	Sept. 24	60	Dec. 22
There's Always Tomorrow (A) 8035	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	Nov. 17
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 4,'35	72	Mar. 23,'35
Wake Up and Dream (G) 8021	Russ Columbo - June Knight	Oct. 1	78	Oct. 20
When a Man Sees Red (G) 8082	Buck Jones	Nov. 12	60	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date
Alias Mary Dow 8011	Sally Eilers-Ray Milland	
Bride of Frankenstein 8009	Boris Karloff	Apr. 22,'35
(See "In the Cutting Room," Feb. 16,'35.)		
Chinatown Squad	Lyle Talbot-Valerie Hobson	
Great Ziegfeld, The 8005	William Powell-Fanny Brice	
Mister Dynamite 8012	Edmund Lowe-Esther Ralston	Apr. 22,'35
(See "In the Cutting Room," Mar. 9,'35.)		
Raven, The	Karloff-Bela Lugosi	
Sing Me a Love Song 8026		
Stone of Silver Creek 8084	Buck Jones-Noel Francis	Apr. 15,'35
Werewolf of London	Henry Hull	May 6,'35
(See "In the Cutting Room," Mar. 30,'35.)		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bordertown (A) 806	Paul Muni-Bette Davis	Jan. 5,'35	90	Feb. 2,'35
Church Mouse 881	Laura La Plante	Dec. 15		
Devil Dogs of the Air (G) 816	James Cagney-Pat O'Brien	Feb. 9,'35	86	Feb. 9,'35
Firebird, The (A) 825	Verree Teasdale-Ricardo Cortez	Nov. 3	*75	Oct. 13
Florentine Dagger, The 829	Donald Woods-Margaret Lindsay	Mar. 30,'35	69	
(See "In the Cutting Room," Jan. 26,'35)				
I Am a Thief (G) 826	Mary Astor-Ricardo Cortez	Nov. 24	64	Nov. 17
Night at the Ritz, A 823	William Gargan-Patricia Ellis	Mar. 23,'35	62	
(See "King of the Ritz," "In the Cuting Room," Jan. 26,'35)				
Right to Live (A) 828	George Brent-J. Hutchinson	Jan. 26,'35	66	Feb. 23,'35
St. Louis Kid, The (G) 817	James Cagney	Nov. 10	67	Oct. 20
(Reviewed under the title, "A Perfect Week-End")				
Secret Bride, The (G) 811	B. Stanwyck-Warren William	Dec. 22	64	Feb. 9,'35
Sweet Adeline (G) 802	Irene Dunne-Donald Woods	Dec. 29	*82	Dec. 15
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23,'35	95	Mar. 2,'35
White Cockatoo (G) 827	Jean Muir-Ricardo Cortez	Jan. 19,'35	70	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date
Broadway Gondolier	Dick Powell-Joan Blondell	
Crashing Society	Guy Kibbee-Zasu Pitts	
Dinky	Jackie Cooper-Mary Astor	May 11,'35
Girl From Tenth Avenue, The	Bette Davis-Ian Hunter	
(See "Men on Her Mind," "In the Cutting Room," Mar. 30,'35.)		
Goose and the Gander	Kay Francis-George Brent	
(See "In the Cutting Room," Mar. 9,'35.)		
Green Cat	Bette Davis	
Haircut	George Brent-Jean Muir	
Irish in Us, The	James Cagney-Pat O'Brien	
Living Up To Lizzie	Aline MacMahon	
Midsummer Night's Dream	All Star	
Money Man	Edw. G. Robinson-Bette Davis	
Page Miss Glory	Marion Davies-Dick Powell	
Present from Margate, A	Kay Francis-Ian Hunter	
Stranded	Kay Francis-Geo. Brent	
Women Are Bum Newspapermen	Glenda Farrell	

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Bella Donna (A)	Mary Ellis	Gaumont-British		85	Jan. 5,'35
Broken Melody, The	John Garrick-Merle Oberon		Oct. 30	68	Dec. 1
Chapayev (A)		Amkino	Jan. 12,'35	95	Jan. 26,'35
Cornflower (Hungarian Dialogue)	Irene Agai	Danubia Pictures	Jan. 11,'35	80	
Czar Wants to Sleep (A)	M. Yanshin	Amkino	Dec. 8	88	Dec. 22
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16,'35
Death at Broadcasting House	Ian Hunter	ABFD British		90	Jan. 12,'35
Dirty Work (G)	Ralph Lynn	Gaumont-British		80	Jan. 26,'35
Forbidden Territory, The	Gregory Ratoff	Gaumont-British		87	Nov. 24
Doctor's Orders	Leslie Fuller	British Int'l		75	Jan. 5,'35
Everything for the Women (Hungarian Dialogue)	Tiber Von Halmay	Danubia Pictures	Oct. 10	84	
Father Knows Best (Hungarian Dialogue)	Szoke Szakall	Danubia Pictures	Jan. 18,'35	80	
House of Greed	V. Gardin	Amkino	Aug. 11	74	
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12,'35	77	Mar. 30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l		80	Mar. 16,'35
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12,'35	81	Mar. 30,'35
Lady in Danger (A)	Tom Walls	Gaumont-British		63	Dec. 29
Lorna Doone (G)	John Loder	ABFD British		80	Feb. 2,'35
Madame Bovary (A)	Pierre Renoir	John Tapernoux	Nov. 17	100	Dec. 8
Marionettes	L. Leonidoff	Amkino	May 5	83	
Miracles	V. Gardin	Amkino	Oct. 19	68	
My Wife the Miss (Hungarian Dialogue)	Irene Agai - Paul Javor	Danubia Pictures	Aug. 26	79	
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2,'35
One Night	Ingert Bluggren	Scandinavian		80	Feb. 9,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British		85	Jan. 12,'35
Rakoczi March	Paul Javor	Danubia Pictures	Nov. 12	89	
Rakoczy Marsch (Hungarian Dialogue) (German dialogue)	Gustav Froehlich-Camilla Horn	Danubia Pictures	Mar. 1,'35	82	
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17,'35	118	
Soviet Russia Today (G)		Amkino	Mar. 3,'35	67	Mar. 16,'35
Such Is Life	(Greek Feature)	Frank Norton	Jan. 19,'35	119	
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16,'35
Ta Galazia Keria	(Greek Feature)	Frank Norton	Oct. 15	85	
Ten Minute Alibi (A)	Phillips Holmes	British Lion		80	Feb. 9,'35
Three Songs About Lenin		Amkino	Nov. 8	64	Nov. 17
They Are Looking Up (G)	Cicely Courtneidge	Gaumont-British		100	Feb. 9,'35
Triumph of Sherlock Holmes The (A)	Arthur Wontner	Gaumont-British		87	Mar. 9,'35
Victor and Victoria (G)	Renate Mueller	Ufa	Jan. 26,'35	84	Feb. 2,'35
Wandering Jew, The (A)	Conrad Veidt	Olympic Pictures		83	Jan. 19,'35

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Jan. 2	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	1 rl.
Bremen Town Musicians	Mar. 6,'35	1 rl.
Old Mother Hubbard	Apr. 3,'35	1 rl.
Mary's Little Lamb	May 1,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Gum Shoes	Mar. 1,'35	21
(All Star)		
His Bridal Sweet	Mar. 15,'35	20
Harry Langdon		
His Old Flame	Jan. 25,'35	20
Charlie Murray		
Horse Collars	Jan. 10,'35	20
(3 Stooges)		
I'm a Father	Feb. 7,'35	20
Andy Clyde		
In the Dog House	Dec. 1	20
Andy Clyde		
It's the Cat's	Oct. 11	20
Andy Clyde		
Men in Black	Sept. 28	20
(3 Stooges)		
Old Sawbones	Apr. 11,'35	20
Andy Clyde		
One Too Many	Dec. 28	20
Leon Errol		
Perfectly Mismated	Nov. 20	20
Leon Errol		
Pop Goes the Easel	Mar. 29,'35	20
(3 Stooges)		
Restless Knights	Feb. 20,'35	16½
(3 Stooges)		
Shivers	Dec. 24	20
Harry Langdon		
Three Little Pigskins	Dec. 8	20
(Stooge Comedy)		
COLOR RHAPSODIES		
1934-35		
A Cat, a Bell and Mouse		
Babes at Sea	Dec. 12	7
Holiday Land	Nov. 9	7
Make Believe Revue, The	Mar. 22,'35	7
Shoemaker and the Elves	Jan. 20,'35	8
KRAZY KAT KARTOONS		
1934-35		
3. Krazy's Waterloo	Nov. 16	7
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. Goofy Gondolas	Dec. 21	7
LAUGHING WITH MEDBURY		
1934-35		
Among the Caceons	Nov. 9	10
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
LIFE'S LAST LAUGHS		
1934-35		
No. 1—	Sept. 15	10
No. 2—	Oct. 12	10
No. 3—	Nov. 9	10
No. 4—	Dec. 12	10
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
SCRAPPY CARTOONS		
Gloom Chasers, The	Jan. 18,'35	7
Happy Butterfly	Dec. 20	7
Scrappy's Experiment		8
Scrappy's Ghost		
1934-35		
Concert Kid	Nov. 2	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 29	10½
No. 2—	Oct. 26	10½
No. 3—	Nov. 23	10½
No. 4—	Dec. 21	10½
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
No. 7	Mar. 15,'35	10½
No. 8—	Apr. 12,'35	10
SPICE OF LIFE		
1934-35		
No. 2—	Sept. 29	10
No. 3—	Dec. 13	10
No. 4—	Dec. 31	10
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
WORLD OF SPORT		
Air Thrills	Mar. 1,'35	10
Anything for a Thrill		1 rl.
Flying Pigskins	Nov. 9	10
Heigh-Ho the Fox	June 20	1 rl.
1934-35		
Hold That Shark	Mar. 29,'35	10
Good Golfers Start Young	Sept. 20	10
Pardon My Grip	Feb. 1,'35	10
Polo Thrills	Oct. 12	10
Thrill Flashes	Dec. 12	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES		
(TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Mire Unga	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Hello, Sailors	Aug. 17	20
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Domestic Bliss-Ters	Oct. 12	19
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Good Luck—Best Wishes	Aug. 24	21
Hail Brother	Mar. 22,'35	19
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	1 rl.
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
Mountain Melody	Aug. 31	10
Old Camp Ground, The	Mar. 15,'35	1 rl.
Song Plugger	Jan. 18,'35	9
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	11
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	2 rls.
Hayseed Romance	Mar. 15,'35	20
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One-Run Elmer	Feb. 22,'35	19
Only the Brave	Apr. 19,'35	2 rls.
Palooka From Paducah	Jan. 11,'35	20
Tars and Stripes	May 3,'35	2 rls.
TERRY-TOONS		
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	1 rl.
Flying Oil	Apr. 5,'35	1 rl.
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
Jail Birds	Sept. 21	6
Magic Fish, The	Oct. 19	6
Mice in Council	Aug. 24	6
Modern Red Riding Hood, A	May 17,'35	1 rl.
Moth and the Spider, The	Mar. 8,'35	1 rl.
My Lady's Garden	July 13	8
Old Dog Tray	Mar. 21,'35	1 rl.
Opera Night	May 31,'35	1 rl.
Peg Leg Pete, the Pirate	May 3,'35	1 rl.
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What A Night	Jan. 25,'35	6
Why Mules Leave Home	Sept. 7	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Harlem Harmony	Dec. 21	10
Hollywood Gad-About	Oct. 5	9
Hollywood Movie Parade, The	Nov. 2	9
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 19	11
YOUNG ROMANCE		
Moon Over Manhattan	Feb. 15,'35	17
Three Cheers for Love	Dec. 14	19

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
MUSICAL MOODS		
(Technicolor)		
In a Monastery Garden	Oct. 2	7
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave	Nov. 13	
(Black & White)		
Waltz in A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum		
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching With Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-By-The-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS		
(EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please		
Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple	Sept. 8	18
You Said a Hatful	Oct. 13	19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Holland in Tulip Time	Sept. 15	9
Ireland, The Emerald Isle	Dec. 8	8
Rainbow Canyon	Feb. 2,'35	8
Switzerland, The Beautiful	Oct. 13	9
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10		10
HAPPY HARMONIES		
(Harman-Ising)		
2—Old Pioneer	Sept. 29	8
3—A Tale of the Vienna Woods	Oct. 27	9
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick		10
9—Calico Dragon		8
LAUREL & HARDY		
Fixer-Uppers		21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Grandfather's Clock	Oct. 27	17
Gypsy Night		18
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Dartmouth Days	Nov. 17	11
Donkey Baseball		8
Motorcycle Cossacks	Jan. 12,'35	9
Little Feller	May 28	8
Old Shep	June 23	9
Pichianni Troupe	Sept. 22	9
Pro Football		9
Rugby	Dec. 15	10
Strikes and Spares	Oct. 20	9
Taking Care of Baby	Aug. 25	9
Trick Golf	Mar. 24	8
Vital Victuals	Mar. 8	10
(Color)		
Windy		11
OUR GANG		
Anniversary Trouble		20
Beginner's Luck		19
Mama's Little Pirate	Nov. 3	18
Shrimps for a Day		21
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
Maid in Hollywood	May 19	20
Misses Stooge, The		19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!		21
Three Chumps Ahead		2 rls.
Tin Man, The		16
Treasure Blues		19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		7
Raslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr.	Mar. 10	8
(Color)		
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 18,'35	7
Betty Boop's Life Guard	July 13	7
Betty Boop's Life Pal	Sept. 21	7
Betty Boop's Prize Show	Oct. 19	7
Betty Boop's Trial	June 15	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	
Taking the Blame	Feb. 15,'35	7
Keep in Style	Nov. 16	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
An Elephant Never Forgets	Dec. 28	7
Little Dutch Mill	Oct. 26	7
Poor Cinderella	Aug. 3	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Cab Calloway's Hi-De-Ho	Aug. 24	11
Feminine Rhythm	Feb. 8,'35	10
Ina Ray Hutton and Her Melodears		
Club Continental	Oct. 5	10
Leon Belasco & Orchestra George Givet-Vivian Janis Grace Barry		
Hark Ye, Hark	Mar. 25,'35	10
Ben Bernie-Grace Barry		
Hollywood Rhythm	Nov. 16	10
Gordon and Revel - Lyda Roberti - Jack Oakie-Norman Taurog-LeRoy Prinz-Edith and Bill Wilshire		
Ladies That Play	Dec. 7	10
Phil Spitalny and His Musical Ladies		
Melody Magic	Apr. 12,'35	
Million Dollar Notes	Feb. 8,'35	11
Red Nichols and his World Famous Pennies		
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof	Oct. 26	11
Anson Weeks & Orchestra		
Society Notes	Aug. 3	10
Song Writers of the Gay Nineties	Mar. 1,'35	10
Pat Rooney		
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 4—Tub Boat Ahoy—Hot Dog—Mabel Wayne	Nov. 9	10
No. 5—Rose of Bulgaria—O. Soglow—Coney Island	Dec. 7	10
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters—Billy Blue Gum—Mericano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madiera—Rube Goldberg, World Famous Humorist.		1 rl.
No. 9—	Mar. 29,'35	
No. 10—	Apr. 26,'35	
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Baby Blues	Oct. 5	10
(Technicolor)		
Coo-Coo News	Jan. 25,'35	10
Jungle Antics	Feb. 22,'35	10
Madhouse Movies No. 1	Aug. 24	9
Manhattan Rhythm	Mar. 8,'35	10
Monkey Shines	Nov. 16	10
Movie Sideshow	Jan. 11,'35	11
Nerve of Some Women, The	Nov. 2	10
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10
Screen Souvenirs No. 4	Apr. 19,'35	
Shorty on the Farm	Apr. 5,'35	
Superstition of the Black Cat	Aug. 10	10
Superstition of the Rabbit's Foot	Mar. 8,'35	8
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Axe Me Another	Aug. 24	7
Be Kind to Animals	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 25,'35	7
Dance Contest	Nov. 23	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Hyp-Nut-Tist, The	Apr. 26,'35	
Pleased to Meet Chal	Mar. 22,'35	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	10
No. 4—Keeping Time	Oct. 26	11
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Nerve Control	Apr. 19,'35	
TWO REEL COMEDIES		
Making the Rounds Pallette-Catlett	July 6	21
New Dealers, The Pallette-Catlett	Apr. 6	20
News Hounds Pallette-Catlett	June 1	20
No More Bridges Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	10
Pleased to Meet Chal	Mar. 22,'35	
Sporting Sounds	Mar. 22,'35	
Up and Down Franklyn Pangborn	Mar. 2,'35	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Ocean Swells	Oct. 12	21
Pickled Peppers	June 7,'35	
Rough Necking	Apr. 27	20
Wig Wag		19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In a Pig's Eye	Dec. 28	20½
In the Devil Dog House	Feb. 2	21
Odor in the Court	Aug. 2	21½
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
DUMBBELL LETTERS		
No. 4	Sept. 28	4½
No. 5	Oct. 26	5
No. 6	Nov. 23	4½
No. 7	Dec. 21	5
No. 8	Jan. 4,'35	5½
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
EASY ACES		
Little New New York		
Pharaohland	Feb. 22,'35	9
Topnotchers		11
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Hit and Rum	Apr. 26,'35	
How to Break 90 at Croquet	Jan. 4,'35	15
HEADLINER SERIES		
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Sock Me to Sleep	May 17,'35	
South Seasickness		20½
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music	Mar. 9	19½
Henry the Ape Bert Lahr	Jan. 26	2 rls.
If This Isn't Love	Sept. 28	21½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Southern Style	Sept. 14	20
Ticket Or Leave It	May 26,'35	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RAINBOW PARADE CARTOONS		
Japanese Lantern		8
Parrotville Old Folks	Jan. 25,'35	7
Spinning Mice		
Sunshine Makers, The	Jan. 11,'35	8
SOGLOW'S "THE KING" CARTOONS		
Cactus King	June 8	1 rl.
SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweekstakes Race, 1934	Apr. 2	10
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)	Aug. 31	20½
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
VAGABOND ADVENTURE SERIES		
Eyes on Russia	Aug. 9	11
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica		9½
Red Republic	Sept. 21	10
Roumania		

STATE RIGHTS

Title	Rel. Date	Min.
CARTOON EXHIBITORS		
Of All Things		4
CENTRAL		
Child of Mother India		30
Hindu Holiday		9
MARY WARNER		
Olympic Winter Sports Capital		8
METROPOLITAN LIFE		
Once Upon a Time		10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
8. Mickey Plays Papa	Sept. 29	
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroo		
SILLY SYMPHONIES		
7. The Flying Mouse	July 12	7
8. Peculiar Penguins	Sept. 6	8
9. Goddess of Spring	Nov. 1	
10. The Golden Touch	Mar. 21,'35	8½

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1	9
No. 2—Toyland Premiere	Dec. 10	9
GOING PLACES with LOWELL THOMAS		
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 6,'35	1 rl.
GOOFYTONE NEWS		
No. 7	Apr. 30	9
OSWALD CARTOONS		
Do a Good Deed	Mar. 25,'35	7
Hill Billys	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Sky Larks	Oct. 22	8
Spring in the Park	Nov. 12	7
Two Little Lambs	Mar. 11,'35	8½
William Tell	July 9	6
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	10
No. 3—Novelty	Oct. 22	9
No. 4—Novelty	Nov. 26	9
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No. 9—Novelty	Apr. 22,'35	10
UNIVERSAL COMEDIES		
At the Mike (Mentone No. 3-A)	Oct. 10	20
Demi Tasse (Doane Musical No. 1)	Oct. 3	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	2 rls.
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Father Knows Best Sterling Holloway	Feb. 20,'35	2 rls.
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	18
Henry's Social Splash Henry Armetta	Dec. 19	21
Here's the Gang (Mentone No. 13-A)	May 8,'35	2 rls.
Hollywood Trouble	Jan. 9,'35	20
Just We Two	Aug. 8	19
Knickerbocker Knights Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
Oh What a Business (Mentone No. 5-A)	Nov. 26	2 rls.
Old Age Pension Henry Armetta	Mar. 27,'35	2 rls.
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Sterling's Rival Romeo Sterling Holloway	Nov. 14	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Tid Bits (Doane Musical No. 2)	Oct. 24	2 rls.
Well, By George (Mentone No. 4-A) George Price	Oct. 31	20
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
World's Fair and Warmer	Oct. 17	22

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
All Sealed Up Ben Blue	Sept. 15	19
Get Rich Quick Allen Jenkins	Apr. 20,'35	2 rls.
His First Flame Shemp Howard Daphne Pollard	Mar. 9,'35	20
Oh Sailor Behave El Brendel	Sept. 29	17
Old Gray Mayor, The Bob Hope	Apr. 6,'35	19
Smoked Hams Shemp Howard Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk Roscoe Ates	Nov. 3	20
Out of Order Ben Blue	Nov. 17	19
Vacation Daze Jenkins & Donnelly		2 rls.
Dizzy and Daffy Dizzy and Daffy Dean	Dec. 15	19
Once Over Lightly Roscoe Ates	Jan. 12,'35	20
Radio Scout El Brendel	Jan. 26,'35	19
Why Pay Rent? Rescoe Ates-Shemp Howard	May 4,'35	
BROADWAY BREVITIES 1934-35		
Syncopated City Hal LeRoy-Dorothy Dare	Sept. 1	20
Paree, Paree Dorothy Stone-Bob Hope	Sept. 8	21
Good Morning Eve Leon Errol (Technicolor)	Sept. 22	19
No Contest Ruth Etting	Oct. 6	21
Off the Beat Morton Downey	Oct. 18	20
The Flame Song Bernice Claire- J. Harold Murray	Oct. 27	19
Gem of the Ocean Jeanne Aubert	Nov. 19	20
Gypsy Sweetheart Winifred Shaw- Phil Regan	Mar. 30,'35	2 rls.
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks & Sweet Music George Price-Sylvia Froos	Dec. 8	20
Show Kids Maglin Kiddies Tad Alexander	Jan. 5,'35	20
Radio Silly Cross & Dunn	Jan. 9,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 22,'35	2 rls.
Mr. & Mrs. Melody Ilomay Bailey—Lee Sims	Mar. 16,'35	
Shoestring Follies Eddie Peabody	Feb. 16,'35	2 rls.
Singing Silhouette, The Olga Baclanova	Mar. 16,'35	2 rls.
Castle of Dreams, The Morton Downey	Apr. 6,'35	2 rls.
Cure It With Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Roscoe Ails	Apr. 27,'35	2 rls.
Main Street Follies Hal Le Roy	May 11,'35	
LOONEY TUNES		
No. 13—Viva Buddy (1934-1935)		1 rl.
No. 1—Buddy's Adventures		1 rl.
No. 2—Buddy the Dentist		1 rl.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express		1 rl.
No. 6—Buddy in Africa		1 rl.
No. 7—Buddy's Lost World		1 rl.
MELODY MASTERS 1934-1935		
Mirrors Freddy Rich & Orchestra	Sept. 8	11
Phil Spitalny and His Musical Queens	Oct. 6	10
Richard Himber and His Orchestra	Nov. 3	10
Don Redman and His Band	Dec. 29	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	1 rl.
Rimac's Rhumba Orchestra	Apr. 13,'35	1 rl.
Barney Rapp and His New Englanders	Mar. 16,'35	1 rl.
Freddy Martin and His Orchestra	May 11,'35	1 rl.
MERRIE MELODIES 1934-35 (In Color)		
No. 3—Mr. & Mrs. Is the Name		7
No. 4—Country Boy		7
No. 5—I Haven't Got a Hat		1 rl.
No. 6—Along Flirtation Walk		1 rl.
No. 7—My Green Fedora		1 rl.
SEE AMERICA FIRST E. M. NEWMAN		
No. 1—Pilgrim Days	Oct. 27	11
No. 2—Boston Tea Party	Nov. 17	11
No. 3—Hail Columbia	Dec. 8	10
No. 4—Remember the Alamo	Dec. 20	10
No. 5—Trail of the 49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	
No. 9—Westward Bound	Apr. 13,'35	1 rl.
No. 10—Remember the Maine	May 4,'35	1 rl.
PEPPER POT 1934-35		
Little Jack Little	Sept. 1	9
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live Gus Edwards	Nov. 10	9
Two Boobs in a Balloon Edgar Bergen		
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 8	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 22,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	
Some Bridge Work Easy Aces	Apr. 13,'35	1 rl.
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles Boy Scouts	July 1	2 rls.

MASCOT

Title	Rel. Date	Min.
Burn 'Em Up Barnes Jack Mulhall-Lola Lane- Frankie Darro	June 16	2 rls. (each)
Lost Jungle, The Clyde Beatty	June 13	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)

PRINCIPAL

Title	Rel. Date	Min.
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1	(Seven-reel feature followed by eight two-reel episodes)

UNIVERSAL

Title	Rel. Date	Min.
Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Red Rider, The Buck Jones (15 episodes)	July 16	20 (each)
Rustler's of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy Maurice Murphy- Noah Beery, Jr.	Oct. 29	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20 (each)

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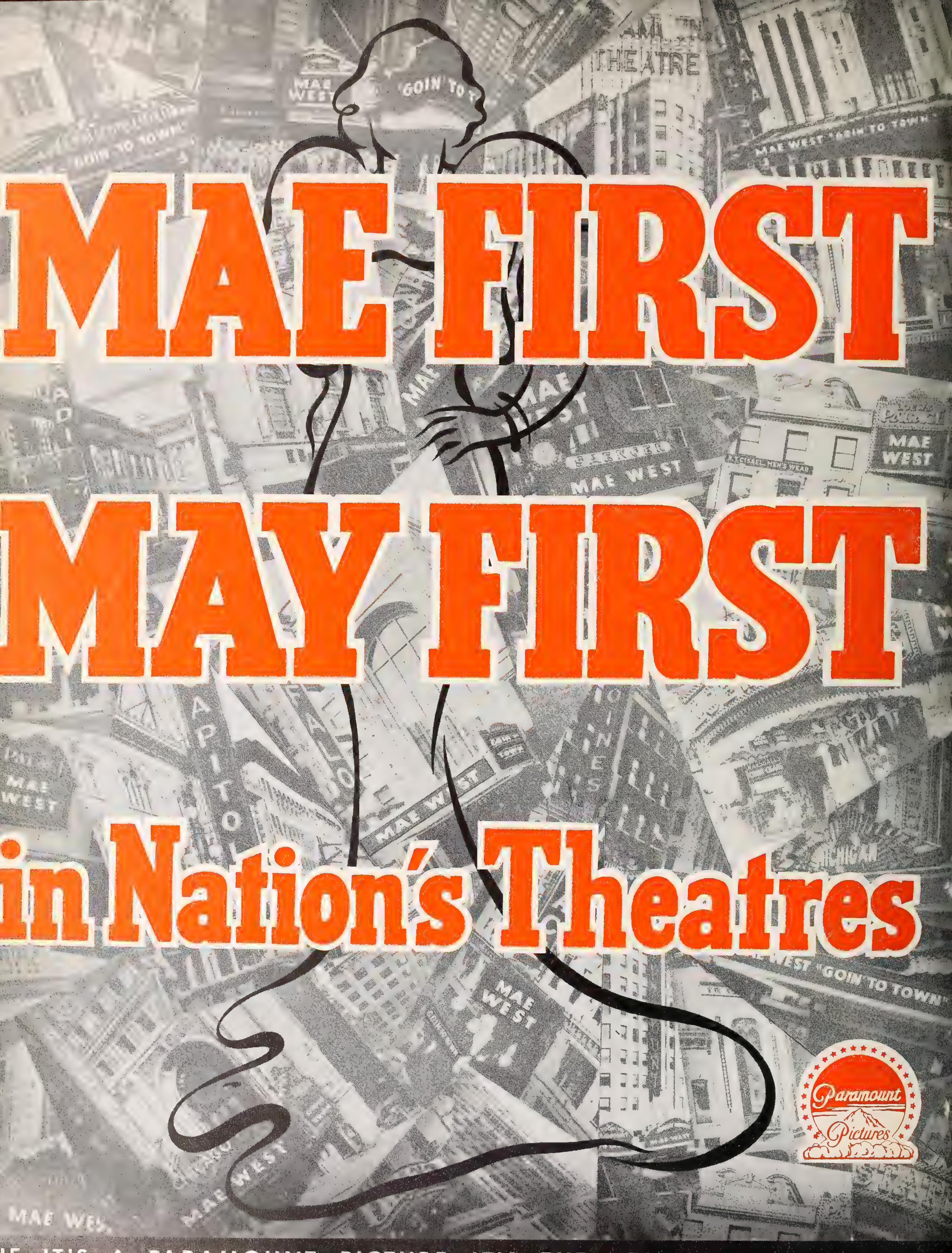
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Spring & Summer
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THE EQUIPMENT INDEX
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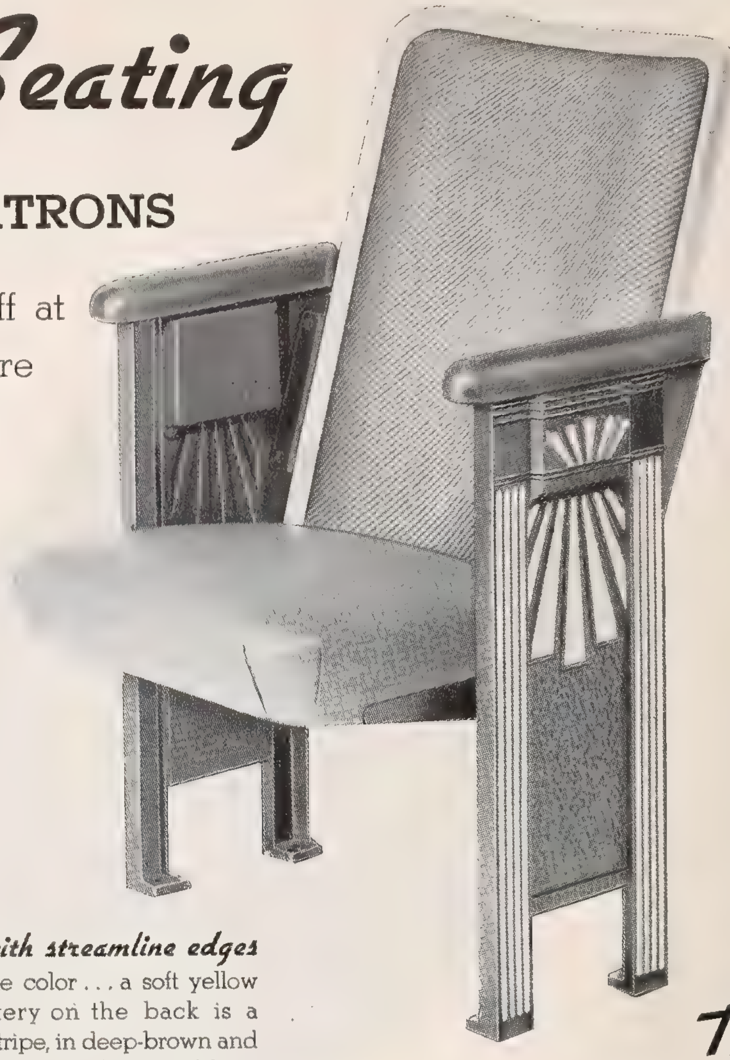
Five Articles on Remodeling

April 6, 1935

In 2 Sections—Section 2

H-W Streamline Seating

IS A SURE-FIRE *Hit* WITH PATRONS



The new **Heywood streamline theatre chairs** pay off at the box office. This swanky modern seating is a sure-fire hit with patrons because it's extremely comfortable, trimly tailored, and has an air of **class** that's unmistakable. Heywood streamline chairs will put new life, new decorative sparkle into the old "house" that needs reseating. Heywood streamline chairs will lift a **new theatre** right up and away from ordinary and commonplace installations.

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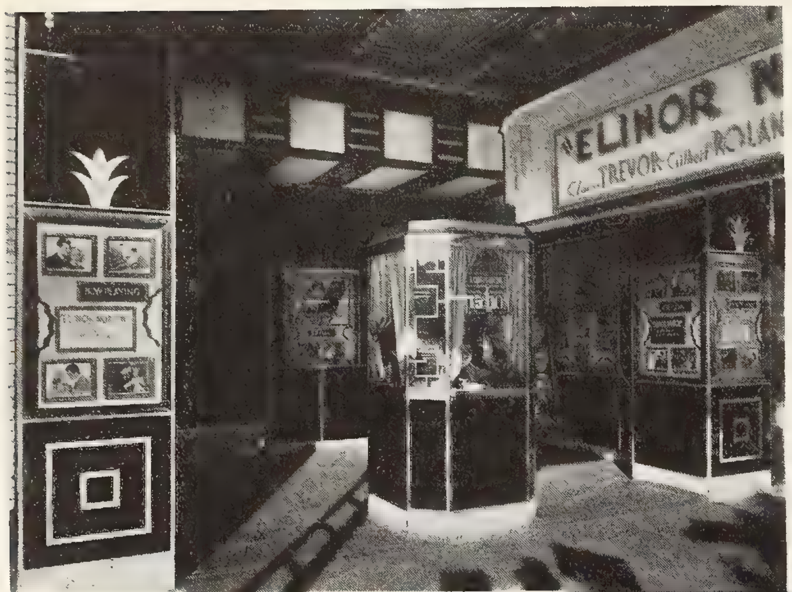
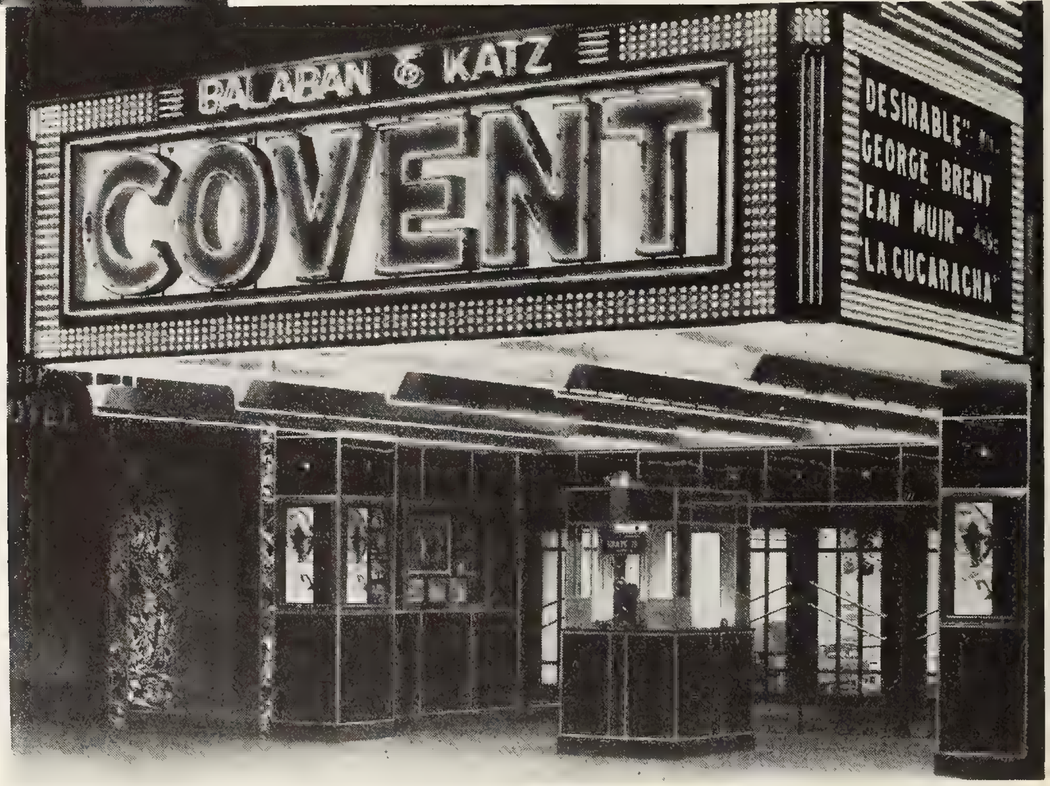


Alba Theater, Chicago; Balaban & Katz, owners; Rissman & Hirschfield, architects. Formica black paneling with bright metal trim on front and lobby walls.



Covent Theater, Chicago; Pereira, Senseny & Burdick, architects. Formica with bright metal inlays, and plain black panels with bright metal trim.

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FOR BUILDING PURPOSES

Better Theatres

APRIL 6, 1935

GENUINE OR SUBSTITUTE?

Modern architecture has been developing not only through the originality of its designers, but through the opportunities offered in new materials. Indeed, modern architecture is partly characterized by the creativeness of the materials manufacturers themselves, who have been giving the architect a vast new set of building blocks made of glass, chemicals, metals, vegetable fibres and many other things strange to purposes long determined by the limitations of stone and iron.

The question has been asked: To what extent are these new materials merely cheaper or more available substitutes for the older ones? Perhaps our motives were originally those of substitution—seeking architectural materials that were more pliable, more plentiful, and cheaper—but the effort has realized the genuine, since the genuineness of anything lies in its efficacy in the use to which it is put.

INEXPENSIVE HELP FROM YOUR STAGE

It was once the custom to include a stage in all but the smallest of motion picture theatres. Today the screen provides the show and the "draw." Many a theatre manager, however, has found the stage interlude at least occasionally helpful in creating added interest and "relief." O. T. Taylor, who is writing a series on the mechanics of such casual stage productions in Better Theatres and who creates them for D & R Theatres in Aberdeen, Wash., has found such interludes effective as exploitation. His note accompanying his article in this issue is presented with apologies to Mr. A-Mike Vogel:

"I am doing the Style Revue idea (subject of a coming article) in one of our own theatres in about two weeks. Didn't have to go after it—plenty tie-ups. Began a Screen Talent Quest this week for children under 12 years of age, running for five weeks of eliminations with free screen tests in sound for four winners. We had about fifty entrants before the contests started, with interest running high, and the newspapers going strong on the idea."

WAYS OF THE TAXER EVER INSCRUTABLE

Notifications recently sent out by the department of internal revenue indicate that the federal government still has in mind the collection of the 5% excise tax on sound equipment. This tax, levied several years ago, was to have been collected from the manufacturer. It has yielded, chiefly if not entirely, mere protests.

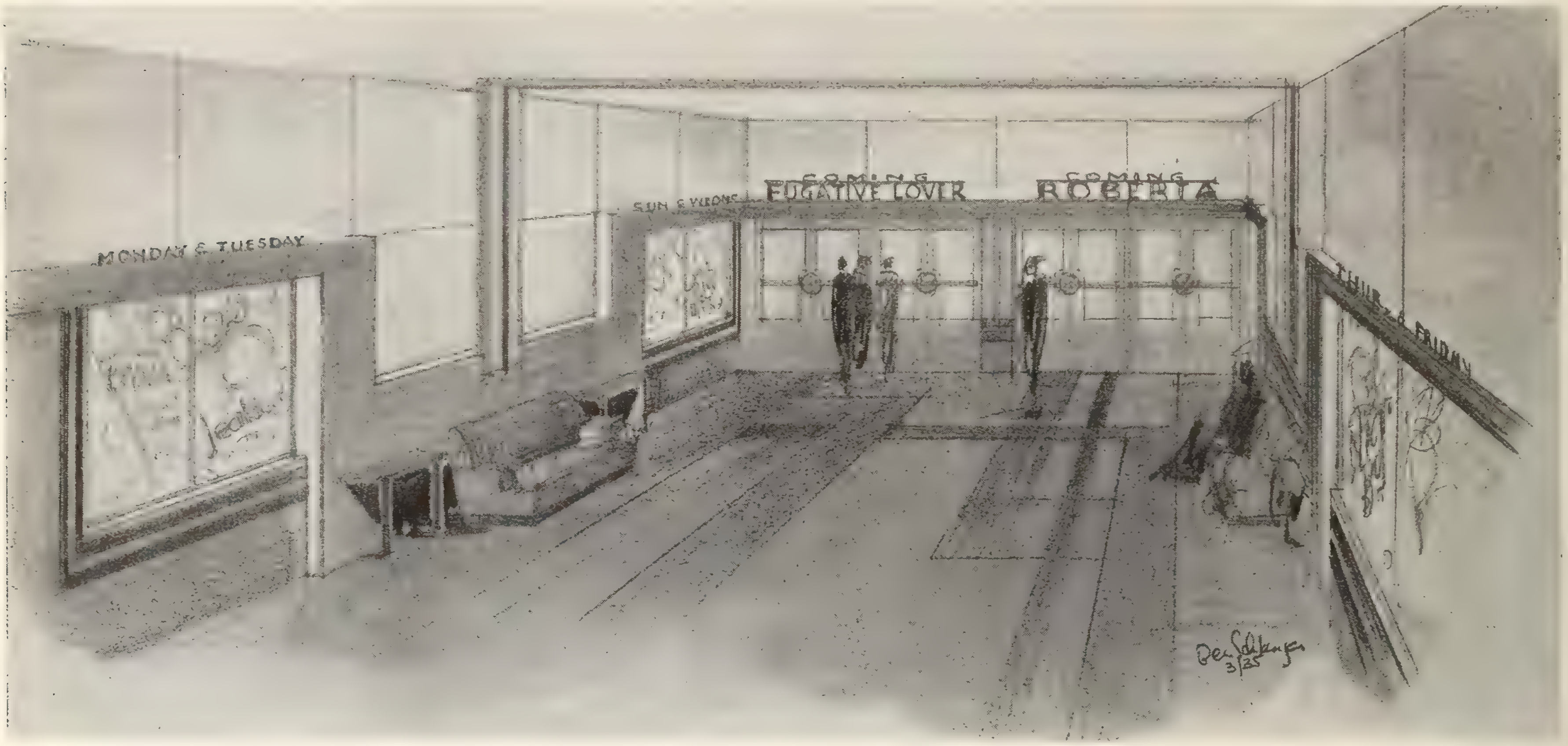
In its great need for money from every available source, the government chooses to associate sound equipment with radios and phonographs, which, for the purposes at hand, are assumed to be luxuries. Now projector mechanisms are not eligible to such an elegant classification. It is only when the motion picture can be heard as well as seen that it becomes a luxury. Inasmuch as the motion picture today is as fundamentally vocal as pictorial, this industry has the distinction of dispensing luxuries to the great majority of this privileged land at Woolworth or Kresge prices. Which makes the Opera just what?

G. S.

Notes on Writers and Articles in this issue will be found on page 65.

NEW THEATRES FROM OLD: THE LOBBY

THE SECOND OF A SERIES ON REMODELING, CONSIDERING IN SUCCESSIVE ISSUES: FRONTS, LOBBIES AND FOYERS, THE AUDITORIUM, AND LOUNGES



A lobby design by Ben Schlanger, New York architect, is sketched above. Intimacy is the effect of carpet and furniture. Displays appear at each end of the side walls. A projecting wall surface above, and adjoining one side of the displays adds a decorative note and conceals light sources. Tube lighting in a curved channel follows wall and crosses ceiling. Upper wall surfaces can be finished in plaster, colored glass, tightly joined mirrors, or Formica.

I.—METHODS and MATERIALS

By EUGENE CLUTE

THE MAIN lobby (or main foyer, as the case may be) of your theatre should be something more than a passageway from the vestibule, or ticket lobby, to the auditorium. This part of your theatre has a job to do besides serving as a means of entrance and egress; it should welcome your guests, the patrons. It should be in spirit extensions of the auditorium to greet them—invitingly and friendly.

If your theatre has a lobby cold and cheerless in appearance, with old-fashioned or tawdry decorations and a clutter of display easles along the sides, you are making an unfavorable first impression on those who have been drawn to your theatre. The lobby can be modernized for about as little or as much as you may care to spend.

There is no good reason why the patrons of a theatre should have to traverse a space that they regard as just so much distance between the ticket office and the place where they can see the picture. *The theatre can begin right at the front doors.* All that is necessary is to give the lobby an intimate atmosphere, to let it share in the air of comfort and elegance or smartness that is the aim in auditorium decoration.

Now that the modern style of design is in fashion, attractiveness is more a matter of ideas than of cost. The materials may be very inexpensive if the *ideas* are right. A clever designer who makes good use of the possibilities of modern materials can produce excellent results at small cost, if necessary. He can do much better, of course, with a liberal appropriation, but if the design and workmanship are good, if materials are well chosen, *and if there is no sham,* you can be proud of the job, even if it did not cost much. Very often an inexpensive treatment is best because it is in keeping with the particular theatre, as well as within reason from a business standpoint.

WALNUT FLEXWOOD

A very attractive treatment in line with what has been said above can be made at moderate cost by covering the walls of a lobby with walnut Flexwood veneer in horizontal strips and applying flat chrome metal-covered strips ¾-inch wide over the joints. These strips can be attached by "toe nailing" on a slant through the edges after first drilling fine holes through the metal. Very slender brads should be used. Or the strips can be fastened with chrome-finished rosette screws with flattened oval heads in which the cuts form a decorative cross. Display frames made of chrome-covered mouldings should be built into the walls at intervals. The wall base can be black Formica 6 inches deep. At the ceiling a board 5 inches deep by ¾-inch thick can be used as a finish. It should be enameled black with Chinese vermilion at lower edge. The inside edges of the display frames should also be vermilion. These touches of bright color supply accent.

Flexwood is fine wood veneer mounted on a fabric backing. It costs about 40c a square foot in walnut. The flat chrome metal-covered mouldings ¾-inch wide cost $5 per 100 feet. Flexwood comes in 18-inch and 24-inch widths, 8 feet to 10 feet in length.

A carpet of modern style pattern in walnut browns with a little black, vermilion and perhaps touches of other colors, would be good. Carpets are growing in favor for lobbies; they give an intimate note and help to create the impression of getting right into the theatre itself practically from the sidewalk. They are woven 9 feet wide, 12 feet wide and upwards, without a seam.

Linoleum inlaid in a special design in a simple combination, or in square rubber tiles of two colors (for example, tan and rich brown) would be a good choice for the lobby floor.

Aluminum paint, or metalizing with aluminum, by means of a gun that sprays molten metal, makes a good finish for the doors and trim, harmonizing them with the chrome strips on the wall.

A long Catalin or glass trough lighting fixture suspended on straight chromium-finished tubes in the center of the ceiling would be smart. The light sources, however, should be in harmony with the proportions of the lobby (this phase of the treatment is taken up later in my discussion). The ceiling might be painted in ivory color, or of sand-finished plaster, or in aluminum leaf.

Instead of walnut Flexwood, mahogany or harewood or one of the many other woods available, can be used. With mahogany, either chrome or brass-covered strips will harmonize, and the doors should match, either in aluminum or in gold bronze toned down with a brown glaze. The color accent may be jade green, the carpet in mahogany tones, with blue-greens and blues and touches of black and ruby red.

If the silvery gray harewood is used, the strips should be in chromium, the doors in aluminum, the base and top strip in black, the color accent an ultramarine blue lightened a little by the addition of white and softened slightly with black. The carpet coloring should be light and dark grays with medium and light blue and touches of black and rusty red. Harewood veneer in Flexwood costs about 80 cents a square foot.

FLEXBOARD TREATMENT

The idea of horizontal banding described above can be carried out economically if J-M Flexboard is used for covering the walls. It is of asbestos-cement composition in a number of plain colors and it has an interesting texture effect due to the fine shreds of white asbestos mingled with the coloring, which goes entirely through. Where the local building code calls for fireproof material Flexboard is especially desirable. Standard J-M Flexboard costs from 10 cents to 15 cents a square foot. It can be had in a waxed finish, which is easily kept clean. The best color for lobby walls is probably the light yellow, with which either chrome or brass-covered strips are good. The base then could well be black, and ceiling strip black, with edge in jade green, which color should be used also on inner edges of display frames for accent. The carpet—say, dark and light golden browns, with rusty red, jade green and touches of greenish blue and black. If rubber tile flooring is used, alternate squares of golden yellow and rich golden brown are suggested for such a scheme. Vermilion can be used for accent instead of jade green, in which case it should appear in the carpet with the browns, black, blue and touches of green.

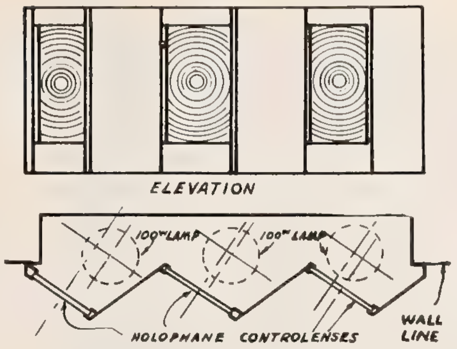


Diagram of wall luminaire that projects light over a large area on the opposite wall. This is a Holophane in-built unit. Three control lenses set on a saw-tooth plan are directed toward the auditorium end of the lobby. The housing for the unit should be of metal in modern style.

TREATING DIVISIONS

Since horizontal division of the walls tend to accentuate the faults of a lobby that is too long for its width, or that has too low a ceiling, vertical division, a plain surface, or paneling is often preferable, or one may happen to like it better. The Flexwood veneers, the J-M Flexboard and metal-covered strips can be used in working out equally attractive schemes of vertical division, and Flexwood can be applied with admirable effect in plain unbroken surfaces of wood grain.

The Flexboard lends itself to the making of curved surfaces, for it can be bent readily to a radius in nailing it to furring. A series of plain concave panels, like shallow recesses edged with chrome-covered, green or orange enameled mouldings, might be made from the light green material set in a plain wall of the light yellow J-M Flexboard.

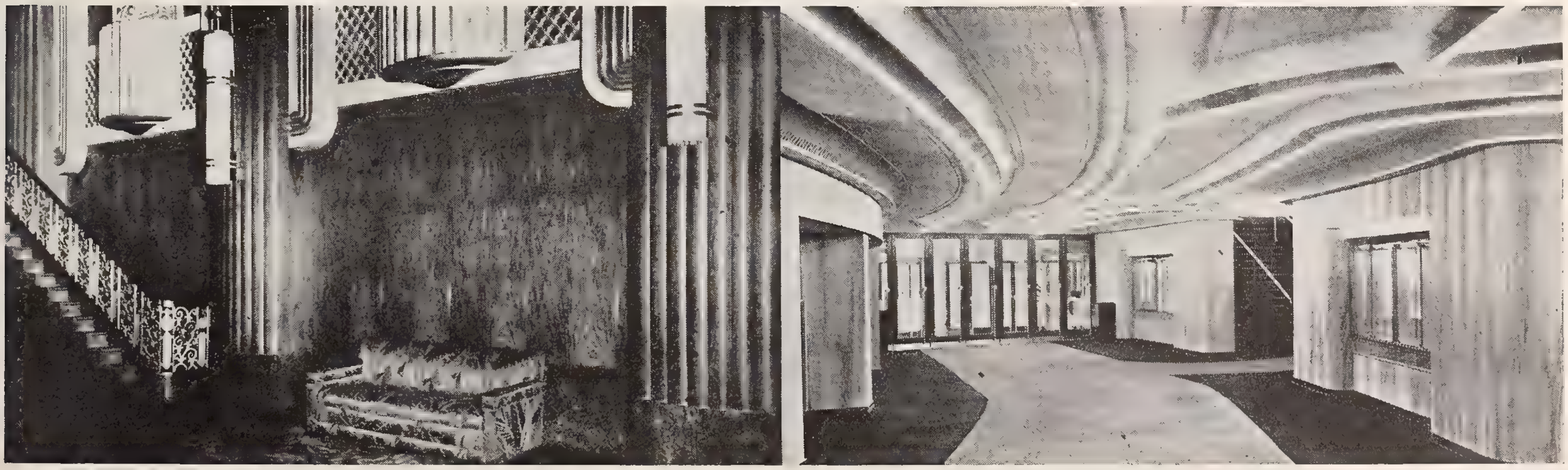
There are innumerable ways in which to make use of the ease with which this board can be bent (for example, in the curved tops of the pylons in the lobby design by Ben Schlanger, New York architect, published in Better Theatres for September 22, 1934—a design since carried out in Flexboard by Mr. Schlanger in the modernization of a theatre in New York City).

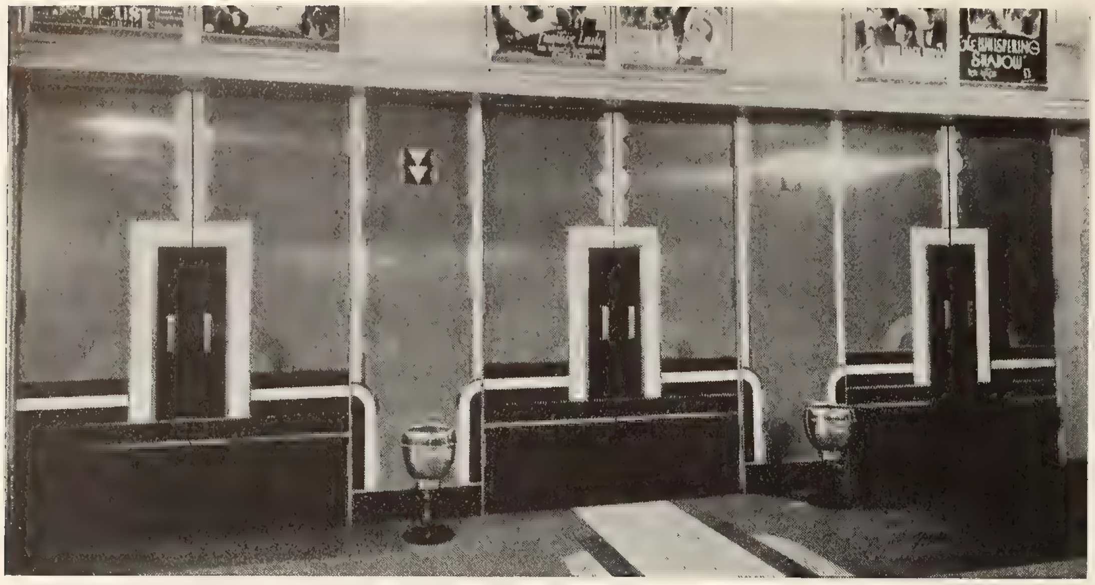
FORMICA

Formica, which is a strong, handsome material similar in nature to Bakelite, comes in sheets and is widely used for covering lobby walls. It is employed in horizontal and vertical schemes and in paneling with or without pilasters. Snap-on metal moldings are usually employed, for accent and finish, over the joints. It comes in a range of good decorative colors, and in addition can be furnished inlaid in special designs and combinations of colors. It is often enriched with inlay of metal in lasting Alumalite finish, either silvery or in metallic colors. The mouldings can be obtained also in these finishes. The metal inlay, as well as that entirely of different colors of Formica, is formed in the sheet in the process of manufacture and forms an integral part of it.

This material is suitable not only for

The pictures reproduced below show two lobbies treated with walnut Flexwood (see text). The lefthand view shows the main lobby of the RKO theatre in Denver, Colo. This lobby has wall panels and reeded pilasters of walnut Flexwood. The other view is of the Metropole theatre in Brussels, Belgium, in which the lobby walls are covered with Prima Vera Flexwood in veneering.





Group of doors leading from the main lobby to the auditorium of the Lyric theatre in Newark, N. J. (Ben Schlanger, architect). The doors and panels between the doors are of inlaid Formica. Colors of ornamentation are aluminum in silvery alumilite finish, yellow and dark blue on a lighter blue field above a black base. Displays are lighted from a metal trough.

walls, but is excellent for lobby doors for which it is being used in a number of the better modernizations, decorated in inlay after special designs by the architects. Formica for wall treatments costs about 36 cents a square foot in a single solid color. If banded in two or more colors, or inlaid with a design in colors or metal, or airbrushed, the cost varies from 50 cents or 60 cents, upwards. The metal mouldings for covering the joints cost about 30 cents a running foot in aluminum, and 40 cents a running foot if in Alumalite finish. Dado caps, bases and corners and other mouldings vary in price.

VITROLITE

A practically unlimited variety of handsome lobby treatments can be made with Vitrolite opaque architectural glass, ranging from simple schemes of horizontal or vertical banding, or of panelling, to elaborately enriched decorations with sandblast-carved ornament, to which may be added color and metal leaf applied in the recessed portions. This material comes in excellent plain colors and in several beautiful agate colorings, which may be combined very effectively.

Vitrolite for facing interior walls is 11/32-inch thick and costs about $1.75 a square foot, set. The base, 6 inches deep, costs about $1.50 a running foot, set. Door trim, 7/16-inch thick by 4 inches wide, costs about $1.30 a running foot, set. Sandblasting ornament adds about 50c a square foot to the portions sandblasted, as pilasters, trim, etc.

A CATALIN LOBBY

A notable example of the use of Catalin, which has only recently entered the architectural field, is the modernization of the lobby of the Oritani theatre in Hackensack, N. J., a Warner house. The walls will be paneled in Catalin of a light orange color with black border lines, above the existing black marble base. Centers of interest will be formed on each side wall by two broad panels, each containing a circular gold mirror with a blue silvered band around the edge, and a Catalin cove following the lower curve of the mirror from which a violet neon tube spreads its light downward upon the wall. There will be Catalin coves surounding the poster frames which will throw violet light upon the wall. In the center of the ceiling will hang a V-shaped trough lighting fixture of translucent, mottled cream-toned Catalin in an aluminum frame work suspended by tubes in the same metal.

The ceiling will be in aluminum leaf with a patine of transparent orange glaze to make it tone-in with the walls. The floor will be carpeted in a large-scale modern style pattern of rectangles.

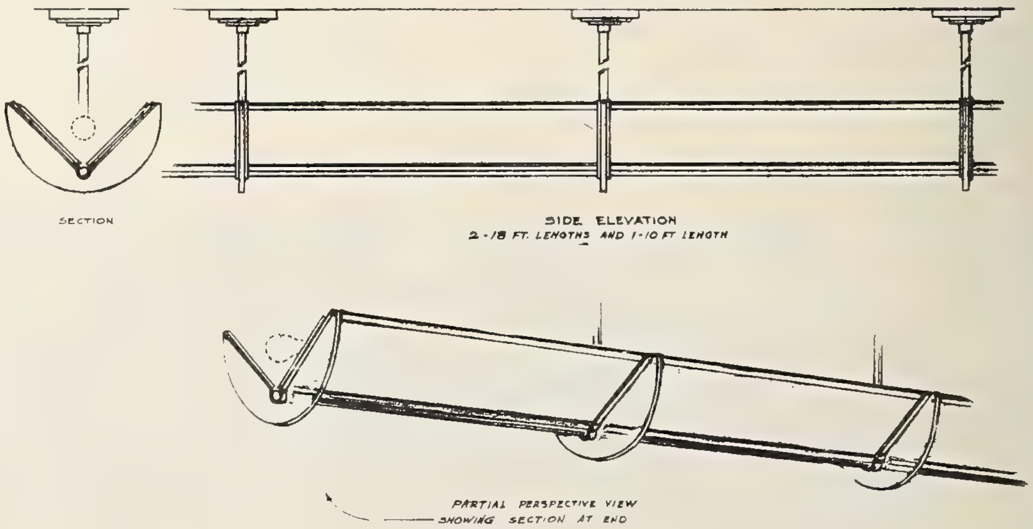
Sheets of Catalin with a wooden core —the form of this material chosen for the Oritani wall treatment—are about 3/8-inch in thickness and cost about $1.50 a square foot.

STONE, MOSAIC, TERRAZZO

A natural limestone that comes in thin slabs in standard sizes ready to set like tiles is known as Martstone. It is of agreeable buff color with natural color variations inclining to blue, yellow and rust color that give added interest. It conveys the impression of richness and value that attaches to genuine stone and would make an admirable facing for lobby walls. It should be used in the unfinished "raw" state for the value of the velvety texture, which brings out the tints of color to advantage, excepting where the polished surface is preferred because it is less likely to soil. It is excellent for floors, especially in the sand-rubbed finish. It would seem advisable to avoid monotony by not using it for the walls and floor of the same room. Martstone costs about $1 a square foot, including setting. It comes in ⅜-inch and ⅝-inch thickness in stock sizes up to 12 inches by 18 inches, and in crude, sandrubbed, and polished surfaces.

For points of interest, panels of mosaic may well be set in walls faced with Martstone. Silhouette designs in two colors would be effective, such as figure subjects or silhouetted leafy branches or vines appearing as though seen against the light through a window opening. Any decorative designs should be well drawn by a good artist, as the usual mediocre designing of such subjects only cheapens a theatre. They should be all different, not repeated. Display frames should be of brown statuary bronze.

If the panels are done in marble mosaic, which is known as *Roman mosaic,* rich blue Turquin marble on a salmon pink, Rouge Chagny marble ground would be effective with the buff of the stone wall facing. Or Belgian black marble might be used for the



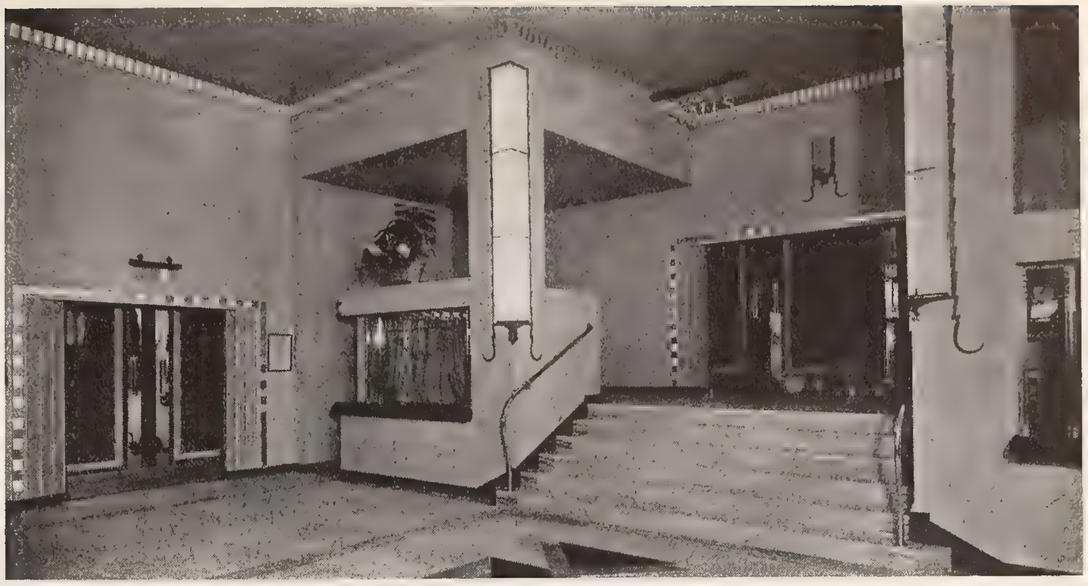
Diagrams showing structural features of lighting fixture in the lobby of the Oritani theatre in Hackensack, N. J. The trough is of translucent mottled cream-white Catalin, and the frame and supports are of aluminum. This unit was designed by the construction department of Warner Brothers Theatres. The use of this unit is discussed by Mr. Clute.

designs, and creamy white Blanc de Nimes marble for the background. Such mosaics are made from little squares of marble set in cement mastic and cost about $4 a square foot.

Suitable designs can be worked out in panels of Venetian mosaic, which is composed of small squares of opaque colored glass, called *enamel*, set in cement mastic. Venetian mosaic is capable of more lively effects than marble mosaics because of the brilliancy of the colors obtainable in the material, and its sparkle. Small pieces of transparent glass backed with gold leaf or silver leaf are often used in this kind of mosaic.

With wall facing of Martstone relieved

[MR. CLUTE'S DISCUSSION IS CONTINUED ON PAGE 62]



[PHOTO COURTESY GENERAL ELECTRIC COMPANY, NELA PARK]

Figure I in discussion of lobby illumination by Francis M. Falge. The view is of the lobby of the Sheen theatre in London, in which are combined distinguished simplicity and use of the accentuating characteristics of modern architecture. In this spirit are the luminous elements at either side of the stairs, which, in addition to being decorative and illuminative features, serve by their location to guide traffic to the auditorium.

II.—LIGHTING IN TODAY'S TREND

By FRANCIS M. FALGE

THE FOLLOW-THROUGH is important in the execution of a good golf shot, and it is likewise important in building up and sustaining the interest and pleasure of the theatre patron. The sign and marquee may be termed the attention getter and the initial impression former of the theatre, but there must be no let-down in novel and interesting sights as the patron turns toward the door.

The lobby is one of the factors that determine the final appeal of the house. As a connecting link between the entrance and the foyer, or auditorium, according to the layout of the theatre, the lobby must follow through by fulfilling every expectation that the exterior invitation promised. For it serves not only as a traffic artery, but also as an active waiting room for those who are meeting friends or awaiting the finish of the picture.

The lobby thus requires, first of all, an abundance of light for the transition from marquee to foyer. More than that, it must be skillfully and artfully employed to produce the feeling of eager anticipation and have an atmosphere of charm different from that which is encountered in other interiors.

During the past few years, many new lighting forms have been developed. These units, termed "luminous elements," form *an integral part of the structure* and offer economical advertising individuality. They may be divided into two types—the enclosing type faced with diffusing material, and the open type utilizing the reflection from a light-colored background.

ENCLOSED TYPE

For the enclosed type there are available a considerable variety of glasses, such as flashed opal, solid opal, and configurated. There is also an ever-increasing number of plastic materials, such as Catalin, Vinylite and Lumanite, which duplicate the effect of some glasses and make possible still other effects.

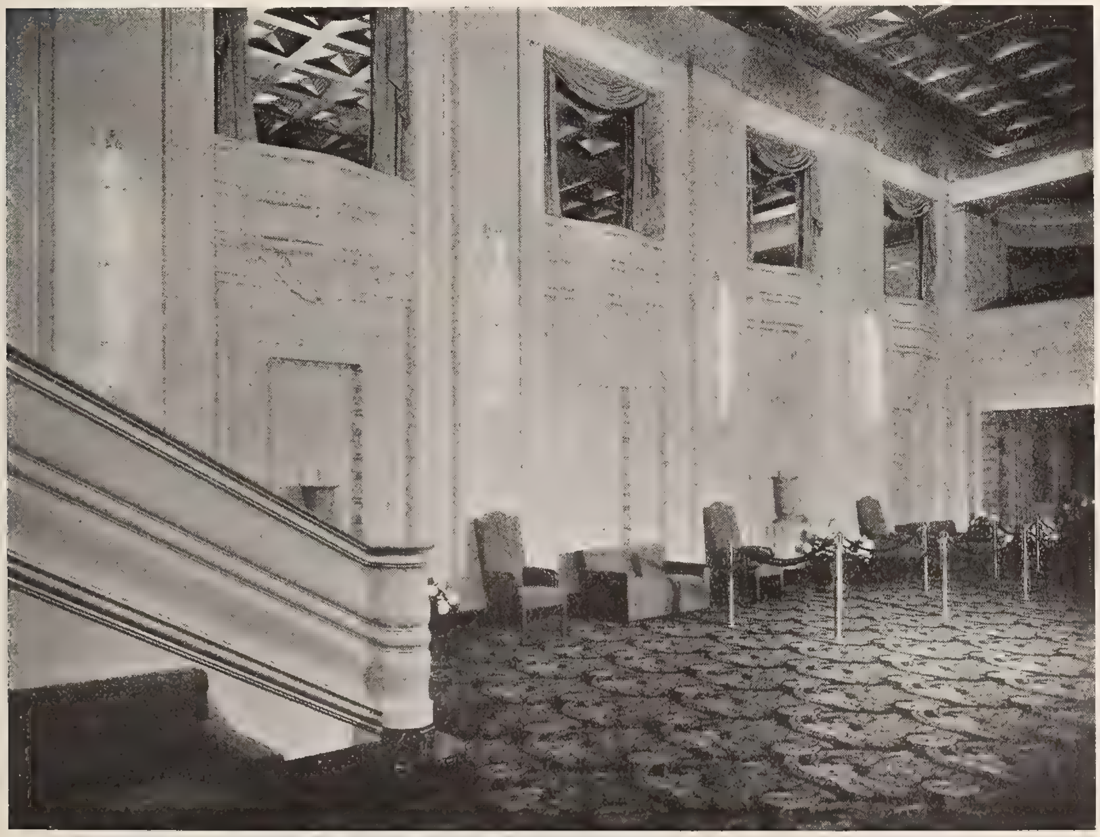
OPEN TYPE

The open type elements comprise lamps concealed in a trough which is often used as a part of the decorative design. This method is quite inexpensive and simple to construct, yet unusually striking.

LOBBY DISPLAYS

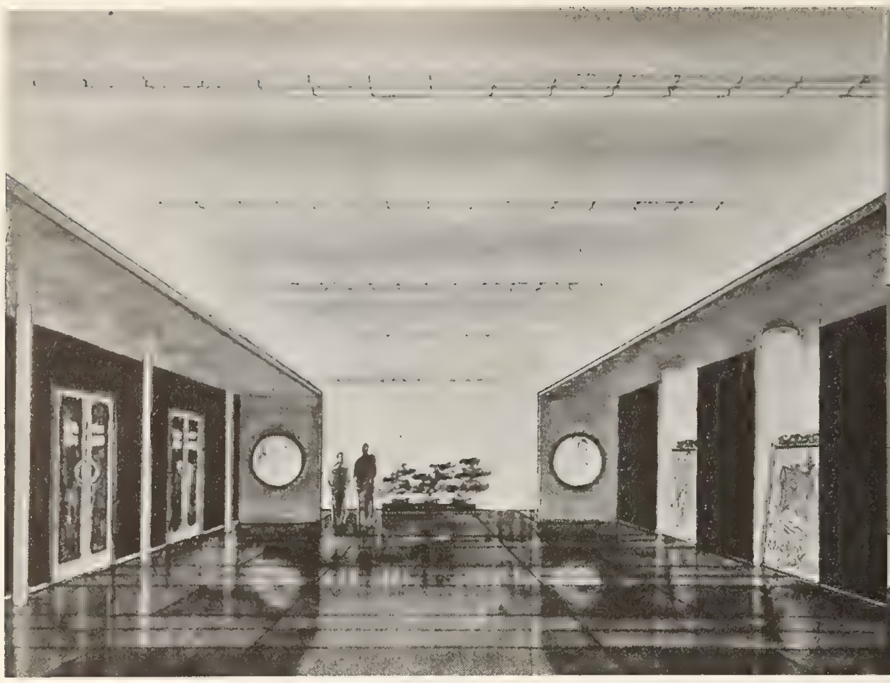
Lobby displays serve at least two purposes. They tell of the coming shows, or they complete the selling job started by the exterior advertising displays. The displays of coming attractions, either in poster form or in more dramatic display form, should be well lighted. Spotlights, where used, should be masked into the display and so directed that no light from them strikes the patron's eyes.

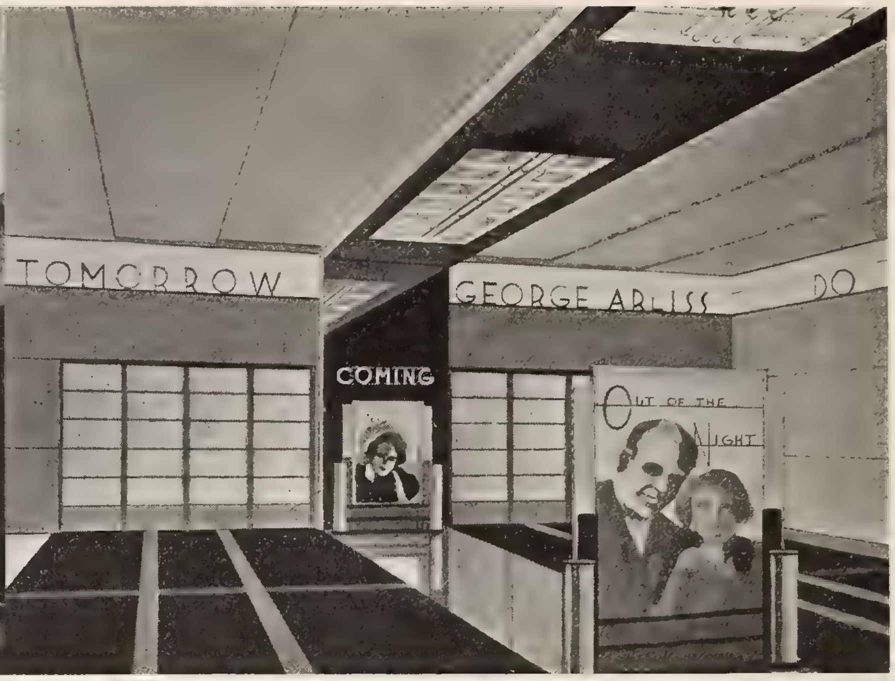
Lobby frames, to be effective, should be lighted. This is satisfactorily accomplished



[PHOTO COURTESY GENERAL ELECTRIC COMPANY, NELA PARK]

Figure 2 in discussion of lobby illumination by Francis M. Falge. In this lobby thin strips of opal glass are grouped in interesting forms to create the basis of the luminaires. Luminaires formed in this manner can be made in a large variety of patterns and are inexpensive to operate and install.





[SKETCHES COURTESY GENERAL ELECTRIC COMPANY, NELA PARK]

Figure 3 (lefthand sketch above) in discussion of lobby illumination by Francis M. Falge. This is a design for a lobby in which the principal lighting features are Zazda Lumiline lamps at the ceiling, downlights on the posterboards, and a large luminous tile area in the background. Cove lighting along the outer edges of the ceiling unifies the entire lighting and decorative scheme. (C. T. Masterson, architect.)

Figure 4 (righthand sketch above) in discussion of lobby illumination by Francis M. Falge. This lobby design shows the use of luminous elements for several purposes. Down the center of the ceiling is a luminous panel against which a pattern in Mazda Lumiline lamps is superimposed. Silhouette lighting with changeable letters are used for attraction announcements along the upper wall area. (E. F. Lumber, designer.)

by using either the new Mazda Lumiline lamps or the regular standard tubular lamps. For the more elaborate displays, the luminous elements that were shown on page 7 of the March 9th issue of BETTER THEATRES have great possibilities.

LOBBY TREATMENTS

The attractive modern lobby of the Sheen theatre in London, England (*Figure* 1), well illustrates the advantages of modern decoration and lighting. By the ingenious use of luminous elements and highlighted decoration, emphasis is placed where desired. With it, all is simplicity and a refreshing cleanness that wear long and well. For the lighting of luminous elements of this type the reader is again referred to page 7 of the March 9th issue of BETTER THEATRES.

The inner lobby, or foyer, shown in *Figure* 2, features a luminous element with a clever construction that is flexible and inexpensive. The elements of circular cross-section are composed of long narrow staves of flashed-opal glass lapped so as to prevent a view of the lamps inside. With this construction they may be designed into elements of many sizes and shapes to suit the particular treatment desired.

The suggested lobby design in *Figure* 3, utilizes the new Mazda Lumiline lamps, which make possible substantially unbroken lines of light. The lamps have separable end clips which are inserted into small moulded sockets, so that there is a very small break between lamps. Here they are shown mounted against the ceiling in an appropriate metal shape, which also acts as a wiring trough. The lamps are available in three sizes and in clear, white, straw, orange, surprise pink, emerald, and moonlight blue, thus offering the designer untold possibilities in the way of decorative effect.

At the rear of the lobby is an illuminated panel of translucent glass tiles. These are available in a wide range of tints, and when used in conjunction with clear or colored lamps, the range of designs is unlimited.

Louvered floodlights recessed in the lobby ceiling provide effective lighting of the displays. The reflected light and the units themselves contribute materially to the decoration. The overhanging ceiling conceals lamps and reflectors to add to the illumination of the ceiling.

Lumiline lamps appliqued in an appropriate design against the lobby ceiling (*Figure* 4) offer a form of decoration that is new and outstanding. The wide variety of tints suggest unlimited possibilities.

III.—SAFETY and COMFORT

By J. T. KNIGHT, JR.

SO FAR AS the theatre-going public is concerned, the mechanics of the lobby of a theatre are seldom noticed. This is as it should be, for the lobby is a part of the theatre which should be beautiful, peaceful or exciting, depending upon the created atmosphere, whereas the mechanics simply provide comfort and safety without attracting attention.

Ventilation is very necessary in the foyer, just as it is in the auditorium. This is especially true if patrons must wait there for seats in the auditorium. Frequently the ventilation is not positively provided for by special duct work, which is contrary to the best practice. To be absolutely sure that adequate air is provided, *special* ducts should be installed with *adjustable* louvers in order to balance the air in this space for complete comfort. Delivery grilles should be kept high, and exhaust grilles low, close to the floor. In order to make these grilles inconspicuous, they can be ornamental and of a design that will harmonize with the decorative or architectural scheme. Grilles may be of plaster or other composition, or of metal with various finishes; and frequently air may be introduced at the ceiling above ornamental plaques.

HEATING

For winter heating, direct radiators can be used either as the main source of heat supply, or as a booster supply to be used only in extremely cold weather. When radiators are used they can be recessed into the wall and faced with a metal grille. In some cases old types of radiators can be replaced with more modern and efficient copper or bronze radiators, which require much less space to recess. If radiators must remain exposed, carefully selected radiator covers improve their appearance and make them less objectionable.

LIGHT PLUGS

Frequently illuminated easel display frames, holiday garlands or wreaths, lanterns or other illuminated displays, are used in foyers, and these additional loads,

[MR. KNIGHT'S DISCUSSION IS CONTINUED ON PAGE 63]

GETTING AN NHA LOAN FOR REMODELING

By FRANCIS L. BURT

The mayor and the banker tell Bill the Exhibitor how to cash in on his credit standing while it lasts

THE MAYOR hadn't seen his friend Bill for several days, which is quite a long time in a small town. Hearing footsteps inside the lobby of Bill's theatre, as he was passing by, the mayor paused. Bill came out, carrying some mechanical gadget under one arm, and a monkey wrench in his free hand.

"Well, if it ain't his honor himself!"

"Hello, Bill," responded the mayor. "Been wondering what you'd done with yourself. But I see you're right on the job."

"Got to be," said Bill.

"How's business? Pickin' up any?"

"A mite, maybe. But this place ain't what she used to be. If I could fix it up some I might stand a chance, but I can't figure out how I'm going to do it."

"Money, you mean?"

"Yes. Say, maybe you can tell me about this government loan law. I hear it's for business places as well as for homes. Know anything about it?"

"You must mean the National Housing Act. Sure you could get a loan to fix up your theatre. Don't know just how much, but some, anyway."

Bill set down his burden on the sidewalk and fumbled in his pocket for a smoke. The mayor went on:

"The bank's the people you ought to see. But I guess I can tell you something about it. How much do you think you'd need?"

"Oh, I don't know exactly. Maybe a thousand or so."

"Well, here's what you got to do. You see, the first part of the law provides for the insurance of loans made for repairing and modernizing homes, stores, factories, or theatres, of course, they being business places. These loans are made by banks, not the government itself—by some kind of lending institution. You can get a loan for as high as $2,000 and have it extend over a period from one to three years, or even five years. Al White over at the First National could tell you whether you qualify or not. His bank is approved by the housing administration in Washington. Al's known you for a long while. Why don't you drop in on him?"

Bill did, the very next day. The banker regarded him for a moment across the table.

"Well, Bill," he said finally. "How much money do you think you want to borrow from us?"

Bill leaned back in his chair. "I've talked it over with a contractor and he says that with $1,200 I could fix that theatre of mine up pretty decent. I think $1,200 will do. I've got to get an up-to-date effect outside and in the lobby, at any rate."

The banker did some quick figuring. "Well, if you borrow $1,200 for three years, that would cost you $156.34 in interest. We would deduct this amount from the $1,200 and give you $1,043.36 in cash. Then you would pay off the loan in monthly installments."

"I don't know if I could manage the improvements on around a thousand, but maybe I could."

"If you need more I think it could be arranged," commented the banker. "I guess you rate as a pretty good risk, Bill. You own some other property, and you've always been regular in meeting your obligations.

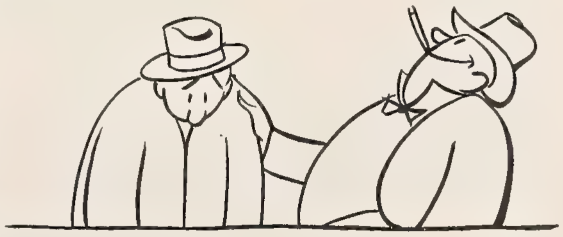
"I noticed your theatre from the street the other day. Can't say about the inside. Frankly, Bill, I haven't been to one of your shows lately. Have you been finding patronage falling off?"

Bill gave him a look of mock pain. "Have I? Another year like the last and I'll be through."

Banker White bit off the end of a cigar. "Do you think fixing the place up would help?"

"It ought to. We put on good shows for this town. Trouble is, the place is all run down, and those that don't go to the opposition stay home or maybe drive over to Mason City."

"Then I'll tell you what I'll do," responded the banker. "I'll let you have anything up to $2,000. Up to that amount the bank is insured against loss—that is, up to twenty per cent of the total. The average losses of a bank on loans of this kind do not run over two or three per cent, so I would consider it a conservative business deal to lend you money under the National Housing Act without collateral. You see, the insurance protects me."

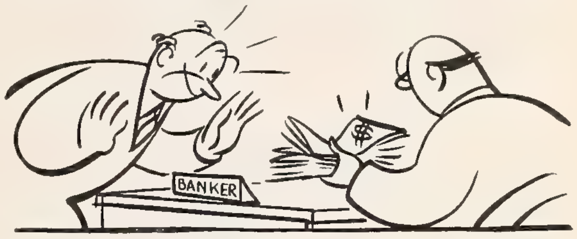


"All right," said Bill. "Now suppose I want that money, how do I get it?"

"First," explained the banker, "you fill out a Property Owner's Credit Statement. Here's one right before me. Now, you sign that statement and I would like to have your wife sign it. You don't require any other signatures on that statement. Take this home with you, talk it over with your wife and if you want the loan, bring that statement around with you tomorrow, or any day. Then sign a note and the money will be here waiting for you."

Bill grabbed the banker's hand and began uttering thanks.

"Don't thank me," smiled White, "thank Uncle Sam. This National Housing Act was put through to help people of moderate means to better their homes or their places of business. Now, for instance, if you want to fix up that home of yours—if you want to put in a new kitchen or bring the living room or any other rooms up to date with parquet floors or new lights, you could do it under the National Housing Act."



"You know," said Bill, "I thought the United States Government loaned money under this National Housing Act."

"Not at all," smiled the banker. "You see the purpose of this modernization credit plan is to speed up business, to help bring about recovery. The Federal Housing Administration merely insures loans and then says to the banker, 'Here's a chance for you to lend money with very little possibility of losing anything. We insure your loan.' Don't you see how that will help to bring about business recovery?"

"It might help the bank," said Bill.

"It does much more than that," said Banker White. "For instance, if you need this loan to repair your theatre, it means a lot of men are going to be put to work on that job—carpenters, plumbers, painters, decorators, electricians. Now when all those men go back to work, more money will be put into circulation. Besides that, building material will be sold for repairing your place. Suppose one hundred people of this town set about repairing or modernizing their homes or places of business. Suppose there was an average of six men working on each job—that means 600 idle men put back to work. It means more customers for your theatre. So you see the banks are not the only ones to benefit under the National Housing Act."

As stated by the banker to Bill, the government does not make the loans. This is

Face amount of note	12 months		18 months		24 months		36 months		48 months		60 months	
	Net proceeds	Mo. payment	Net proceeds	Mo. payment	Net proceeds	Mo. payment	Net proceeds	Mo. payment	Net proceeds	Mo. payment	Net proceeds	Mo. payment
$1	$0.95	$0.09	$0.93	$0.06	$0.91	$0.05	$0.87	$0.03	$0.83	$0.03	$0.80	$0.02
$2	1.90	.17	1.86	.12	1.82	.09	1.74	.06	1.67	.05	1.60	.04
$3	2.85	.25	2.79	.17	2.72	.13	2.61	.09	2.50	.07	2.41	.05
$4	3.80	.34	3.71	.23	3.63	.17	3.48	.12	3.34	.09	3.21	.07
$5	4.75	.42	4.64	.28	4.54	.21	4.35	.14	4.17	.11	4.01	.09
$6	5.70	.50	5.57	.34	5.45	.25	5.22	.17	5.01	.13	4.81	.10
$7	6.65	.59	6.50	.39	6.36	.30	6.09	.20	5.84	.15	5.61	.12
$8	7.60	.67	7.43	.45	7.26	.34	6.96	.23	6.68	.17	6.42	.14
$9	8.55	.75	8.36	.50	8.17	.38	7.83	.26	7.51	.19	7.22	.15
$10	9.50	.84	9.29	.56	9.08	.42	8.70	.28	8.34	.21	8.02	.17
$20	19.00	1.67	18.57	1.12	18.16	.84	17.39	.56	16.69	.42	16.04	.34
$30	28.50	2.50	27.86	1.67	27.24	1.25	26.09	.84	25.03	.63	24.06	.50
$40	38.00	3.34	37.14	2.23	36.32	1.67	34.79	1.12	33.38	.84	32.08	.67
$50	47.50	4.17	46.43	2.78	45.40	2.09	43.49	1.39	41.72	1.05	40.10	.84
$60	57.00	5.00	55.71	3.34	54.49	2.50	52.18	1.67	50.07	1.25	48.12	1.00
$70	66.50	5.84	65.00	3.89	63.57	2.92	60.88	1.95	58.41	1.46	56.14	1.17
$80	76.00	6.67	74.29	4.45	72.65	3.34	69.58	2.23	66.76	1.67	64.16	1.34
$90	85.50	7.50	83.57	5.00	81.73	3.75	78.27	2.50	75.10	1.88	72.18	1.50
$100	95.00	8.34	92.86	5.56	90.81	4.17	86.97	2.78	83.45	2.09	80.19	1.67
$200	190.00	16.67	185.71	11.12	181.62	8.34	173.94	5.56	166.89	4.17	160.39	3.34
$300	285.00	25.00	278.57	16.67	272.43	12.50	260.92	8.34	250.34	6.25	240.58	5.00
$400	380.00	33.34	371.43	22.23	363.24	16.67	347.89	11.12	333.78	8.34	320.78	6.67
$500	475.00	41.67	464.29	27.78	454.04	20.84	434.86	13.89	417.23	10.42	400.97	8.34
$1,000	950.00	83.34	928.57	55.56	908.09	41.67	869.72	27.78	834.46	20.84	801.95	16.67
$1,500	1,425.00	125.00	1,392.86	83.34	1,362.13	62.50	1,304.58	41.67	1,251.69	31.25	1,202.92	25.00
$2,000	1,900.00	166.67	1,857.14	111.11	1,816.18	83.34	1,739.44	55.56	1,668.92	41.67	1,603.90	33.34

To obtain the amount of proceeds and the monthly payment for a loan amount not shown in the table, such as a loan for 12 months for $600, add the table amounts for $500 to the table amounts for $100, thus:

Table for 12 months

Face amount of note	Net proceeds	Monthly payment
$500	$475.00	$41.67
100	95.00	8.34
600	570.00	50.01

If a note for $1,458 is to be paid in 3 years, make the calculations as follows:

Table for 36 months

Face amount of note	Net proceeds	Monthly payment
$1,000	$869.72	$27.78
400	347.89	11.12
50	43.49	1.39
8	6.96	.23
1,458	1,268.06	40.52

The above discount table, which has been prepared by the Federal Housing Administration, shows the proceeds of notes for various amounts, and the monthly payments at maximum interest according to periods.

strictly up to a banker who has been approved by the Federal Housing Administration. Any theatre owner desiring a loan should get in touch with any local bank, building and loan association, or other reputable lending institution. If he is unable to obtain information through these sources, he can write to the Division of Modernization Credits of the Federal Housing Administration, Washington, D. C., and the information will be sent to him. In close to 5,000 cities and towns throughout the United States Better Housing Committees, sponsored by the Federal Housing Administration, are now carrying the message of modernization. It should not be difficult to get in touch with one of these Better Housing Committees. Every committee is supplied with Federal Housing Administration pamphlets telling how property owners and business men can take advantage of the National Housing Act.

Frequently the question has been asked as to whether loans will be made under the National Housing Act for theatre seats. The answer is, "Yes," provided these seats are permanently installed in the theatre. There is a ruling by the Housing Administration that loans can be made for all *immovable* equipment installed in homes or places of business. It does not, however, apply to projection machines, which are not considered immovable equipment. Air conditioning equipment, of course, is eligible, as is any equipment or furnishings or materials similarly permanently attached to the building—in general, those things legally called *fixtures*.

In the little fictionized account above, reference was made to the Property Owner's Credit Statement. Therein, in addition to providing information identifying the property and the applicant, such information as the following must be given:

Total income.

Extent of any mortgages.

Existing loans and interest due.

Whether taxes and insurance are paid up.

Whether applicant has any judgments, suits or legal proceedings against him.

Exact manner in which applicant will make payments on the loan. Payments may be made monthly from the day on which the loan is granted, or monthly following a certain approved date, or at other approved periods.

Details of proposed alterations and repairs.

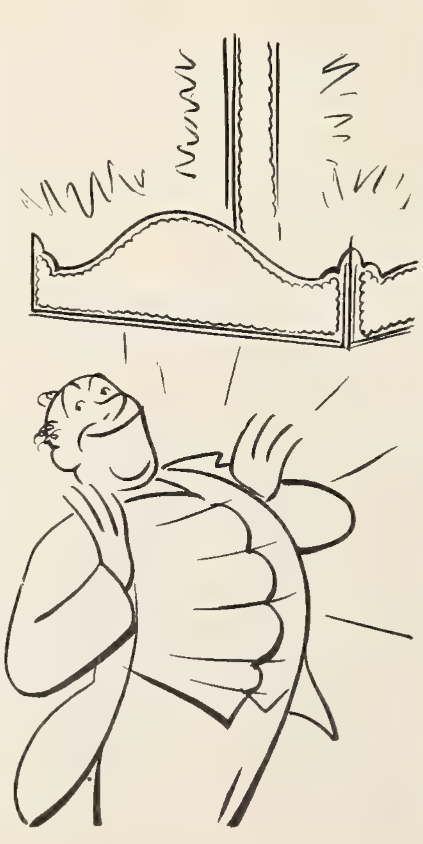
The highest rate of interest that can be charged for a loan under the National Housing Act is 5%. (*See Discount Table.*) The ratio of income to amount of loan necessary for a loan rests with the lending institution, but in general it may be said that an exhibitor needs to have a net annual income of only five times the actual payments due annually. Thus, for a loan of $2,000 over a three-year period, the exhibitor need show a net yearly income of $3,310, or $63 net a week.

It is to be pointed out that these loans are made entirely on the exhibitor's note, without endorsement. No mortgages or other liens are placed against the property in security of a loan.

The total number of lending institutions which have so far been approved by the National Housing Administration is in the neighborhood of 12,000. These institutions include banks, building and loan associations, companies making personal loans (which otherwise than under the National Housing Act, require co-makers or chattel mortgages), contractors and builders who have filed with the Administration a statement of financial responsibility.

The maximum term of a loan rests with the lender, but banks are required to make advances for from three to five years. The full amount of the loan may be repaid at any time, and when this is done the interest is canceled at the end of the year in which repayment was made. During the life of the loan, the interest is reduced as the principal is reduced—in other words, interest applies only to the amount owed.

Just as Bill did, the exhibitor who is thinking of applying for a loan should have a frank talk about his financial condition and plans with the proper official of a bank or other lending institution which is listed among the establishments approved by the government. The bank at which the exhibitor usually does business is generally preferable, but if such an institution is not available, inquiry among conveniently located banks, or a letter to the Federal Housing Administration in Washington, will reveal one likely to prove suitable.



In the event that there are charges against the property that the exhibitor feels might prevent him from being granted a loan, he should approach the lending institution before getting a contractor to look over the theatre or even before taking the time to make any preliminary plans himself.

In such situations, however, it may well be found that the bank will be able to point out ways of overcoming this impediment, and the mere existence of it should be allowed to deter the exhibitor from making the proper inquiries.

THE LEGAL AUTHORITY OF A MANAGER

By LEO T. PARKER

How an employe variously makes himself or the theatre operator liable by his acts—a discussion based on recent cases

THE COURTS have consistently held that all employes are duty bound to perform only those acts intended to be advantageous to their employers. Moreover, all employes may be personally responsible to their employers for injurious or damaging acts performed under certain circumstances, and in other instances these same employes may be personally liable to others who suffer financial loss or inconvenience.

Therefore, it is important to know that using recently decided leading higher court cases as a basis, a rule has been formulated by which theatre owners, managers and other employes may quickly determine the circumstances under which a manager, or other employe is personally liable for illegal and injurious acts performed while in his employer's service.

A review of these many higher court cases discloses that a manager or other theatre employe is personally liable (1) where he knowingly makes a false written or oral statement or representation of his authority with intent to deceive a person who intends to transact business with his employer; (2) where he performs unlawful acts with or without authority of his employer; (3) where he performs a damaging act believing, without justifiable cause, that he has authority, but actually has none; (4) where under all circumstances he wilfully performs an act which results in damage to any one; (5) where he performs damaging acts outside his scope of authority, although he intends to render his employer a valuable service; (6) where he intentionally assumes an obligation for his employer; and (7) where he unintentionally but legally assumes an obligation while performing services for his empoyer.

LAW OF CONTRACTS

FREQUENTLY litigation arises where a theatre manager makes a contract intending to bind the theatre owner when in fact he makes himself *personally* liable without obligating the employer in any way. Sometimes a manager is solely liable for obligations created by a contract made for his employer. In other instances, his employer also is jointly liable. However, as a general rule the employer is relieved of liability where the employe exceeds his authority and affixes a signature or issues an order outside the scope of the employment, but the employe may be liable for resulting damages.

CASE

For example, in a higher court case (101 Pa. 311), it was disclosed that a manager exceeded the authority given by his employer and signed a contract which did not bind his employer. The court held the employe personally liable, and said:

DECISION

"The reason why an agent is liable in damages to the person with whom he contracts when he exceeds his authority, is that the party dealing with him is deprived of any remedy upon the contract against the principal."

CASE

Many other courts have held that managers are solely liable on contracts which they signed by authority of employers. For instance, in a leading case (17 O. S. 215), it was shown that a corporation official authorized his employe to sign a valid contract. The employe failed to include his employer's name in the contract, but signed it as "Agent." The employer refused to assume the obligations under the contract and the other party filed suit.

DECISION

This court held the employe personally liable and stated that an employe is personally responsible on a contract which is written and signed in a manner which indicates to the other contracting party that the employe intended to be bound especially if the employer's name is not in the contract.

Another important rule of the law is that an employe may be personally liable on a contract, although the body of the contract contains his employer's name, *if the signature indicates* that the employe *intended* to be personally bound.

PRESIDENT HELD LIABLE

NOT ONLY IS a theatre manager, or other employe, personally liable on a contract made outside the scope of his authority, or where his signature does not indicate that the contract is being made for his employer, but this same rule is applicable to corporation officials. Also, although the contract may contain the corporation's name, yet if a corporation official personally signs the contract without other indication that he is signing it for the corporation, he may be held liable on the contract.

CASE

For illustration, in Strauss v Berman (147 Atl. 85, Philadelphia), it was disclosed that a contractor consulted with the president of the Independent Theatre Corporation regarding constructional improvements for the theatre building. Later the contractor submitted *to the president* a written proposition to perform certain repairs for $4,275. The president finally affixed to the offer his initials "L. B." and opposite the word "Approved" signed his name "Louis Berman" after the words "Independent Theatre Corporation."

The contractor performed the repairs and sued the president personally for the value of the services rendered, on the contention that the president's signature affixed to the contract did not indicate conclusively that he was acting for the theatre corporation. It is interesting to observe that the court held Berman personally liable, stating the following important law:

DECISION

"Furthermore, the written acceptance on the face of the contract was that of the defendant (Berman) rather than that of the corporation. His individual signature personally and *not* as president or *for* the corporation was written opposite and to the right of the word 'Accepted,' while the words 'Independent Theatre Corporation' were written one line above, the names being in form as follows: 'Independent Theatre Corporation Accepted: Louis Berman.' Had the written offer been made to the corporation, Berman, being in fact its president, the names as written above might perhaps be construed as an obligation of the corporation. But, being addressed to Berman personally and so accepted by him, the corporate name written above did *not* release him from personal liability, in the absence of an agreement to deal with the corporation."

In this case the president may have avoided liability by inserting the word *for* before the name of the theatre corporation at the time he signed it. Also, if he had introduced testimony proving that the contractor knew that he was signing the contract as representative of the theatre corporation then, of course, the president would not have been held personally liable.

CASE

For example, in Williams v Carnation Company (287 Pac. 50, Seattle) it was disclosed that an official signed a note without including the name of his employer.

However, it was understood between the official and the holder of the note that the employer and *not* the official was to be liable. Later the holder of the note attempted to collect the amount of the same from the official. However, the higher court held the employer solely liable on the note, saying:

DECISION

"The fact that this contract was 'accepted' by the company's manager without adding after his signature words indicating his representative capacity does not, when considered together with all the other facts shown by the record, require a holding that the loan was not made to the company."

LIABILITY FOR DEBTS

STILL ANOTHER well-established law is that a theatre corporation official may be personally liable for payment of corporation debts authorized in excess of the amount specified by state laws. If, however, the creditors fail to file suit within the time specified by law, then the official may be relieved from payment of the excess debts. These points of the law were discussed in the late case of Preston v Howell (257 N. W. 415, Des Moines, Ia.).

In this case it was shown that a state law provides that in no case shall the debts of a corporation exceed two-thirds of its capital stock. Another law provides that claims against debtors shall be filed before the expiration of five years from the time the debt was assumed. The creditors failed to file suit against the official before expiration of the five-year period. Therefore, the higher court refused to hold the official personally liable for debts of the corporation assumed in excess of two-thirds of the capital stock. However, the court indicated liability of the official, if the suit had been filed within five years after the debt was assumed.

LEGAL DUTIES OF EXECUTIVE

THE COURTS in general have held that the duties of a theatre executive relate to active participation in the control, supervision, and management of the theatre business, providing no contract exists which defines the legal duty of the executive.

In construing contracts of this nature it is a fundamental rule that the courts may interpret the language employed in the contract and, also, construe the subject-matter and the surrounding circumstances. So held a higher court in Arkansas Amusement Corporation v Kempner (57 F. [2d] 466, Little Rock, Ark.).

The facts of this case are that a man named Kempner was employed by a theatre corporation under a contract which provided that the corporation agreed to employ Kempner "either as Vice-President or, at its option, in other executive capacity, and Kempner agrees to accept said employment" and to give such of his time, attention and services as were requested of him.

A corporation official wrote a letter to Kempner stating that his services and presence was required at an executive meeting at a stated time. Kempner replied that in accordance with the terms of his contract he was not required to attend such meetings. Soon afterward one of the corporation's officials wrote notifying Kempner that no further payments would be made on the salary account. Kempner filed suit to recover the agreed salary and to compel enforcement of the contract. This court clearly defined the duties of an executive, as follows:

"It is our conclusion that Kempner bound himself under the contract in suit to serve as vice-president or 'in other executive capacity,' and that he was compelled in carrying out his contract to perform such reasonable services in that capacity as the company required of him in connection with the picture theatre business. . . . He is obligated to do what he contracted to do, whether the position be soft or hard."

[TO BE CONTINUED]

CORPORATION CAPITAL STOCK

By M. MARVIN BERGER

Member New York Bar

A CORPORATION obtains capital by the issuing of capital stock. The capital stock is divided into equal shares, and by law, in most states, may be issued only for money or property received by the corporation or services rendered to it. Stock may not be issued for less than its face value, and if the face value is not fully paid by the equivalent in cash, property or services, the holder may be made to pay the difference, unless, of course, he is an innocent purchaser for value.

Ownership of capital stock in a corporation is shown by the issuance to the stockholder of a certificate of stock. The certificate is not the stock itself, any more than a bankbook is a bank account, but shows that the holder is a part owner of the corporation to the extent of the number of shares mentioned in the certificate.

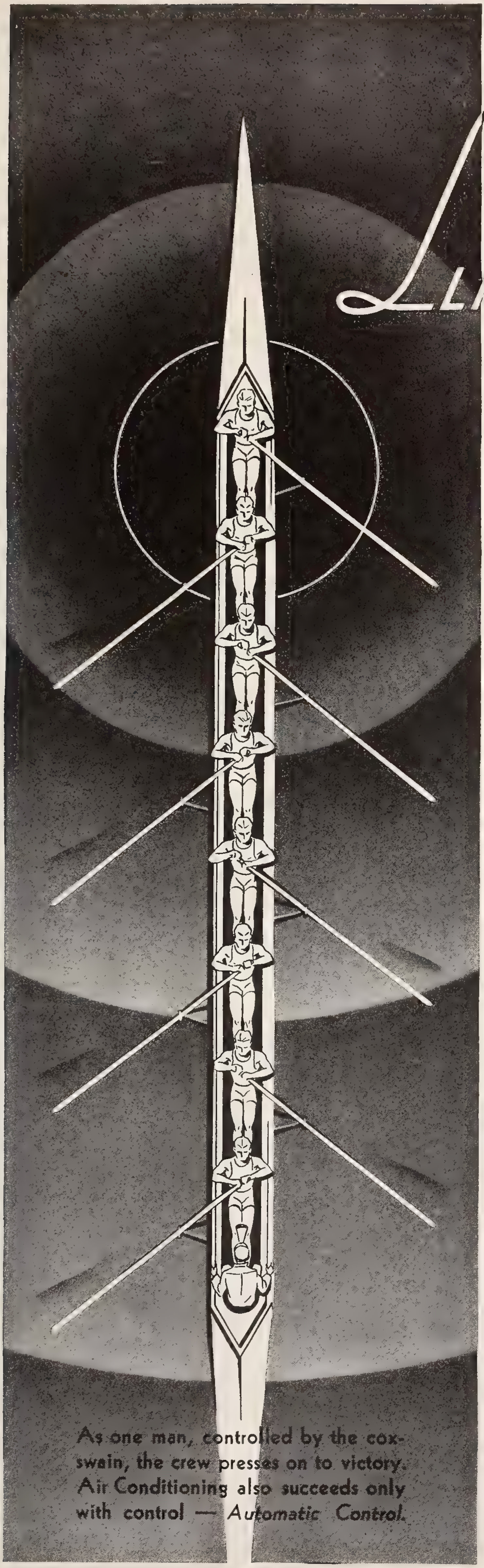
The amount of capital stock which a corporation may issue is fixed by the terms of the charter or certificate of incorporation and may be changed only by amendment of the charter, by consent of ordinarily no less than two-thirds of the stockholders. Also fixed by the charter are the types and value of the shares.

As to value, the charter may provide that the shares of stock are to have either par value or no par value. In case par value shares are to be issued, the value is fixed by the charter at whatever figure may be desired by the incorporators, the most common figure being one hundred dollars. In recent years it has become popular to issue stock without par value, in which case the shares of stock have no fixed worth. The actual worth of either par value or non-par value stock, can be found only by dividing the net assets of the corporation by the number of shares of stock outstanding, the resulting figure being known as book value.

With reference to type, shares of stock may be either common or preferred. Common stock is the ordinary stock of a corporation, giving to the holder no special privileges. Ownership of preferred stock on the other hand, carries with it privileges not possessed by the holder of common stock, such as the following:

1. Preference as to assets: Upon the corporation winding up business, the preferred stockholders, if entitled to preference as to assets, must be paid the full par value of their stock before the common stockholders are paid anything.
2. Preference as to dividends: The preferred stockholders, if given dividend preference are entitled to be paid dividends before any dividend is paid to common stockholders. This preference may be cumulative, which means that if a preferred dividend is not paid when due, such skipped dividends must be paid in full before the common stockholders are paid anything.
3. Participation privilege: Sometimes, preferred stockholders who are entitled to preferred dividends, are given the right, after payment to them of their dividends to share in the profits equally with the common stockholders.
4. Conversion privilege: Preferred stockholders are often given the opportunity of converting their preferred stock into common stock at a fixed price. This privilege may often be valuable, because while the preferred stock provides a fixed annual dividend, after this has been paid, the preferred stockholders do not ordinarily share in the common stock dividends which may sometimes be greater than the preferred dividends.
5. Redemption: A corporation issuing preferred stock often reserves the right to call in such stock for redemption at par or at a price above par.

One of the privileges of a stockholder, common or preferred, is the opportunity given him by law to subscribe to any new stock that may be issued in proportion to the amount of his existing holdings in the corporation. So that if A holds 100 shares out of a total of 1,000 shares of issued capital stock, and the corporation floats a new issue of 1,000 shares, A is entitled to subscribe to 100 shares in the new issue, so that he may still maintain his 1/10th interest.



As one man, controlled by the coxswain, the crew presses on to victory. Air Conditioning also succeeds only with control — *Automatic Control.*

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PRACTICAL AIR-CONDITIONING ROUTINE

By J. T. KNIGHT, JR.

A timely discussion of systematic methods that assure effective and economical operation during the summer season

FOR THE MANAGERS and engineers of theatres now equipped with air-conditioning equipment we are now on the threshold of another season—a season of headaches and trouble, unless the necessary precautions are taken, and the repairs are made so as to preclude breakdowns and to some extent assure uninterrupted operation. Perhaps there is one thing worse than not having an air-conditioning plant—to have a broken-down plant! Pre-season overhauling by competent mechanics, and if at all possible, operation throughout the season by a qualified engineer, are the best protections against interruptions of service. Owing to the great variety of plants in service, any attempt to discuss operating troubles must of necessity be of a general nature, as no one can forsee the particular pitfalls that lie ahead for any particular theatre. The best approach toward an estimation of the possible difficulties is a very careful examination of all records available of the particular equipment. Study the repairs that have been made to the plant with an eye toward those that might indicate intrinsic faults which cause recurring failures. Examine carefully the records of lubrication in order to be sure that the proper oils or greases are used. If there is any doubt, now is the time to call in a lubricating engineer of one of the large oil companies and have him prescribe the proper grade oil. Another way is to write to the manufacturer of the equipment and get the correct information from them. Cheap lubricants are false economy any time, especially so when used on compressors for air-conditioning purposes.

The engineer should have in his possession a complete history of the operation of the plant of the previous season, such as lubrication, cost of minor and major repairs, and every other detail of operation. In addition to this diary record there should be a daily operating log which should include periodic readings of all gauges and thermometers, including outside atmospheric conditions and the resulting inside conditions. Such records, accurately and carefully kept, are of inestimable value in determining the most practicable operating capacity and flexibility of the plant, and if not accurately kept, it is a waste of time. If the particular operation requires the services of more than one engineer, then one of them should be appointed *chief* engineer and be held responsible for the plant and the records of operation.

CLEANING THE EQUIPMENT

DIRT IS THE cause of much trouble in all air-conditioning plants, especially in those plants where spray type air washers are used for dehumidification purposes. Dirt in the cold circulating water clogs up spray nozzles and blocks screens. Much of this dirt comes from the air being conditioned, or is the scale from the corrosion of metal surfaces. The cleaning out of spray heads is a *daily* job. It is excellent practice to have twelve or fifteen extra spray heads on hand, clean and ready for installing. Before show time each day, the engineers should turn on the washer and inspect it for clogged nozzles, then shut it off and immediately replace the clogged ones or clean them. This is a tedious operation and frequently not attended to. Clogged nozzles materially reduce the efficiency of the washer.

SCREENS

The screens on the return water line should be cleaned daily. Screens should be cleaned when the air washer pump is not running, preferably at the beginning of the day before the water has been agitated by the pump and spray operation. Once each week, or at least once every two weeks, the entire washer tank should be drained down the sewer and all of the sediment in the tank removed. After this flush the tank out with a hose. While the removal of this dirt and sediment is a simple job, it's importance cannot be over-emphasized, and yet it is frequently neglected.

SCALE

Up to this point I have discussed dirt and loose scale only superficially. Here are a few facts: Scale is the result of corrosion of the metal surfaces constantly or intermittently in contact with water or dampness from the spray. Each year the metal surfaces in contact with water or spray should be scraped or brushed with a steel brush, and those surfaces not forming part of the heat exchange system should be painted with corrosion-resisting paint. There are several very good paints manufactured for this type of paint work, one is especially good because it has a rubber product as a base.

In some installations the expansion coils or cooling coils are located right in the path of the incoming air, and these pipes are either flooded by water from troughs over the top of them or have the usual washer sprays, spraying water on them. In such plants *do not paint these cooling coils.* The surfaces of these coils play a part in the cycle of heat exchange and any coating of paint will only minimize their efficiency. However, in such systems the corrosion of the expansion coils can be reduced or controlled by using proper water treating compounds or liquids. No general advice can be given concerning water treatment as the water must be tested by a competent water treatment engineer. If after a test the water is found to be acid in reaction, proper chemicals must be added to make and keep it slightly alkaline. Theatre owners and operators have not generally accepted water treatment as a necessity; however, it works silently and pays its way in higher efficiency and reduced maintenance cost.

OPERATING PROCEDURE

AT THIS POINT it is interesting to note divisions of an air-conditioning plant: the *compressor,* the *condenser* and the *cooling coils.* The condenser and the cooling coils are the two points where the real work of cooling is done. It is here where the transfer of heat takes place; yet so frequently, because there are no rotating or moving parts to these two divisions of the equipment, they generally receive little attention until leaks occur which are so obvious that a blind man could detect them.

PLANT ACTION

The heat picked up and taken from the air by the refrigerant as it is expanded into the cooling coils, *plus* the heat of compression of the refrigerant as it is acted upon by the compressor, is transferred to the condenser water, and the condenser water carries it away down the sewer. This is the procedure unless the theatre is equipped with a *water cooling tower* or *spray pond,* then the condenser water is pumped up to the tower, usually installed on the roof where the heat of the water is released to the atmosphere.

This partial review of the refrigerating cycle is given here in order to emphasize the importance of water in air-conditioning. As water passes through the condensers, the problem of dirt arises. Much, at least in principle, that has been said above about keeping spray tanks clean, applies to condensers. Clean condensers actually pay dividends in the operation of air-conditioning equipment. The efficiency of the condensers directly affects the head pressures required, and head pressures directly affect the required power consumption per ton of refrigeration. Where condenser water is discharged directly into the sewer, it is impractical to use any water treatment, but dirt traps can be installed ahead of the condensers which will relieve the situation depending upon the particular type of condenser in use. In many types of equipment, the condensers are *not designed to facilitate cleaning during the operating season,* consequently it is vitally important that in such cases the condensers be thoroughly and carefully cleaned before putting the plant into operation at the beginning of a new season.

COMPRESSOR

The refrigeration compressor, like all other pieces of high-grade machinery, requires constant supervision by a competent man. The lubrication system should be thoroughly cleaned and flushed out with kerosene, then filled with fresh oil before the start of the season. The lubricating system is often equipped with oil strainers or dirt traps. These parts should be cleaned daily after regular operation starts. Packing or stuffing boxes must be tight and well lubricated in order to seal effectively the machine and not overheat. On the rotary compressors the metal seals must fit properly and remain tight at all times. The engineer must test all valves and assure himself that they all function properly. The manufacturer of each type of compressor leaves on the job charts or a hand book which gives certain exact facts not only about the mechanical feature of the machine but its correct operation. Such instructions should be followed explicitly. Each manager would find it very much worthwhile to give careful study to this information.

Operating pressures, as prescribed by the makers of the equipment, should be accurately adhered to. Especially during the first season of operation of new equipment, any failure on the part of the equipment should be reported immediately to the manufacturer. He should be expected to assume the responsibility of making the necessary changes until satisfactory results are obtained. Remember that in practically every case, air-conditioning equipment is only guaranteed against mechanical defects for one calendar year from date of installation, so all necessary pressure should be put on the manufacturer to fulfill this guarantee in the smallest detail.

CONTROL INSTRUMENTS

The automatic control instruments, another division of the plant, should receive careful attention before the beginning of the season and during the operation period. *Properly operated electric automatic controls perform quicker, with greater accuracy and more efficiency, than the most conscientious and capable engineer.* The somewhat older types of pneumatic controls are not at all satisfactory when compared with the electrical type. The good points of the pneumatic controls are to a large extent offset by high and frequent maintenance costs. However, regardless of type, the control apparatus must be checked and calibrated at regular periods in order to be sure that desired conditions are maintained. When it is necessary to maintain the temperature and humidity within narrow brackets, conditions must be checked at short intervals by the engineer on duty. During normal operating conditions such checks at hour intervals should be sufficient, but during very hot weather, and especially during hours of peak business, checks should be made at shorter intervals. These checks as suggested definitely present the problem of keeping an operating log.

RECORDS

It is suggested that in cases where log record sheets are not provided, the manager of the theatre, with the help of his engineer, develop a form using some or all of the following headings, written in on some type of standard blank ruled paper. The headings may be arranged down the side of the

(*Continued on page 64*)

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maintenance tabs

By J T Knight Jr

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CLEANING BOILERS (answering T. K.): There are several portable vacuum cleaning outfits which have proved very successful in cleaning the tubes of practically all types of low pressure boilers. The general price of this equipment is approximately $125 and some of them run higher. In our experience this was found to be too expensive to buy for just one theatre. I have never attempted to hook up the compressed air of the Johnson Service System to use as a blower in cleaning boiler tubes. I question very much whether your reserve tank is sufficiently large and your compressor sufficiently large to maintain adequate pressure should you pipe this for boiler cleaning purposes. If it is not too expensive it would be very interesting for you to make this connection and we would be very much interested to know how it works out. I have never found it absolutely necessary to clean the tubes of boilers daily. If the tubes of your boiler are sooting up to that extent I am inclined to feel that you are not getting the results from the down-draft type of boiler that brought about that particular design. Soot usually indicates incomplete combustion. The down-draft type of boiler was designed to obtain more perfect combustion than the up-draft.

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FOUL ODORS: Go into your theatre some morning early, before it has been aired out or the ventilating fans started, and visit all rest rooms and toilets and janitors' closets. If you detect objectionable odors, certainly something should be done to eliminate the unsanitary conditions causing those odors. The presence of odors is undeniable proof that certain locations and plumbing fixtures are not receiving proper care, or if properly cared for, the wrong materials are being used. The public associates odors with filth, germs and unhealthy conditions, and unfortunately most patrons are so built that rather than complain they just stay away from the theatre.

In deciding upon the proper deodorants and disinfectants to be used, consider: First, safety. Products of a poisonous or caustic character must be used with the greatest care, if used at all. Second, general patron reaction. People don't want theatres to smell like hospitals. Third, demand from the company supplying your material a test according to government specifications—that establishes its true disinfectant qualities. Fourth, economy. This includes the plan of treatment as well as the cost of materials.

The practice of blanketing one odor with a stronger odor is a waste of time and money. To destroy an odor it is absolutely necessary to apply the deodorant or disinfectant directly to the object that emits the odor. Deodorants sprayed into the air or into ventilating ducts are ineffective. With the coming of warmer weather odors and insects including flies, present very serious problems in theatre management and managers will do well to check this situation in their theatres now.

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INSPECTIONS: Inspections, regularly and constantly made, are the only way to determine the ever changing conditions of buildings and equipment. Inspections are the only positive means of knowing the actual value of the investment in theatre and equipment. Owners and circuit executives cannot afford to overlook the advantages of a regular inspection program. Inspections at regular intervals will establish a physical history that allows checking actual deterioration against that on the books.

PHYSICAL CHANGES IN TODAY'S PLAN

By ROBERT O. BOLLER

The second of a group of articles by a leading theatre architect on outstanding features of theatre modernization

ANY PROGRESSIVE country demands in its motion picture theatres efficiency and comfort, and to these, as we have previously pointed out, America proposes to add beauty, through a combination or *moderne* simplicity and sincerity with the traditional ideas of our native land.

Since the introduction of the talking picture, efficiency in the modern showhouse requires perfect acoustics with no confusion of tone, as well as proper projection without distortion. There must be no poor seats from which the patron is asked to view the screen at an impossible angle. The facile circulation of crowds, with conveniently placed exists, should add to the safety of motion picture patrons.

One demand for the patron's increased bodily comfort is being met by the use of roomy and fully unholstered chairs with spring backs. Seats are laid out in wider rows than have previously been used in many houses. Lighting has undergone as great an evolution as any single item in the motion picture theatre, and is now placed with more care than ever before, so that it not only prevents eye strain but does not detract from the screen.

Modern heating, ventilating, and comfortable air-conditioning are taken for granted in practically all well planned theatres today. In cases where the owner's appropriation does not allow all these features at the time he builds or remodels, his architect plans ducts, outlets and conduits for the construction so that the addition of the desired mechanical equipment will present no difficulty at a later date when this expense is justified.

Stairways are planned so that the ascent is easy and gradual, with all long flights entirely eliminated. Women's lounges have been increased to include smoking and *poudre* rooms. As always, the creation of an attractive general atmosphere throughout the theatre is used to promote enjoyment.

Periodically, we encounter floating propaganda to the effect that motion picture *architecture* is a mere addition of certain gadgets and frills to a building perfected by engineering skill alone, and the latest choice bit of fancy is that with the introduction of the *moderne* style the architect's services can be dispensed with, since the simplicity of the new design removes so many features, such as lavish ornament, formerly used in interior and exterior treatment. *This notion, where entertained, is essentially a fallacy, for the specialist who successfully plans an efficient building to present the motion picture must be above all things an engineer with a broad knowledge of all phases of this particular type of construction, and in addition he should have the skill, imagination, and background knowledge of architectural history to enable him to use this engineering knowledge to create an artistic building which will lead up to the screen as the supreme and focal point of interest in the entire structure.* The physical comforts and efficiency of the mechanical aids in his creations should be so subordinated, so inconspicuous, and so taken for granted that their very presence is forgotten in the patron's concentration upon the drama unfolded upon the screen.

Without careful architectural handling, the *moderne* style tends to glorify the machine-like aspects of building construction. rather than to induce relaxation. However, the supposition is that the public comes to the motion picture theatre *not* to study its mechanics, but to enjoy the picture.

Changing ideas in theatrical design we have mentioned in a previous article (BETTER THEATRES for March 9, 1935). Materials for use in exterior and interior remodeling will be discussed later. In addition, certain physical-changes in the building plan have taken place which are noteworthy, as they reflect the trend of the times.

BOX OFFICE AT STREET

Starting from the street, most exhibitors agree that the ideal location for the box office, under existing conditions, is at or near the front property line, whether the ticket vender is housed in the "island" type of inclosure, or one of the attached varieties connecting with the lobby (*See Diagram* 1.).

THE LOBBY SHRINKS

One of the greatest physical changes in the modern picture theatre plan has taken place in the lobby [*Present ticket lobby or vestibule.*—EDITOR.] which has shrunk considerably from front to rear, with the space thus gained thrown into a more roomy foyer.

The large lobby in the motion picture theatre is one of the last remnants of the legacy willed to it by the legitimate playhouse. In the early days when the movies were considered a sort of "poor relation" of the stage, the limited lounge space in the theatres of that time would not accommodate all the men who crowded out during intermission to smoke or to gossip about the star of the production, and the lobby was the popular meeting place between acts. The spacious entrance was also useful during advance seat sales, when a long line of customers moved slowly toward the box office while the man behind the window painstakingly "dressed" the house after lengthy consultations over charts with a discussion of the merits and prices of various seats. The ladies, if present, stood or sat in the lobby, well protected from the weather as they waited for their escorts. There was use for a large lobby then.

But when the motion picture became so popular that a whole new industry was founded on its production and exhibition, reserved seats became largely a thing of the past, and ticket vending machines speeded

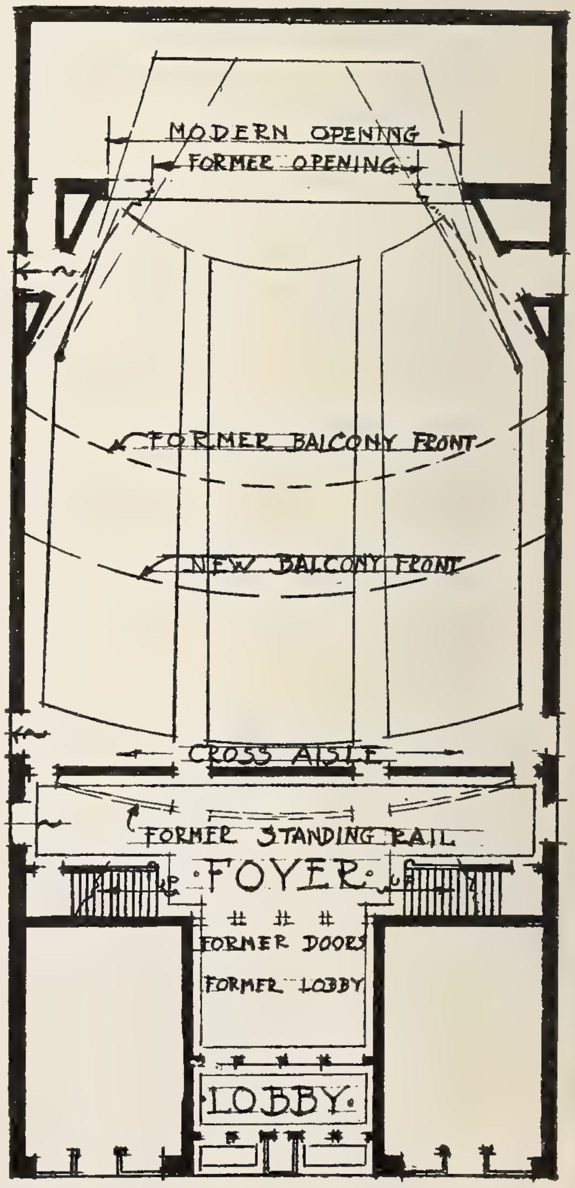


Diagram 1

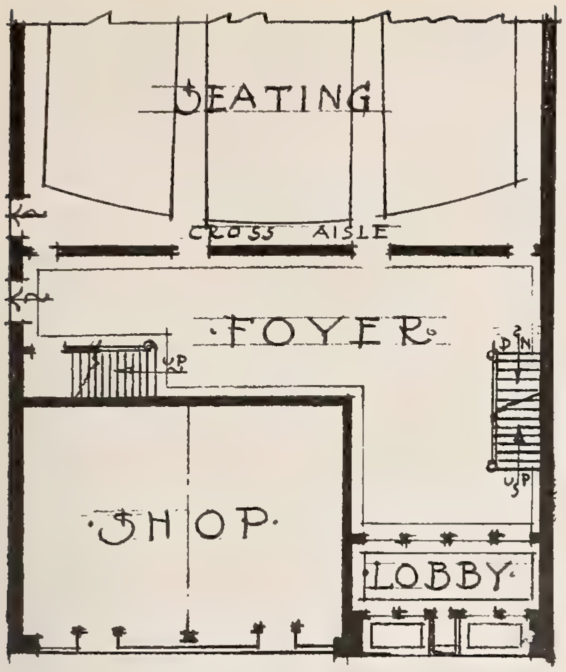


Diagram 2

up the process of selling tickets. Since that time the lobby has gradually shrunk to a point where it is now little more than a stormproof warming area, heated by forced indirect heat, to prevent drafts of wintry air from reaching the foyer, or a buffer between summer's torrid heat and the air-conditioned comfort within the auditorium. As the function of the lobby has changed, so have its finishes changed. Wall space is still utilized for the advertisement of coming attractions, but the expensive marbles and tiles formerly used in this floor area are being replaced by recessed spaces for rubber or cocoa mats.

THE FOYER EXPANDS

Following plan in *Diagram* 1, it will be noted that as the lobby contracts, the foyer [*Present main foyer or main lobby.*—Editor.] gains the space thus relinquished, (*See Diagram* 1), and does some enlarging on its own part by pushing the foyer wall, which is the modern version of the old standing rail, toward the stage. This wall, separating the foyer from the auditorium, has been closed in to prevent noises of the street or the waiting crowd from causing tone confusion in the auditorium proper. In many cases the foyer has increased as much as 50% in the past few years, as exhibitors have discovered its usefulness for holding waiting patrons. With the help of lounges it has completely taken over the function of the old time lobby.

Some owners may disagree with this seemingly reckless enlargement of the foyer, protesting the loss of seats at the rear of the orchestra seating. But even in large cities, where seats are at a premium, the exhibitor should remember that he can hold three standees in the space occupied by one seated patron; and in smaller towns where the SRO sign is hung out only on rare occasions, the rear row or two of seating will seldom be missed, and a wider foyer will go far toward making the house more attractive and comfortable. The consensus among owners with whom I have recently discussed this problem seems to be that *the comfort of a satisfied patron is more important than increased capacity gained by more or crowded seat rows.*

While discussing the area where foyer meets auditorium, it might be mentioned that to meet an exit problem peculiar to many larger communities, additional seats have in some instances been removed at the rear of the orchestra floor, to make room for a cross-aisle connecting with exits at either side of the building. This effectually prevents confusion in trying to hold back an incoming crowd while exiting the outgoing patrons. (*See Diagram* 1.)

Another possible arrangement for ease in handling crowds is the placing of the lobby at one side of the front, rather than in the center, with the crowd fed in at this point and exited at the opposite side of the building. (*See Diagram* 2.)

PROSCENIUM WIDENED

Moving forward toward the stage, we find the modern proscenium arch a much wider affair than in the days when the "legitimate" play and vaudeville acts necessitated considerable shift room at either side of the opening. Because of this change, the audience now feels closer to the stage, and a more intimate atmosphere prevails. The painted drops of the past have been replaced by soft draperies and rich fabrics which mask in the screen. The screen is set farther back on the stage, allowing a better view line with less chance for distortion.

CEILING LOWERED

The removal of the old fashioned dome—that bugbear of proper acoustics—and the use of the smaller balcony now advocated, has brought down the auditorium height, with the proscenium opening lowered to conform to this new ceiling level. The sounding board has all but disappeared. The spandril walls which formerly accommodated the boxes of legitimate days and later the dummy pipes of the organ, are now used as a background for full-length drapes or ornamental features. Eventually these, too, will be eliminated as we become more and more freed from the form and bondage of the plan inherited from the "legitimate" theatre.

LARGE BALCONY GOING

The greatest change of all in the modern auditorium has occurred in the second floor layout. Although it may possibly still have a place in congested districts where property values are prohibitive, designers have for years rebelled against the discomfort of the necessary climb to the large balcony, the hazards involved in case of fright, and the fact that the steep pitch raised the booth to a height which created an extreme angle of projection. The overhang of the balcony of excessive size occasionally caused acoustical trouble in the section underneath. Added to these drawbacks is the fact that the patron seated at the rear of the orchestra floor may come and go without having seen more than an under balcony ceiling of doubtful architectural treatment, as this is an area very hard to deal with in a satisfying manner. With the introduction of the huge balcony with exaggerated overhang a few years ago, patrons who formerly liked to sit in any part of the first floor became conscious of a crowded or "shut-in" feeling in this confined under balcony space which sent them up to the front rows of the balcony when the front half of the orchestra seating was filled.

THE SMALL BALCONY

The most radical change in physical arrangement of the modern plan is the greatly reduced balcony. As mentioned before, in larger centers of population, it is sometimes necessary, because of the high cost of front footage, to build vertically instead of using more ground space, but in smaller communities where the price of real estate presents no great obstacle it is far better, and often in the long run more economical, to invest in a larger lot. The desired capacity is then obtained by planning a theatre which will accommodate a greater number of patrons on the first floor, instead of clinging to the older plan which makes up the capacity in a large balcony.

The advantages of the smaller balcony are numerous. As the front retreats toward the rear of the auditorium, the balcony sight lines are dropped and the whole

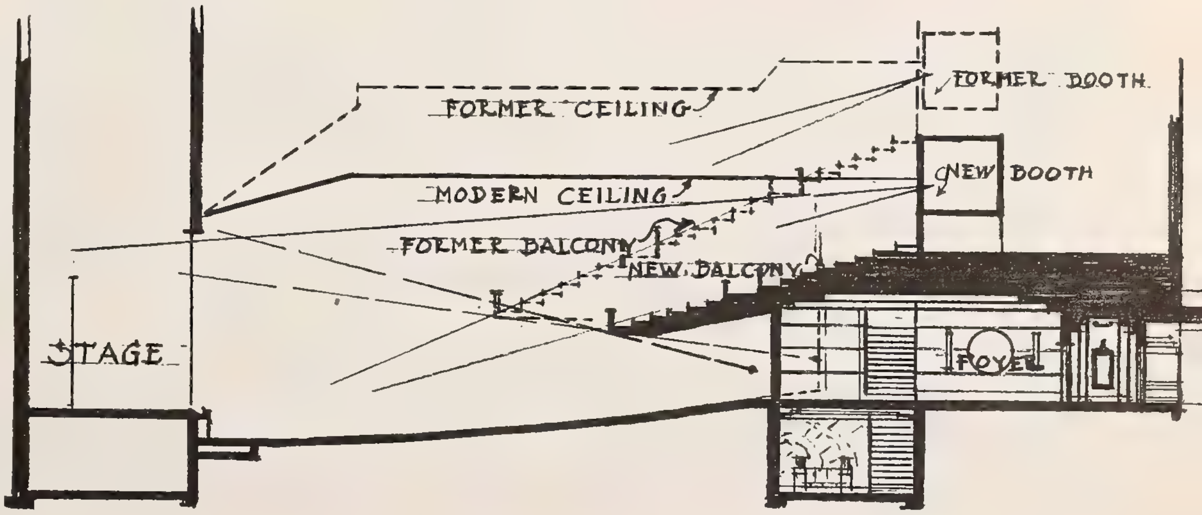


Diagram 3

LIGHTING THE STAGE FOR EYE-APPEAL

By O. T. TAYLOR

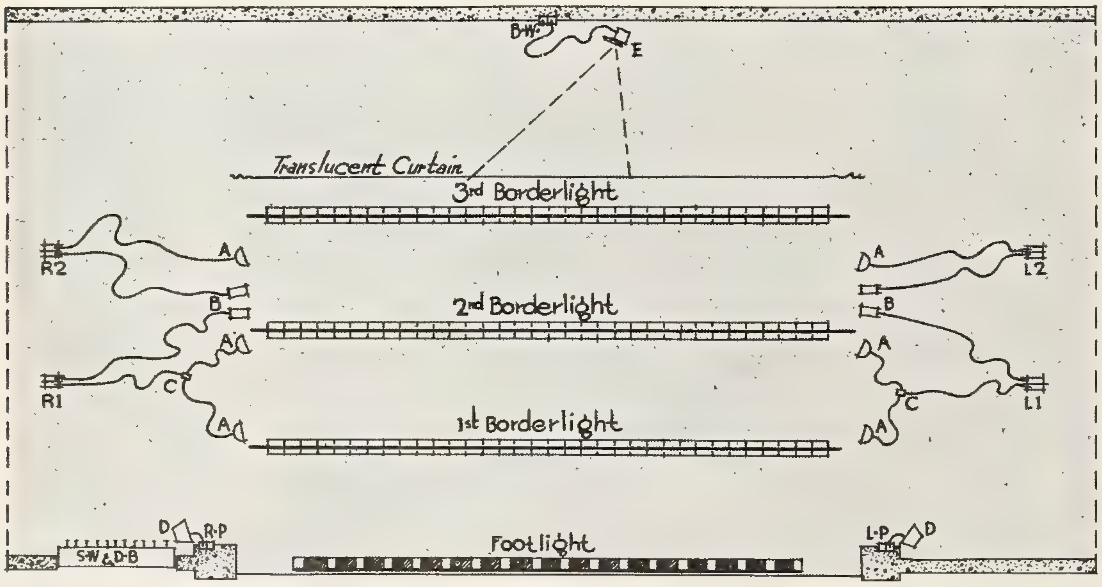
The proper equipment and its use in creating inexpensive interludes in the screen program with local talent

IN SHAKESPEARE'S time, when people went to the theatre only to hear, not to see, the play was the thing. Little attention was paid to costumes. Scenery, if any, was crude. Today theatre patrons look for *eye-appeal*—they go to *see* as well as to hear. Those who are satisfied to hear alone need not go to the theatre—they merely tune in on the radio. Today more than ever must the theatre cater to those who look for eye-appeal, for color, for ocular beauty.

The talking picture appeals to the eye as well as to the ear. Improved and mechanically perfected, it will remain, as did the silent picture, the foundation of the motion picture theatre program. But the personal element, the stage show, will still be found a desirable and business building addition. The stage performer "plays up" to his audience; he feels its moods; he joins in its laughter; he acknowledges its show of appreciation with still greater efforts. The audience enters into the spirit of the entertainment, and by applause and laughter, participates in the show.

The desire to participate goes even further than this. Children and young people, especially, want to take active part. They want to sing, dance and play for the entertainment of others and for their own pleasure. Never before has interest been so universally manifest in the dance, in music, in song and drama. All of these arts are now being taught in many of the public schools. Private schools of stage dancing in all of its branches are growing, and increasing in number. Symphony orchestras composed of talented and accomplished performers have supplanted the "silver cornet" bands of years ago. Glee clubs and choruses are as popular as ever. The younger generation, the school boy and school girl of today, accept mechanical entertainment as a matter of course. To them the talking picture is no longer a novelty—they have come to accept it as a regular part of their lives. By way of diversion they plan their own entertainments, their own theatricals, and perform in the school auditorium, and in the theatre when opportunity offers, demonstrating their interest in the arts by serious application, their approval by personal efforts, accepting the mechanical while commending the real.

The progressive theatre manager finds it profitable to co-operate with the dramatic departments of schools, to stimulate interest in the stage by producing prologues and presentations in which the more accomplished local talent is given an opportunity to participate. He will co-operate with dancing schools, dramatic clubs, and musical organizations. He will strive to make his theatre the center of entertainment in his community. To co-operate by merely "putting on the show" will not be found sufficient. The entertainment, be it a local-talent presentation, style show, concert or dance recital, must be staged as carefully and painstakingly as the most pretentious professional offerings. If a drab, poorly lighted stage is detrimental to a professional attraction, it is even more so to local talent. If slip-shod, careless presentation can ruin a professional act, a home-talent attraction can not be expected to prove a success when presented under adverse and difficult conditions.



Schematic plan of lighting equipment on the average stage. Footlight, borderlights and proscenium lights (D) for general illumination. Floodlights (A) and spotlights (B) for localized lighting and effects. Spotlight with effect slide (E), here shown used for rear projection on translucent drop. All circuits controlled through switchboard and dimmers (SW and DB) Three circuits—white, red and blue—on dimmers, direct to footlight and to each borderlight. Two circuits, each right and left, to proscenium pockets (RP-LP), and floor pockets (R1-L1 and R2-L2). One circuit to back wall pocket (BW). Extra lights connected by means of branch connectors (C).

A dance revue, for example, consists principally in eye-appeal—in color and action. The music is incidental. Here lighting plays an important part, and efficient lighting equipment becomes a major requisite.

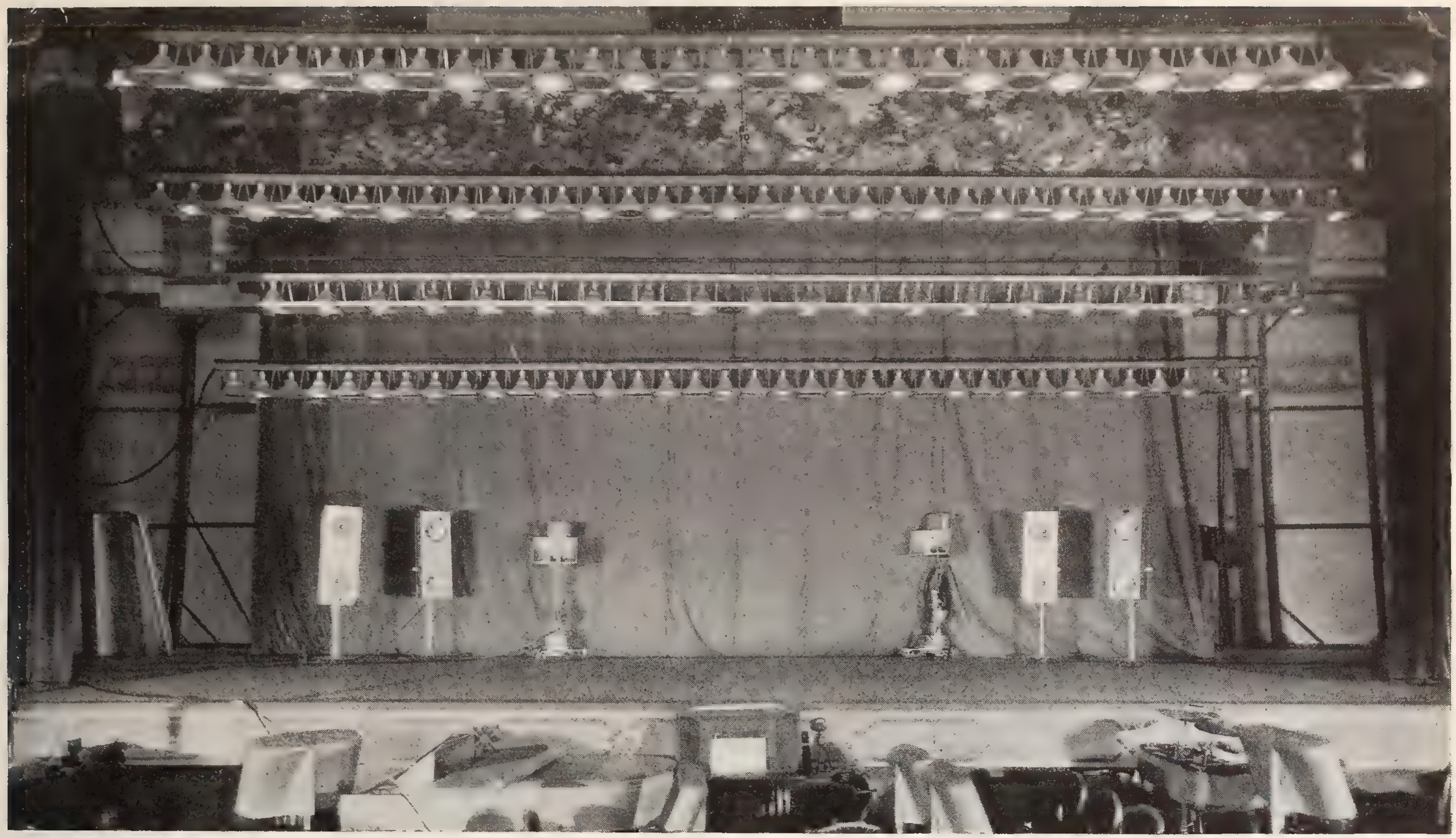
GENERAL ILLUMINATION

Standard equipment for general illumination include *footlights, proscenium lights* and *borderlights.* For localized lighting, the more useful devices include *floodlights* and *spotlights,* and *effect machines,* or sciopticons.

In the former group are found many types and styles of border lights, from the simple open trough with exposed white and colored lamps, to the new improved types featuring spun aluminum, or silvered reflector units equipped with 500- to 1,000-watt lamps, and furnished with protective screens—and glass color-slides. Proscenium or strip lights are virtually small borderlights hung in vertical positions. Borderlights are the more important in general illuminating equipment, furnishing light from the natural direction, overhead.

FOOTLIGHTS

The footlights intensify facial expression with a rather strong light from below. Classed as necessary equipment for general illuminating purposes, they are accepted as such more because they are customary rather than because they are necessary. On the presentation stage, where the orchestra is placed on the stage instead of in the pit, the footlights act as an undesirable barrier between the performers and the audience. With the footlights eliminated, and steps or platforms built down from the stage and over the pit, a connecting link is effected



A four-borderlight installation of 500-watt units of spun aluminum reflectors, with screens and glass color slides. The third borderlight is of different construction in that every other reflector unit is eliminated. The two color slides, blue and red, are set in separate grooves, one above the other between the reflector units, and glide lengthwise. The magnetic control, contained in the box at the extreme left of the borderlight, is operated from the switchboard. While in the common borderlight all three circuits—white, red and blue—can be used simultaneously, this type of borderlight is either one of the two colors, or white—it cannot be all three at one time. The advantage, however, is that twice as much light is available in the blue and red circuits when either one is in use. For example: In a common borderlight of 40 units there are 20 white, 10 blue and 10 red units. In the automatic borderlight there are 20 units which are either white, blue or red, as required. Furthermore, one dimmer only is required as there is but one circuit. The common borderlight, however, has so many advantages over the automatic borderlight that it is problematical whether the latter will ever be universally adoped except as an extra bordlight to be used principally for special effects. The double floodlights also have color slides in grooves between the two units. These slides are manually operated by levers.

between the stage and auditorium that can be made a real feature. Some of the most artistic and successful stage productions of recent years have eliminated footlights from their lighting schedule.

This does not mean that footlights, as standard lighting equipment should be dispensed with, but rather that they should be of the concealed or disappearing type that sinks under the stage floor and is covered with a flush panel, making an unobstructed floor surface to the edge of the apron when the footlights are not required.

OPEN-BOX FLOODLIGHT

The most popular, and perhaps most useful, device for localized lighting is the *open-box floodlight.* This is a reflector or hood made of sheet metal, well ventilated, provided with slide-grooves for color mediums, and wired to accommodate 300- to 1,000-watt lamps. An adjustable support and telescopic stand permit the light to be raised, lowered, and set at any desired angle. The bunch light or *olivette* is similar in construction to the open-box light, except that a number of smaller lamps are used instead of one large lamp. The bunch-light is sometimes preferred to the open-box light, especially on a small stage, for the reason that the smaller lamps are less expensive to replace, and if one burns out during the performance it causes no appreciable difference in the light.

SPOTLIGHTS

The spotlight is used to direct the attention of the audience to an individual performer or to a special part of the scene, accomplished by means of a strong, concentrated beam of light. The spotlight is fitted with a single condenser lens making it possible to adjust the size of the light beam or spot at will. Spotlights include a wide variety of styles, from the small footlight or "baby spot," which can be plugged in at the footlights or suspended from the borderlight to throw a concentrated beam of light of uniform intensity upon some person or object on the stage, to the large spotlight fitted with color wheel or scenic effect slide. The spotlight, also, has grooves for a color medium.

DIMMERS

Most of the present day stage lighting effects would be impossible without *dimmers.* The lighting effects and variations made possible by modern dimmer equipment are unlimited. Blending, brightening and dimming are controlled at will from a single point, available for every change of scene. Through dimmers, the volume of light from any group of lamps is controlled and color changes wrought smoothly and gradually. For intimate effects, portable dimmer banks and small portable spotlight dimmers are available.

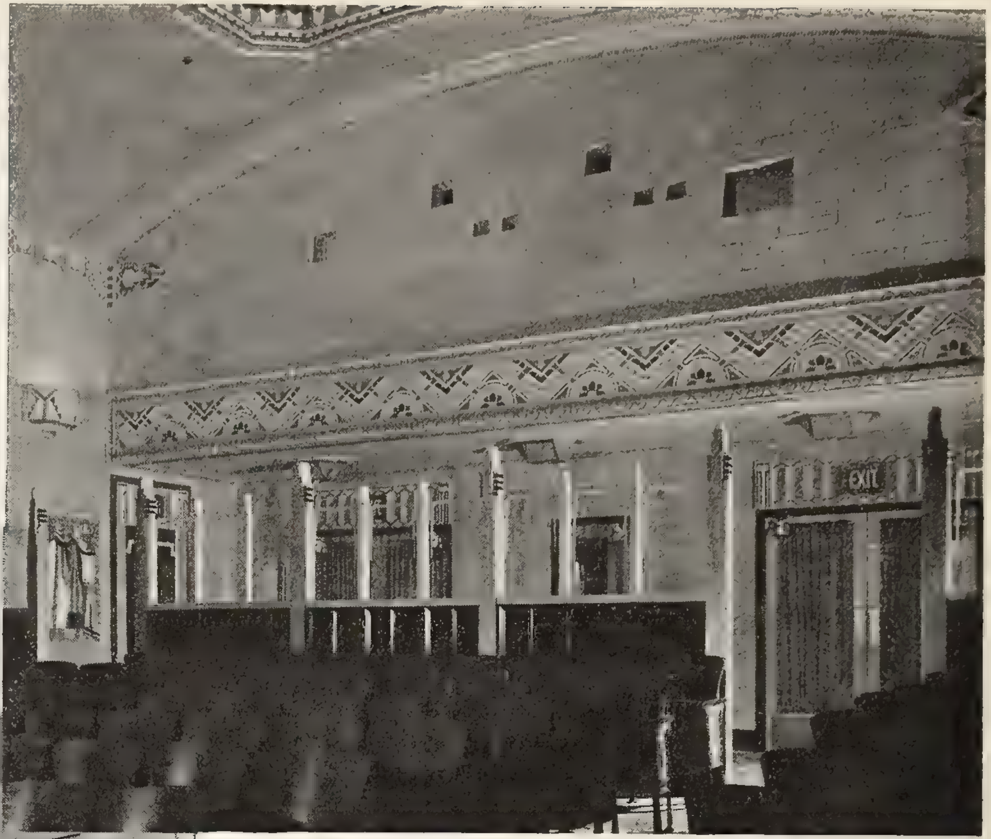
ACCESSORIES

Pockets, plugs and *cable* are other essential stage paraphernalia. Stage pockets are provided on the modern stage to permit the "plugging" in of portable lights for general and localized lighting, and for effects, at points close to positions from which such lights are to be operated. The stage pocket is a floor or wall outlet of special construction, requiring a special plug. The average-sized stage should be equipped with at least two double floor pockets on each side of the stage, one double wall pocket centrally located on the back wall, and a pocket on each side of the proscenium opening. Each pair, right and left stage, and back wall pocket, are on a separate circuit and dimmer.

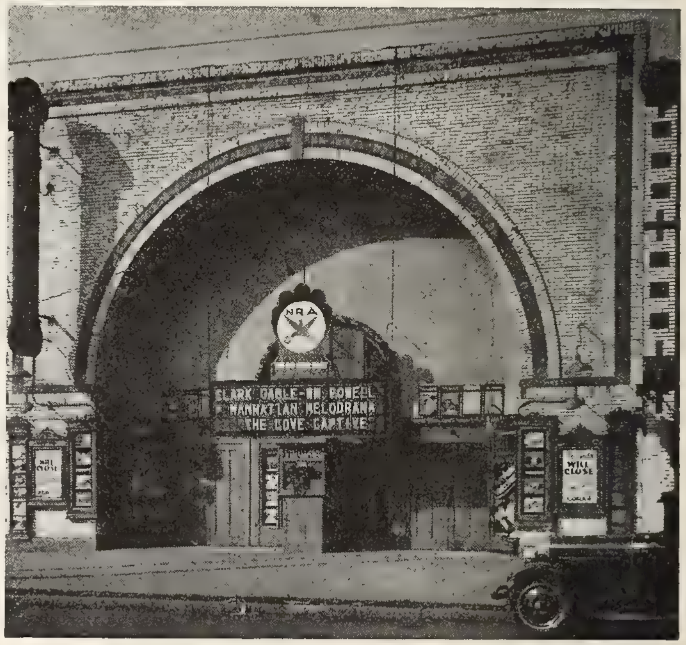
Plugging boxes are used to provide extra plugging facilities and to permit inde-

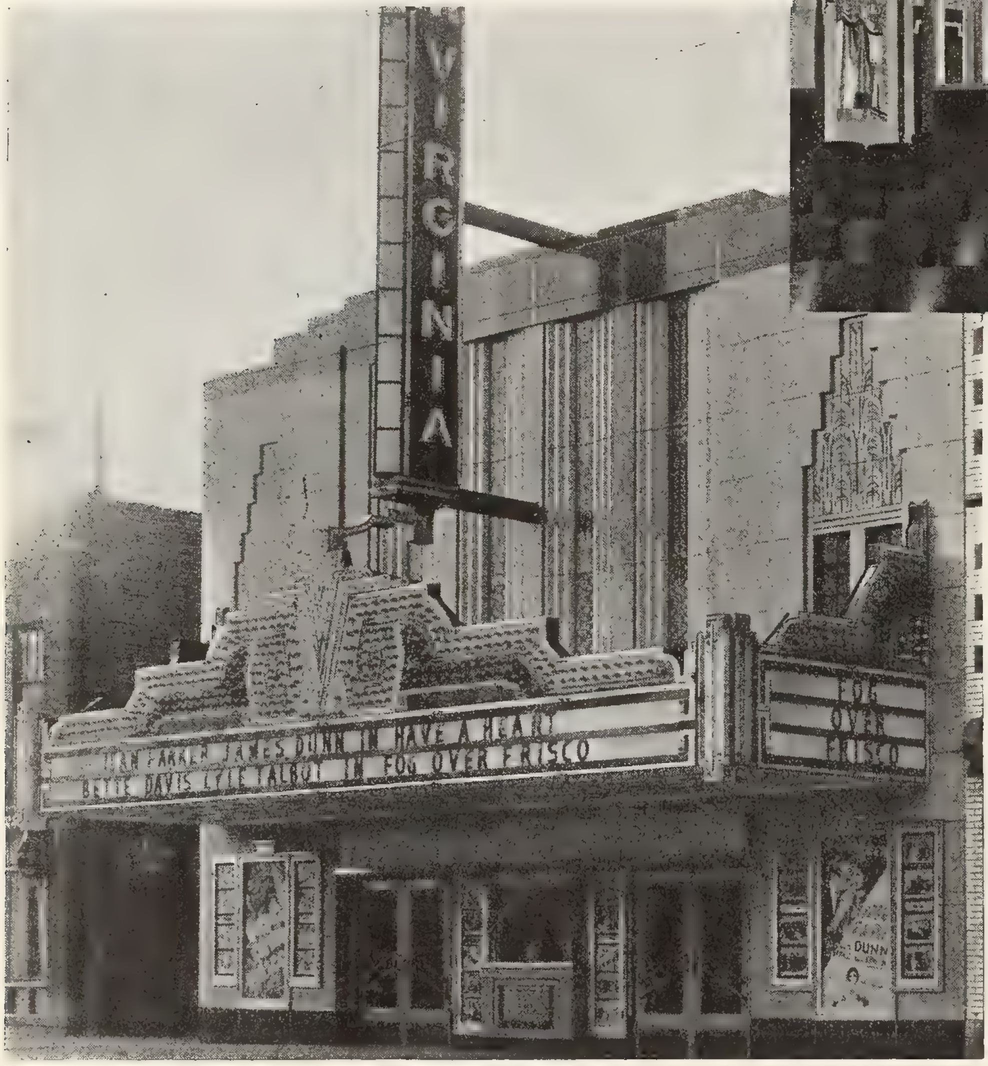
(*Continued on page* 63)

REMODELING THE VIRGINIA IN DETROIT

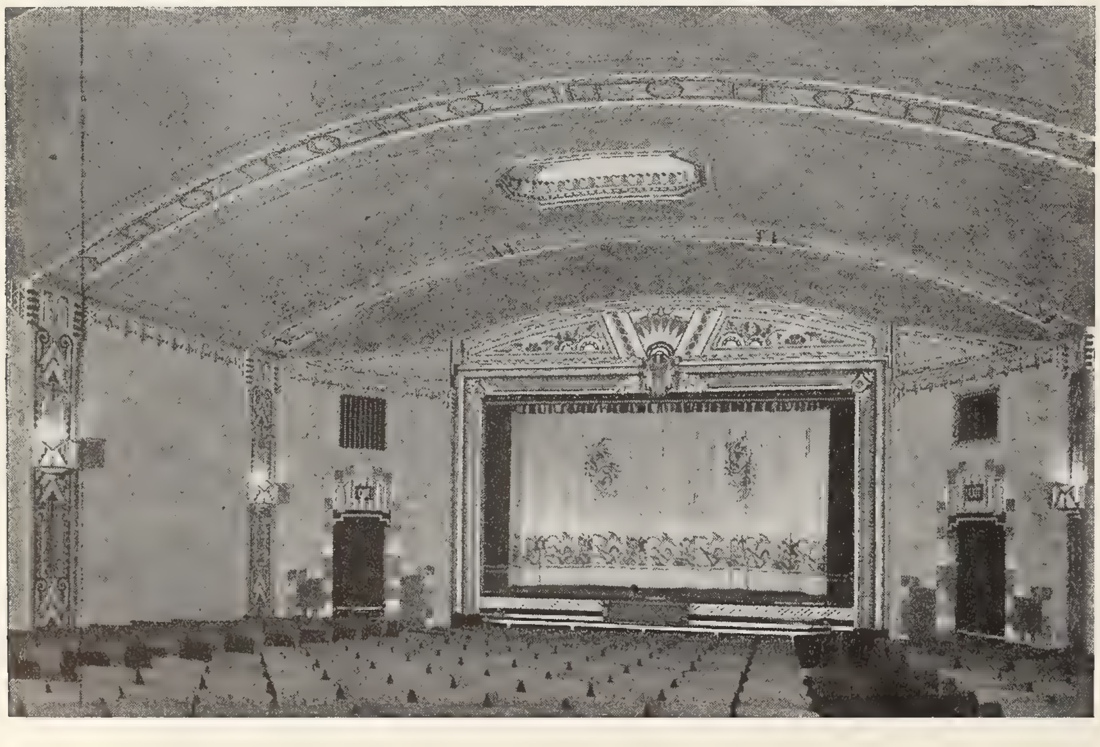


Above, rear of the new auditorium. Below, the old front.


NRA
CLARK GABLE-WM. POWELL
MANHATTAN MELODRAMA
THE LOVE CAPTIVE


VIRGINIA
JEAN PARKER JAMES DUNN IN HAVE A HEART
BETTE DAVIS LYLE TALBOT IN FOG OVER FRISCO
FOG OVER FRISCO

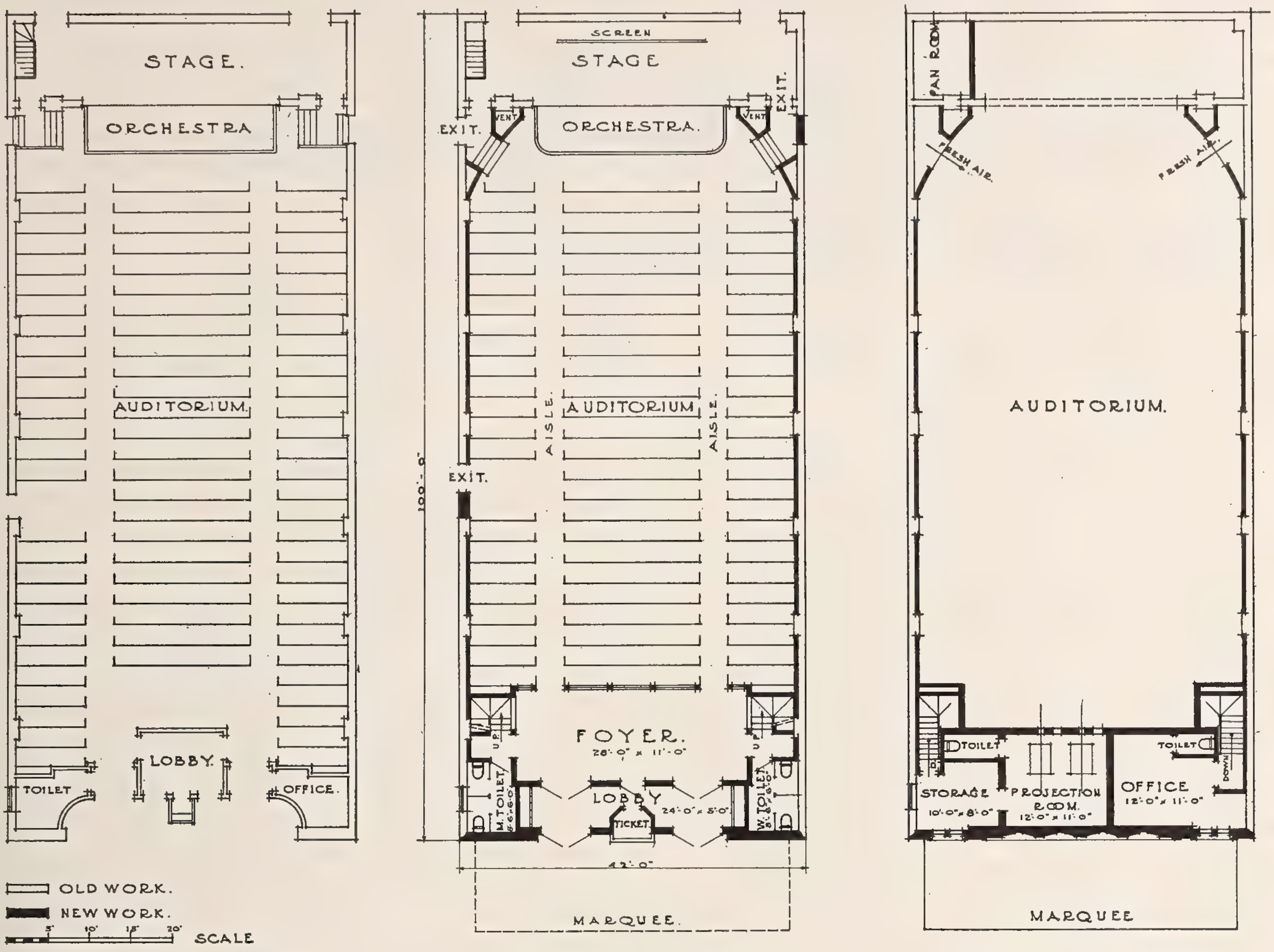
Above, the front as entirely remodeled. Below, forward view of the new auditorium.



[The modernization project here discussed is of unusual interest because it represents so completely the application of modern materials and planning to a theatre so antiquated it was, in view of its size, truly of nickelodeon type. What was done to permit continuance of operation is told in the following description prepared by Bennett & Straight of Dearborn, Mich., the architects.—THE EDITOR.]

THE VIRGINIA theatre in Detroit, owned and operated by Joseph G. Portell of the Portell Theatres Company, fronts 42 feet on Hamilton Avenue and has an overall depth of 100 feet. The old front was faced with a white glazed brick, and stucco plaster was applied over metal lath, which in turn formed the recessed portion back of the brick arch. Various signs were serviced by exposed conduit pipe, all of which presented a most antiquated facade.

The old interior contained one small



FIRST FLOOR
BEFORE REMODELING

FIRST FLOOR SECOND FLOOR
AFTER REMODELING

THE VIRGINIA THEATRE DETROIT MICH
BENNETT & STRAIGHT ARCHITECTS DEARBORN, MICH.

toilet room, a very small office, a 5x8-foot vestibule, a small projection room (which was entirely supported on wood joist construction), and an auditorium, stage and boiler room. The walls in the auditorium were furred plaster and painted, while the ceiling was covered with an unsightly dull gray plastic acoustic material.

The entire front of the present building was removed for the new construction, which is of steel frame and reinforced concrete, therefore fireproof. The facade is of macotta, furnished and manufactured by the Maul Macotta Corporation of Detroit. The general color scheme is worked out in a jade green, while the stencil motifs are carried out in chinese red, blue, light yellow and green. The jade green center portion terminates against a light blue band of a 30-inch depth, while the coping is a dark blue. The light blue band is broken by recalling the yellow and chinese red colors in the form of narrow vertical strips over stencil motifs. The macotta blocks are 4 and 8 inches thick, and each has an edging of stainless steel.

The marquee recalls the colors of the building and consists of a combination of neon tubing and colored bulbs. A chase effect has been accomplished with the bulbs and tubing to render the desired agitation. The soffit has light bulbs concealed by flashed opal glass, which form a series of rectangles. The marquee weighs 9,100 pounds, is 38 feet wide and is supported by cantilever construction of steel. The interchangeable letters are of silhouette type against flashed opal glass, behind which is neon tubing, rendering a flashing four-color effect.

The seating arrangement was not changed by the alteration. The capacity is 500.

PROJECTION

The projection room is entirely of new fireproof construction. The room is 12 feet, 4 inches by 11 feet, 6 inches, and has an adjoining generator and toilet room. There is also a general storage room. The floor is of reinforced concrete construction, and the walls are built up of double 4-inch cinder blocks. An inch space was allowed between the two tiers of block and filled with the old asbestos acoustic material removed from the auditorium ceiling. The ceiling is gypsum plaster on metal lath. By leaving the cinder block walls exposed a more quiet condition has resulted, due to the acoustic qualities of the block. The walls were painted with a sunflex paint.

VENTILATION AND HEATING

At the south side of the stage and over the stage exit is located the fan room. This room was newly constructed with a solid reinforced concrete slab, and walls of cinder block. Fresh air is taken into the building from the same opening as originally. The air is drawn over new copper heating or cooling coils and blown into the auditorium by the re-installed original fan. The auditorium being limited in size, it was necessary only to force the air into the auditorium at the one point on the side of the stage through a diffusing grille. Air is exhausted from the floor level through four ducts and discharged through roof ventilators, or may be recirculated for quick heating, depending upon outside temperature conditions. Three ceiling domes have been constructed which are both ornamental and practical. The domes were

(*Continued on page 65*)

THE EQUIPMENT INDEX

A COMPLETE CATALOG OF ARTICLES OF THEATRE EQUIPMENT AND THEIR MANUFACTURERS AND DEALERS, ARRANGED ALPHABETICALLY BY PRODUCT

Accounting Systems

BOOKKEEPING systems taking into consideration specific requirements of the theatre have been developed. These may be had either in loose leaf form or in solid book form covering an entire year's operation. They are variously designed to cover daily expenses, assets, daily cash receipts, yearly income tax forms, films used from the various exchanges segregated, dates paid, check numbers, etc. Some systems are designed for all of these items covering a period of two years, others a period of one year.

Easy Method Ledger System, Seymour, Indiana.
George Fosdick, 4417 Stevens Avenue, Minneapolis, Minn.
The National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.

▲

Acoustical Products and Engineering

PROPER acoustics is today a subject of outstanding importance in motion picture theatres. Talking pictures require specific acoustic conditions.

Almost all problems of poor acoustics may be solved by applying the proper type and amount of acoustical (sound-absorbent) materials on walls or ceiling. The necessary acoustical correction may be calculated upon exact scientific basis, and precise recommendations may be made from a study of plans and interior furnishings, even in advance of construction. Acoustical materials of various types are available and can be quite readily harmonized with any style of interior.

The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Corkanstele, 270 Madison Ave., New York, N. Y.
Electrical Research Products, 250 West 57th Street, N. Y. C.
General Insulating & Manufacturing Company, Alexandria, Ind.
The Insulite Company, 1212 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 22 East 40th Street, New York City.
National Rug Mills, Inc., 2494 S. Fifth Street, Milwaukee, Wis.
Union Fibre Sales, Inc., Winona, Minn.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Universal Gypsum & Lime Company, 105 W. Washington Street, Chicago, Ill.
Western Felt Works, 4029-4133 Ogden Avenue, Chicago, Ill.
Wood Conversion Company, First National Bank Bldg., St. Paul, Minnesota.

▲

Adapters, Mazda

THE Mazda lamp adapter is a device for converting a projector using the carbon arc to the use of Mazda projection lamps. It can be installed in any carbon arc housing by fastening it to the lower carbon jaw. It will operate for both pictures and steroptican slides. The device consists of a bracket, an adjustable arm and reflector located behind the lamp. Prices range from $10 up.

Best Devices Company, Film Building, Cleveland, O.
Monarch Theatre Supply Company, 494 So. Second Street, Memphis, Tenn.

▲

Addressing and Duplicating Machines

IN machines of this type for the automatic addressing of house organs, programs, special promotional letters and other literature, as well as sales letters, there are two methods employed in making stencils. One is known as the typewriteable address card system which may be prepared on a typewriter, and the other is the embossing of names and addesses on metal plates.

Addressograph-Multigraph Corp., 1200 Babbitt Road, Cleveland, Ohio.
Elliott Addressing Machine Company, 117 Leonard Street, New York City.
Rapid Addressing Machine Company, 117 Leonard St., New York City.

▲

Advertising Novelties

THE thing to be accomplished through the use of advertising novelties, of one type or another is the chief consideration in their selection. Among the popular novelties, however, which have been used by theatres for stimulating matinee business, building up juvenile performances or bolstering business on week nights are balloons, thermometers on which are imprinted pictures of stars, buttons, badges, pennants, confections, toys, etc. A popular children's matinee stunt can be obtained by giving away a variety of novelty toys. These can be had in boxes containing toys ranging in value from 5c to 15c.

Brazel Novelty Manufacturing Company, 4176 Apple Street, Cincinnati, Ohio.
Colgate-Palmolive-Peet Company, Theatre Premium Coupon Department, 105 Hudson Street, Jersey City. New Jersey.
Economy Novelty & Printing Co., 239 W. 39th Street, New York City.
Kamen-Blair, 729 Seventh Avenue, New York City.
Pyroloid Sales Company, Athol, Mass.
Quality Premium Distributors, Inc., 1305 Vine Street, Philadelphia, Pa.
Slack Manufacturing Company, 124-26 West Lake Street, Chicago, Ill.
Theatre Merchandising Service, 506 South Wabash Avenue, Chicago, Ill.
The Vitaprint Company, 729 South Wabash Avenue. Chicago, Ill.

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Advertising Projectors

Refer to PROJECTORS, ADVERTISING

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Air Conditioning and Cooling Equipment

AIR CONDITIONING in the theatre has already arrived at a degree of importance making it one of the necessary adjuncts of the modern motion picture theatre. Because in the theatre people are closely associated physically in great numbers, and for the purpose of realizing enjoyment, the atmospheric conditions of the auditorium especially must not be dependent upon the weather or on any other chance factor. Enjoyment of the entertainment is closely connected with comfort, and the popularity of the theatre is of course influenced by its effect upon health.

Air conditioning does not only mean facilities for cooling a theatre during the hot months, but involves distribution of fresh, clean air at proper temperatures and pressures, and without drafts in the breathing zone. This may mean that the system should be capable of functioning in connection with the heating apparatus as well as with the cooling facilities.

Local conditions influence to some extent the kind of an air conditioning system required in any specific theatre. Some could achieve comfortable, healthful air conditions with simpler, less costly ventilating equipment. Others require more elaborate systems, perhaps employing mechanical refrigeration.

Adams Engineering Company, 119 W. 21st Street, New York City.
Baker Ice Machine Company, 3601 No. 16th Street, Omaha, Nebraska.
Carrier Engineering Corporation, Chrysler Building, New York City.
Frigidaire Corporation, Dayton, Ohio.
The Carbondale Machine Co., Harrison, N. J.
Frick Company, Waynesboro, Pa.
General Air Conditioning Company, Inc., 155 E. 44th Street, New York City.
Ilg Electric Ventilating Co., 2850 No. Crawford Avenue, Chicago, Illinois.
Kauffman Air Conditioning Corp., 4485 Olive Street, St. Louis, Missouri.
Kelvinator Corporation, 14250 Plymouth Road, Detroit, Michigan.
Minneapolis-Honeywell Regulator Co., 2822 Fourth Ave., So., Minneapolis, Minn.
Parkinson Heater Corporation, 325 West Huron Street, Chicago, Illniois.
Peterson Freezem Sales Company, 2620 Charlotte, Kansas City, Missouri.
Reynolds Corporation, 609 N. LaSalle Street, Chicago, Illinois.
Scott Ballantyne Company, 219 No. 16th Street, Omaha, Nebraska.
Servel Sales, Inc., Evansville, Indiana.
Southern Fan Sales Co., Box 440, Atlanta, Ga.
Supreme Heater & Ventilating Co., 1915 Pine Street, St. Louis, Missouri.
Tiltz Engineering Company, 480 Lexington Avenue, New York City.
The Typhoon Air Conditioning Co., 252 W. 26th Street, New York City.
United States Air Conditioning Corp., Northwest Terminal, Minneapolis, Minn.
Wittenmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Illinois.
York Ice Machinery Company, York, Pa.

▲

Amplification Tubes

THESE ARE vacuum tubes of electronic action and certain distinguishing elements used in theatre sound systems to amplify the electrical energy originating in the photoelectric cell. They are used in photoelectric cell amplifiers, and in main amplifiers, creating an electric current of a strength ample to actuate the speakers.

General Electric Co., 1 River Road Schenectady, N. Y.
Hygrade Sylvania Corp., Clifton, N. J.
Q.-R.-S. Neon Division, General Scientific Corp. 4829 So. Kedzie Ave., Chicago, Ill.
RCA Victor Company, 201 N. Front St., Camden, N. J.
Sonolux Company, 220 West 42nd St., New York, N. Y.
Western Electric Co., 250 West 57th St., New York, N. Y.

▲

Amplifiers

AMPLIFIERS are electrical devices for increasing the loudness of sound. Technically, they are instruments which increase the electrical energy produced in the pickups. They are used in all motion picture sound systems, public address systems, with non-synchronous devices, etc.

Audio Research, Inc., 105-107 East 16th Street, New York City.
Canady Sound Appliance Co., 1776 Broadway, New York City.
Clough-Brengle Company, 1134 West Austin Avenue, Chicago, Illinois.
Coast to Coast Radio Corporation, 125 W. 17th Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 W. 57th Street, New York City.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Gates Radio & Supply Co., Quincy, Illinois.
General Radio Company, 30 State Street, Cambridge, Mass.
Good-All Electric Mfg. Company, Ogallala, Nebraska.
Hygrade Sylvania Corp., Clifton, N. J.
Jensen Radio Manufacturing Co., 6601 So. Laramie Avenue, Chicago, Illinois.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
H. H. Lipman, 76 Van Braam Street, Pittsburgh, Pa.
Macy Engineering Company, 1451 39th Street, Brooklyn, New York.
The Martin Band Instrument Co., Elkhart, Indiana.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Miles Reproducer Company, Inc., 112-114 West 14th Street, New York City.
Operadio Mfg. Company, St. Charles, Illinois.
The Radiart Corporation, 13229 Shaw Avenue, Cleveland, Ohio,
RCA Victor Company, Inc., Photophone Division, Camden, N. J.
S. O. S. Corporation, 1600 Broadway, New York City.
Scott Ballantyne Company, 219 North 16th Street, Omaha, Nebraska.
Wesley Trout, Box 575, Enid, Okla.
The Webster Company, 3825 West Lake Street, Chicago, Illinois.
Webster Electric Company, Racine, Wisconsin.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Western Electric Co., 195 Broadway, New York City.
Wireless Egert Engineering Company, 179 Varick Street, New York City.

▲

Anchors for Chairs

THESE ARE KNOWN as Theatre Style Expansion Bolts. In a leading type improved anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut. For best results these should be placed into a hole ½-inch in diameter. It is suggested that one use a 17/32-inch diameter drill to allow for wear. The bolt is set head downward into the hole. The setting tool furnished with each order, is a hollow piece of rod, which is slipped over the bolt against the washer, and when driven with a few blows of a hammer, expands the conical cup which spreads out, increasing the diameter of the head of the bolt to the absolute diameter of the hole and thereby allowing no lead to be driven past the head of the bolt, and at the same time expands the lead sleeve into every crevice in the concrete. This feature makes this new bolt hold more, even though the hole in the concrete has been drilled oversize to make up for drill wear.

These bolts come packed 100 to the box, and are completely assembled with the ex-

COOLING
gets the Crowds

Have a Cool Theatre This Summer—and you'll have a **full** theatre. The public is becoming air-conditioning conscious. The intense heat of last summer taught people where to go for relief from heat. **Now** is the time to get ready! The right air-conditioning system in your theatre this summer will do more to build new and permanent patronage for you, then any other feature you could offer.

The U. S. AIRCO LINE has a Cooling System for every type of Theatre—and over 6000 installations.

ARCTIC NU-AIR: "Refreshing as a sea breeze." Silent air movement, lowest initial and operating costs.

KOOLER-AIRE: "Nature's Healthful Refrigeration." The most popular Washed-air cooling system made.

"COLD-WATER" KOOLER-AIRE: The effect of mechanical refrigeration at lower operating cost.

REFRIGERATED KOOLER-AIRE: Mechanical refrigeration at its best.

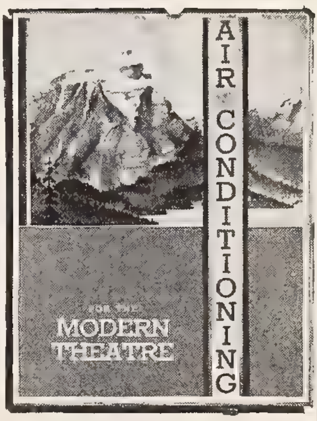
U. S. AircO can give you exactly the type of equipment best suited to your needs,—specially designed for your theatre,—and the results guaranteed.

GET THE FACTS ABOUT MODERN AIR CONDITIONING

Send for this book

It tells, impartially and clearly, the important points to keep in mind in selecting any cooling system.

It's free. Use the coupon **today.**



THEATRE COOLING DIVISION
U. S. AIR CONDITIONING CORPORATION
Minneapolis, Minnesota.

THEATRE COOLING DIVISION
U. S. AIR CONDITIONING CORPORATION:
2117 Kennedy Street, N.E., Minneapolis, Minn.

Please send us, without charge, a copy of your book, "Air Conditioning For The Modern Theatre."

Name..

Address..

City...State.......................................

*
CORKANSTELE
THEATRE BUILDINGS

A CORKANSTELE theatre building has a steel frame with walls, roof, and floors of pure corkboard insulation. A CORKANSTELE building can be air-conditioned for one-half the cost of other types. Exterior and interior design to meet your requirements. Erection anywhere in six to ten weeks. Total cost compares favorably with other types of well-built insulated structures.

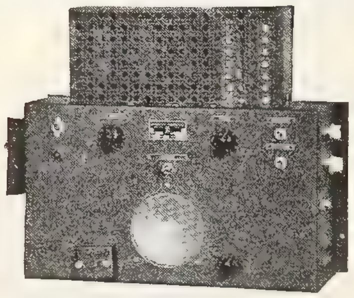
Write for information. We invite correspondence from theatre architects and owners.

CORKANSTELE
JUNIUS H. STONE
Member American Society of Refrigerating Engineers
270 MADISON AVENUE
NEW YORK

*U. S. Trademark No. 255290, registered April 16, 1929, and the several patents covering it, are under the sole ownership and control of Junius H. Stone.

CLOUGH-BRENGLE announces

100% Complete TONE



WIDE-RANGE plus HIGH FIDELITY

Tone-conscious audiences are swelling the attendance of houses equipped with these new sound amplifiers embodying advanced CLOUGH-BRENGLE engineering.

Learn how small an expenditure is required to completely modernize your sound system—probably less than your present monthly upkeep cost on equipment of antiquated design.

Let your local C-B supply house give you full details and explain the new Theatre Demonstration Plan that does not cost you one cent!

Write or Wire for Special
THEATRE TEST OFFER
CLOUGH-BRENGLE Co.
1130-A W. Austin Ave., Chicago, U. S. A.

ception of the nuts which are placed in a separate container inside the box. Assembling the bolts in this fashion, without the nuts, saves considerable time in installation by eliminating the necessity of removing the nut from each bolt. After the bolt is securely set in the concrete, the hole in the chair leg, is placed over the bolt and the nuts screwed down tight.

These bolts are made in ¼-inch diameter, in 1½-inch or longer lengths. These expansion bolts will hold chairs tight to the floor up to the breaking strength of the bolt, which is in excess of 2,000 pounds direct pull.

Ackerman-Johnson Company, 625 Jackson Boulevard, Chicago, Illinois.
American Expansion Bolt Company, 108-28 North Jefferson Avenue, Chicago, Ill.
Chicago Expansion Bolt Company, 126 South Clinton Street, Chicago, Ill.
The Paine Company, 2949 Varroll Avenue, Chicago, Illinois.
Star Expansion Bolt Company, 147-149 Cedar Street, New York City.
U. S. Expansion Bolt Company, 139 Franklin Street, New York City.

Arc Regulators

AS THE NAME implies the arc regulator regulates the voltage at the arc through automatic feeding as the carbon is consumed and the gap between the carbons increases. The result of this automatic action is a steady light on the screen pronounced superior to that which it is possible to produce by hand. The arc control, as it is frequently called, feeds the carbons in an even manner.

Chicago Cinema Products Company, 1736-1754 North Springfield Avenue, Chicago, Ill.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
S. O. S. Corporation, 1600 Broadway, New York City.

Arc Lamps, Reflecting

Refer to LAMPS, LOW INTENSITY.
LAMPS, HIGH INTENSITY.

Architectural Materials, Decorative

THESE ARE to be obtained in great variety today, owing to additions made through modern chemical and manufacturing technique. The average person is familiar with such decorative architectural materials as marble, terra cotta, etc. Available now are such other products as those made from glass, chemicals and metals. Prominent among those representing the chemical group are Formica and Catalin, which are known as phenolics. They may be obtained in a variety of colors and patterns. Among the glass products, such materials as Vitrolite and Carrara are colored throughout their composition, while in the case of a glass material like Fyrart, the color is painted on the outer surface and baked in.

Materials made of wood or having the appearance of wood are also being widely adapted to modern decorative schemes. Flexwood, for example, is a veneer available in a number of different woods. Flexboard, on the other hand, is of asbestos composition and is therefore fireproof.

Tiles of ceramic type and also of glass are obtainable for a wide variety of decorative uses in the construction of theatres. Glass tiles are particularly effective in the construction of theatre fronts, being well adapted to novel illumination displays in connection with program advertising.

American Catalin Corp., 1 Park Avenue, New York, N. Y.
The Cincinnati Advertising Products Co., 3274 Beekman Street, Cincinnati, O.
Corning Glass Works, Corning, N. Y.
The Formica Insulation Co., 4620 Spring Grove Ave., Cincinnati, O.
Pittsburgh Plate Glass Co., Grant Building, Pittsburgh, Pa.
Porcelain Metals, Inc., 58 Sedgwick St., Brooklyn, N. Y.
Sealed Joint Products Co., Inc., 30 Rockefeller Plaza, New York, N. Y.
United States Plywood Co., 103 Park Avenue, New York, N. Y.
The Vitrolite Company, 208 West Washington St., Chicago, Ill.

Batteries

BATTERIES FORM important units of sound reproducers and are generally furnished by the manufacturer with the sound apparatus. Non-synchronous devices do not use them, but synchronous methods must have them in order to eliminate the hum of the alternating current. Any standard make of batteries can be used, but it is always best to use the make furnished or recommended by the manufacturer of the sound apparatus.

Another important use of batteries in motion picture theatres is in emergency lighting systems which augment the regular source of light power as a safeguard against breakdown of the local system. They are installed for instant service upon such a breakdown, being placed in operation automatically. Besides giving the necessary power for lighting, they are capable also of affording the projector motors power for some time. Prices depend on the nature of the installation.

Burgess Battery Company, 111 West Monroe Street, Chicago, Illinois.
Edison Electric Storage Battery, Valley Road, West Orange, New Jersey.
Electric Storage Battery Company, Philadelphia, Pa.
Philadelphia Storage Battery Company, Ontario and C Streets, Philadelphia, Pa.
Willard Storage Battery Company, 246 E. 131st Street, Cleveland, Ohio.

Box Offices

KEEPING PACE with advancement in theatre design the box office has been developed from a rather unsightly necessity to a thing of beauty, modernly equipped for speedy and accurate sale of tickets. It is frequently designed in harmony with the design of the theatre and the display frames.

Attractive box offices are now available to exhibitors as separate units, which means that a theatre owner may obtain a modern ticket booth without necessarily remodeling his entire theatre front. These new box offices are constructed of materials designed to give life and color to an otherwise drab entrance. While it has been an accepted tradition that box offices should harmonize with the general architecture and treatment of the theatre exterior, development in box office construction indicate that the separate box office can be fitted suitably into any theatre design.

Architectural Decorating Co., 1600 South Jefferson Street, Chicago, Illinois.
Atlas Metal Works, 2601 Alamo Street, Dallas, Texas.
The Caille Brothers Company, 6210 Second Boulevard, Detroit, Mich.
Fyrart Division of Cincinnati Advertising Products Company, 3266 Beekman Street, Cincinnati, Ohio.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 549 W. 52nd Street, New York City.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
Newman Brothers, Inc., 418 Elm Street, Cincinnati, Ohio.
The Nurre Companies, Inc., Bloomington, Indiana.
Stanley Frame Company, 630 Ninth Avenue, New York City.

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Blocks, Pulleys, Stage Rigging

Refer to HARDWARE, STAGE.

▲

Blowers, Organ

Refer to ORGAN BLOWERS

▲

Bookkeeping Systems, Theatre

Refer to ACCOUNTING SYSTEMS

▲

Booth Equipment, Projection

Refer to PROJECTION BOOTHS and EQUIPMENT

▲

Booths, Ticket

Refer to TICKET BOOTHS

Brass Rails and Ornamental Bronze

BRASS RAILS have many uses in motion picture theatres—for separating sections of the lobby and foyer for proper control of traffic, as a means of protection at the edge of the balcony, around the orchestra pit, and so on.

Ornamental bronze has extensive use in motion picture theatres, sometimes merely decoratively, as in the form of plaques, but most commonly for a combined utilitarian and decorative purpose, as represented by organ grilles and other gratings, box office wickets, lighting fixtures, display cases, etc.

American Brass Company, Waterbury, Connecticut.
Daniel Ornamental Iron Works, 4435 West Division Street, Chicago, Ill.
General Bronze Company, Long Island City, New York.
Newman Brothers, Inc., 416-18 Elm Street, Cincinnati, Ohio.
F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

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Carbon Savers

THESE ARE devices designed to permit the use of positive carbon stubs otherwise too short to be adapted to the requirements of the projection arc lamp. The technique of their use consists essentially in the clamping of a copper cap to the carbon stub, then attaching it in proper electrical contact to a rod having dimensions similar to those of the original carbon. In this way carbons may be used up to within an inch of their original length.

Best Devices Company, 200 Film Building, Cleveland, Ohio.
Projection Accessories Co., 434 Broome Street, New York City.
Projector Improvement Company, Inc., Chrysler Building, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, New York.

▲

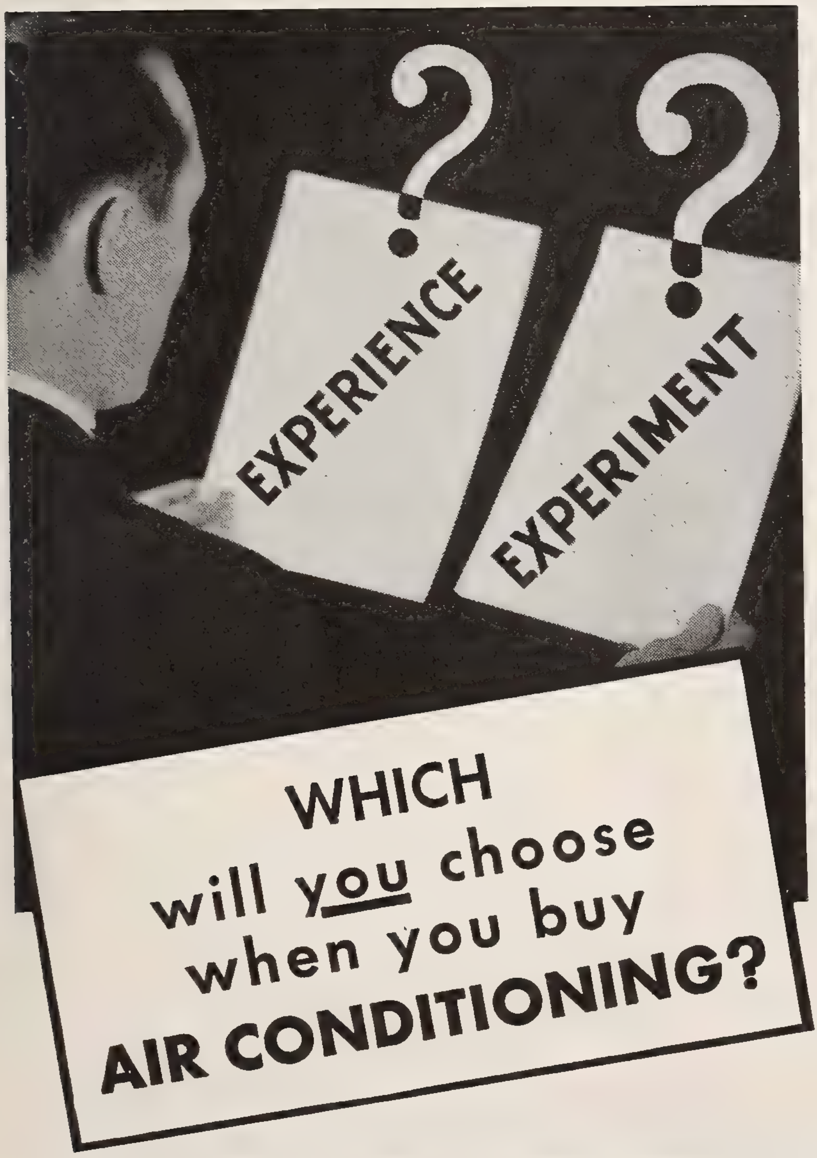
Carbons

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using Mazda light sources).

Modern projection demands the best in quality in projection carbons today, and this demand is being met by the carbon manufacturers through their scientific and research departments with products that have kept pace with modern progress.

The newer development of a positive carbon of different core composition than previous types, smaller in diameter, and non-rotating, has resulted in the attainment of a much whiter projection light at low and medium amperages than is obtainable from low-intensity and hi-low arcs. This carbon, used with a negative carbon of adapted type, is the source of the so-called "suprex" arc. A report of the Projection Practice Committee of the Society of Motion Picture Engineers, has stated:

"A comparison of the Suprex carbon arc with the high-low arc at a current of from 50 to 60 amperes, showed that the Suprex carbon arc provides a light of equal intens-



WHEN you rent a "feature" or buy a new projector, experience is your guide. It's just as important when it comes to air conditioning. You look to a leader for your box-office attractions. Then look to the leader for your Air Conditioning.

Carrier offers you 20 years of air conditioning experience. Twenty years devoted exclusively to the development and manufacture of equipment designed to control indoor air.

In fact, Willis H. Carrier is the man who developed the fundamental principles of what today is universally accepted as true air conditioning. And the Carrier organization has been the leader in modern theatre air conditioning with hundreds of famous installations to its credit. In variety, scope and number Carrier air conditioning installations exceed all others put together.

The experience which this represents is yours when you call in Carrier. Carrier "application technique" assures an installation that will meet the particular requirements of your theatre whether it be large or small. Before you let your air conditioning contract be sure to see what Carrier has to offer. Address: Carrier Engineering Corporation, 850 Freylinghuysen Ave., Newark, N. J., for full information.

Carrier WEATHERMAKERS TO THE WORLD

Carrier Engineering Corporation
HOME OFFICE: 850 FREYLINGHUYSEN AVENUE, NEWARK, N. J.

AIR COOLING AND CONDITIONING

MR. THEATRE OWNER: WE REPEAT! NOW IS THE TIME TO ACT

Our previous ads stressed the fact that in 1934 we equipped fifteen (15) theatres in the Chicago Area with Cooling Plants. From present indications, and from theatre jobs already booked, it appears that we will far exceed this total in 1935.

Why not follow suit and profit by the experience of those successful Theatre Operators who have placed their cooling problems in our hands with complete assurance that their needs will be properly engineered and carried out with all guesswork eliminated.

Let us make a survey of your requirements and give you an unbiased opinion of the system best suited for your purpose. This entails no obligation whatever. We are an organization with over thirty years of experience. After all, there is no substitute for Experience.

WITTENMEIER MACHINERY COMPANY

Air Conditioning Engineers and Contractors

CO2—FREON—METHYL CHLORIDE—STEAM EJECTOR—WATER VAPOR

850 No. Spaulding Avenue
Chicago, Illinois

103 Park Avenue
New York, N. Y.

AMERICAN REFRIGERATING CO.
Detroit, Michigan

H. J. KELLY
New Orleans, La.

WITTENMEIER MACH'Y OF CANADA, Limited
Hamilton, Ontario

WITTENMEIER MACHINERY CO.
Columbus, Ohio

More than 100 theatre installations throughout the country.

Wittenmeier Continuously since 1897

SATISFACTION

EXIT
Use National High Intensity Projector Carbons

● High Intensity Projection allows ample general illumination for immediately comfortable vision. It gives satisfaction from the moment of entrance by dispelling that annoying period of blindness. National High Intensity Projector Carbons bring the further satisfaction of perfect projection. They improve the depth and realism of black and white and reveal the full beauty of colored pictures. *Available for theatres of every size.*

NATIONAL CARBON COMPANY, INC.

NRA CODE

Carbon Sales Division, Cleveland, Ohio UCC Unit of Union Carbide and Carbon Corporation
Branch Sales Offices ◆ New York ◆ Pittsburgh ◆ Chicago ◆ San Francisco

DON'T THROW AWAY CARBON STUBS!

. . . *they're worth six cents a piece*

Six cents on every carbon—figure it out and see how it mounts up! Here's one operating cost you can cut without trouble. The PIC saver offers a sure way of stopping the waste that normally amounts to four-tenths of every positive carbon. It's strong—it's simple—it's fast! It's a money saver you can't do without.

IT'S ALL IN THE CAP

No Grinding. No Drilling. Write For Particulars.

PROJECTOR IMPROVEMENT CO., INC.
CHRYSLER BUILDING NEW YORK, N. Y.

ity, but with a more even field, and of course at a much lower operating cost."

This carbon is used with a special lamp and certain rectification facilities developed for it.

Bond Electric Corporation, Lancaster, Ohio.
Carbon Products, Inc., 324 W. 42nd Street, New York City.
National Carbon Company, Inc., Madison Avenue and W. 117th Street, Cleveland, Ohio.
Noris Carbon Company, Inc., 160 Fifth Avenue, New York City.

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Carpets

BECAUSE of the hard wear to which theatre carpets are subjected it has been found that there is no saving in the selection of cheap carpets. Generally, floor coverings and carpets should give an impression of stability and foundation upon which one may walk with security.

The following are standard weaves of carpets, listed in order of price from the highest to the lowest:

1. Chenille.
2. Saxony.
3. American Oriental.
4. Winton.
5. Axminster.
6. Velvet.
7. Tapestry.

Any of the grades from Saxony to Axminster, inclusive, have been used successfully in theatres.

Carpet padding used under the carpet not only provides a softer and more comfortable feeling to the foot but reduces friction and adds many years to the life of the carpet by keeping it away from direct contact with the hard floor.

Carpets also should be selected with a view to the acoustics of the theatre.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Charles P. Cochrane Company, Kensington Avenue & Butler, Philadelphia, Pa.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
Mohawk Carpet Mills, Inc., 295 5th Avenue, New York, N. Y.
Roxbury Carpet Company, Central Street, Saxonville, Mass.
Alexander Smith & Sons Carpet Company, Saw Mill River Road, Yonkers, N. Y.
M. J. Whittal Associates, Brussels Street, Worcester, Mass.

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Chairs, Theatre

CHAIRS should be so chosen and the seating layout should be so planned as to ensure the maximum seating capacity consistent with comfort, safety, facility of entrance and exit, compliance with local or state building requirements, proper sight lines, elevations and other mechanical adaptations and adjustments.

Talking pictures have injected another element into the problem of seating for higher efficiency, i. e., acoustics. The acoustical properties of the theatre chair are now very important, and for sound-equipped houses upholstered seats have become a necessity due to their sound-absorbent quality. Veneer backs and seats are likely to induce sound reverberation of obnoxious character and may easily mar an otherwise perfect acoustical condition.

Allied Seating Co., 358 W. 44th St., New York City.
American Seating Company, Grand Rapids, Mich.

The A. H. Andrews Company, 107 S. Wabash Avenue, Chicago, Ill.
Arlington Seating Company, Arlington Heights, Ill.
John L. Cable Manufacturing Co., 45 Union Ave., Jamaica Plain, Mass.
Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
General Seating Company, 2035-49 Charleston St., Chicago, Ill.
Heywood-Wakefield Company, 174 Portland Street, Boston, Mass.
Ideal Seating Company, Grand Rapids, Mich.
Illinois Theatre Seat Exchange, 1024 So. Wabash Avenue, Chicago, Ill.
Independent Seat Co., 1600 Broadway, New York City.
International Seat Corporation, Union City, Ind.
The Irwin Seating Company, Grand Rapids, Michigan.
National Seating Company, 276 West 43rd Street, New York City.
The Peabody Seating Company, North Manchester, Indiana.
Standard Manufacturing Company, Cambridge City, Indiana.

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Chair Covers

IN ADDITION to giving a pleasing and inviting appearance to the auditorium, chair covers serve the practical purpose of coolness and sanitation. An interior otherwise drab may be transformed into a cool, clean, cheerful looking place through their use.

There are several things that should be borne in mind in connection with the use of chair covers. It should be remembered that auditorium and balcony chairs as a rule require two distinct and different styles of covers. The auditorium chair should be equipped with a cover which covers the entire chair back while the balcony chair need only have a quarter back. This is because of the slope on which balcony chairs are placed.

Working from blue prints provides the most satisfactory way of assuring a perfect fit of the cover for each chair.

Chair pads for veneer seats are also obtainable, and there are also special chair materials which are intended to be used as aids to acoustics.

Allied Cloth Specialties Company, Greenville, O.
Allied Seating Co., 358 W. 44th St., New York City.
Buob and Scheu, 216 East 14th Street, Cincinnati, Ohio.
L. C. Chase & Company, 295 Fifth Avenue, New York City.
Florence Bedding Co., Florence, S. C.
Kelly-Springfield Tire Co., 1775 Broadway, New York City.

▲

Chair Fastening Cement

CEMENT of this kind is for firmly attaching into the floor the metal pieces to which the theatre chair is bolted. Into a hole made in the floor, the metal piece itself, or bolt for its attachment, is inserted, then around it is poured the melted cement. In about ten minutes this cement hardens and holds the metal piece or bolt firmly in place.

When used in reseating, the old metal piece or bolt is removed, a new one inserted and the cement poured around it.

Allied Seating Co., 358 W. 44th St., New York City.
General Seating Company, 2035-49 Charleston St., Chicago, Ill.
Illinois Theatre Seat Exchange, 1024 So. Wabash Avenue, Chicago, Ill.

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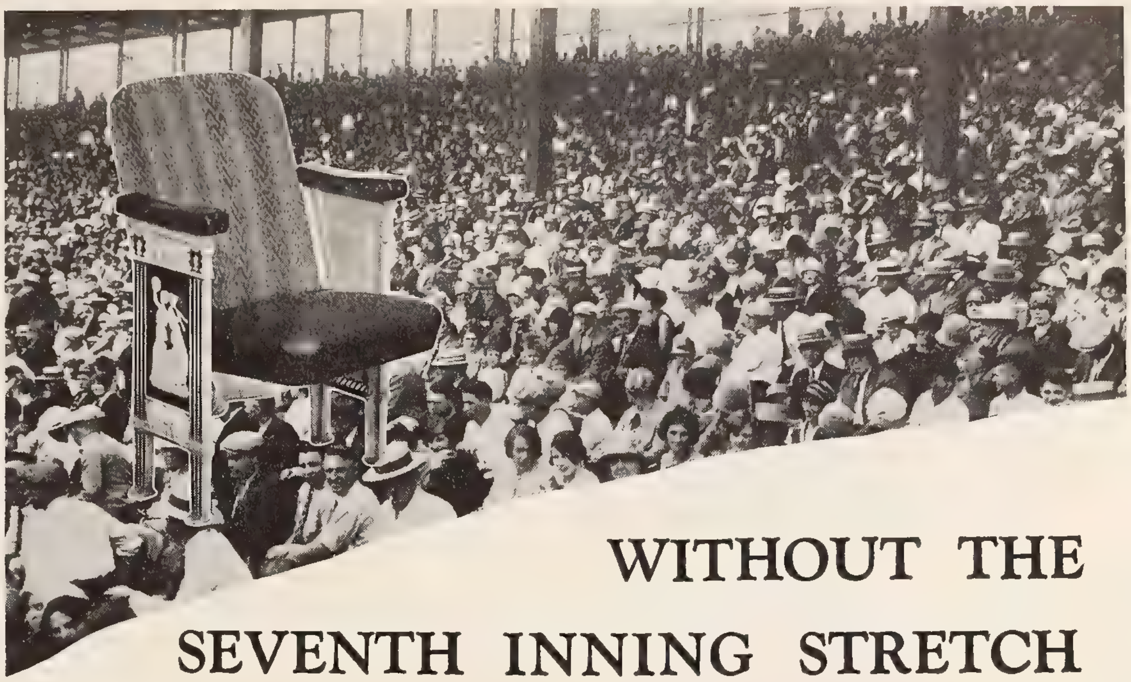
Chair Refinishing Materials

MATERIAL IS NOW available for refinishing worn seat coverings, giving them a new flexible surface that, it is claimed, will not crack or peel and is impervious to moisture and unaffected by perspiration.

With this material seats may be refinished



WITHOUT THE SEVENTH INNING STRETCH

Whether it's a single feature or a double bill, patrons can live the screen story without doing a seventh inning stretch . . . thanks to Ideal chairs.

You can't blame chair manufacturers for approving double features. They serve remarkably well to emphasize the need of comfortable seating.

Write for the name of the nearest Ideal Chair representative. Allow him to tell you all about the lulling comfort of deep spring cushions . . . the charming upholstery . . . the distinctive design . . . the silent ball-bearing self-aligning hinge . . . the staunch construction which will withstand years of severest usage, without constant servicing.

Reliable independent supply dealers in all principal cities are telling the story to the willing ears of thousands of exhibitors.

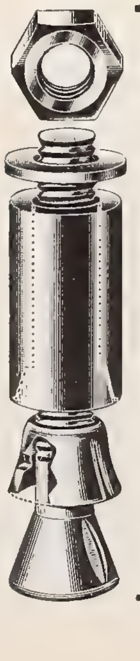
IDEAL SEATING COMPANY
GRAND RAPIDS, MICHIGAN.

Supreme's Engineers

are still at your service upon your request to solve your Cooling and Heating Problems.

Send for literature on Theatre Equipment.

SUPREME HEATER & VENTILATING CORP.
1915 Pine St. St. Louis, Mo.



ANCHOR SEATS PERMANENTLY!

No more trouble with loose seats when you use our patented Supreme Theatre Style Expansion Bolts.

Vibration-proof . . . these Expansion Bolts will not loosen, and have a holding power up to the breaking strength of the bolt.

Supreme Theatre Style Expansion Bolts have received the enthusiastic endorsement of Chair Installers. They make good on every job; and, best of all, they cost you less than inferior bolts.

Send for samples, catalogs, and our attractive prices.

CHICAGO EXPANSION BOLT CO.
132 S. Clinton St. Chicago, Illinois

AT LAST!

a REAL SEAT PATCHING KIT

A patch that's applied in less than a minute . . . that's stronger than the fabric itself.

No fuss or bother. Fabripatches are ready-cut in nine assorted sizes. Just apply FABRIGLUE to patch and seat . . . press it on . . . coat patch with FABRIGLUE . . . that's all.

Everything you need is packed in a handy hinged kit box. Patches furnished in four colors.

ASK YOUR THEATRE SUPPLY DEALER

Technical Finishes Corp.

565 W. Washington Street Chicago, Ill.

And Now!

"BEST"

CARBON SAVERS

For

PEERLESS MAGNARC

MADE IN 6-7-8MM SIZES FOR BOTH NEGATIVE AND POSITIVE. WILL BURN STUBS TO 1 INCH—$1.75 EACH AT YOUR DEALER.

BEST DEVICES CO.

200 Film Bldg. Cleveland, O.

LARGEST DEALERS IN USED CHAIRS

Re-Setting
Re-Upholstering
Re-Conditioning
"Servastone" for cracked concrete floors
Parts for all chairs
Slip Covers
Metal backs for all chairs and metal bottom boards for all cushions.

ALLIED SEATING COMPANY

358 W. 44th ST. NEW YORK, N. Y.

in practically any color, without removing from chair frame and will be ready for use in a short time.

Technical Finishes Corporation, 565 West Washington Street, Chicago, Illinois.

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Change Makers

SPEED AND ACCURACY are obtained at the box office through the use of coin changing machines which in addition to their time saving facilities offer a valuable protection against annoying mistakes in making change to patrons. With the coin changing machines a light touch at the keyboard is all that is necessary to deliver the correct number of coins to the patron who easily scoops them up from a cup at the side of the change maker. Coins may be delivered either from the right or left side and these automatic cashiers as developed for theatres have been improved in recent months until now they are available in sizes which occupy only about 81 square inches of space in the box office.

Brandt Automatic Cashier Company, Watertown, Wis.
Hedman Manufacturing Company, 1158 Center Street, Chicago, Ill.
Hoefer Change-Maker Company, 3700 E. 12th Street, Kansas City, Mo.
Monex Corporation, 22 W. 32nd Street, New York City.

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Changeable Sign Letters

CHANGEABLE SIGN LETTERS are widely used by theatres in the marquee and have proved especially popular, because of the flexible manner in which they permit billing of a current or coming attraction. Changeable sign letters are generally made of cast aluminum with the letter part cut out. When used on the marquee these letters can be moved to make an attractive announcement. They are obtainable in large and small sizes and, in addition, numerals, characters, word plates and spacer panels of the same character are also available.

Ben Adler Signs, Inc., 343 South Dearborn Street, Chicago, Ill.
American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.
Friedley-Voshardt Company, Inc., 761 Mather Street, Chicago, Ill.
Metal Products, Inc., 1434 North Fourth Street, Milwaukee, Wis.
Wagner Sign Service, Inc., 109 W. 64th Street, New York City.

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Change-Overs

A DEVICE for changing from one projection machine to another or from projector to stereopticon which is accomplished by pressing a button.

Apasco System, 3510 Greensward Road, Los Angeles, California.
Basson & Stern, 749 E. 32nd Street, Brooklyn, New York.
Dowser Manufacturing Company, 225 Broadway, New York City.
Essannay Electric Manufacturing Company, 908 South Wabash Avenue, Chicago, Ill.
GoldE Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill .
Guerico & Barthel, 908 S. Wabash Avenue, Chicago, Illinois.
E. W. Hulett Manufacturing Company, 3216 No. Clark Street, Chicago, Illinois.
International Projector Corp., 8896 Gold Street, New York City.
N. A. N. Automatic Light Control Co., 515 Main Street, P. O. Box 575, Johnstown, Pa.
Sentry Safety Control Corp., 13th and Cherry Streets, Philadelphia, Pa.

Choppers, Ticket

Refer to TICKET CHOPPERS

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Cleaners, Film

Refer to FILM CLEANING MACHINES

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Cleaning Compounds

CLEANING COMPOUNDS facilitate routine janitor work and are more or less a necessity to the well kept theatre. There are various types of cleaning materials adapted to different kinds of surfaces and fabrics. A cream cleaner is available for carpet cleaning as well as wall washing.

In selecting his cleaners, the theatre manager should assure himself of their harmlessness as well as fitness for the purpose.

Budge-It Products Corp., 312 State Street, New Haven, Connecticut.
J. B. Ford Company, Wyandotte, Michigan.
Skour-Nu, Inc., 158 W. 22nd Street, New York City.

▲

Composition Flooring

MANY PARTS of a theatre are suited to use of floor covering other than woven materials, and often composition flooring may adequately take the place of expensive tiles, terrazzo, etc.

Composition flooring is made by a number of companies specializing in this product, and all have their own processes. It may be said, however, that the basic materials are cork or rubber, and natural gums.

Composition floors, due to their resilience, afford comfort underfoot, durable and easy to maintain. Manufacturers offer them in a wide variety of colors and designs so that it is possible to harmonize them with the color scheme and decorative plan of any interior. Special designs can be executed in practically all of these materials, thus giving the floor distinction and individuality. Among the areas where resilient composition floors may be used are the following: lobbies, lounges, smoking rooms, dressing rooms, hallways, foyers, executive offices, etc.

Armstrong Cork and Insulation Co., Lancaster, Pa.
Bonded Floors Company, Inc., Kearny, N. J.
Congoleum-Nairn, Inc., Kearny, N. J.
Imperial Floor Company, 59 Halstead, Rochester, N. Y.
O. W. Jackson & Co., 225 W. 34th Street, New York City.
St. Clair Rubber Company, 440 Jefferson Avenue East, Detroit, Mich.
Stedman Products Company, South Braintree, Mass.
U. S. Rubber Company, 1790 Broadway, New York City.
Zenitherm Company, Inc., Kearny, N. J.

▲

Condensers (Lenses)

CONDENSERS are single glass lenses, unmounted. They are made in various diameters from 2¼ inches to 7¼ inches in diameter; the 4½-inch and the 7¼-inch are the sizes used mostly in motion picture work. The condenser is located in the front end of the lamphouse to gather the rays of light from the light source, and bend them, or condense them into a spot of light on the aperture. They are made in different shapes, some being Plano Convex, some Meniscus or Moon shape, and others Bi-Convex.

Focal lengths for motion picture work are usually 6½-7½-8½ and 9½ inches; condensers 5 inches, 6 inches and 8 inches in diameter are usually used for spotlight projection.

Aerovox Wireless Corporation, 70 Washington Street, Brooklyn, New York.
Bausch & Lomb Optical Company, Rochester, New York.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Electrical Research Products, 250 W. 57th Street, New York City.
Fish-Schurman Corp., 230 E. 45th St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Polymet Mfg. Corporation, 829 E. 134th Street, New York City.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd Street, New York City.
Western Electric Co., 195 Broadway, N. Y. C.

▲

Curtain Control Machines

FEW THINGS leave a finer impression on the theatre audience than the smooth and silent opening and closing of the curtain. This is accomplished by curtain control machines which operate automatically. The curtain can be controlled from the booth or from back stage by the simple process of pressing a button.

Curtain control equipment consists of track equipped with cable and snaps to which the curtain is fastened. In opening and closing the curtain may be stopped at any desired point across the stage and may also be reversed at will.

The motor for operating the curtain is usually placed on the stage or it may be placed in the grids or mounted on a platform. This permits the machine, track and curtains to be flied in addition to open from the center.

A type of curtain control machine specially designed for small theatres with tracks up to 40 feet in length, has been put on the market at a price considerably lower than that of the larger machines.

Automatic Devices Company, Samuels Building, Allentown, Pa.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
Alvin Seiler, Chrysler Bldg., New York City.
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.
Weaver Brothers Manufacturing Company, 221 West Grand Avenue, Watts, Calif.

▲

Curtain Tracks

THE TYPE OF curtain track installed is important for several reasons. It cannot be a makeshift affair, for if it is it may ruin an otherwise good program. Naturally, it must be noiseless and must function smoothly and with little or no effort.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Automatic Devices Company, Samuels Building, Allentown, Pa.
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse. N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.
U. S. Scenic Studios, Inc., Film Exchange Building, Omaha, Nebr.
Perkins Curtain Carrier Company, Waterloo, Ia.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.

▲

Curtains, Fireproof

LAWS IN MOST states now require an asbestos curtain on the stage. In some cases a combination of steel and asbestos curtains is required by the law.

J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Johns-Manville Corporation, 22 E. 40th St., New York City.
Klemm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
N. C. Nussbaumer, 2921 West Van Bureau St., Chicago, Illinois.
Tiffin Scenic Studios, Tiffin, Ohio.
Volland Scenic Studios, Inc., 3737 Cass Avenue,. St. Louis, Mo.
I. Weiss & Sons, 445 W. 45th Street, New York City.

▲

Cutout Machines

THIS IS A DEVICE for making various kinds of exploitation cutouts and lobby and marquee displays. The design for the desired cutout display is traced on ordinary wall board and with this device, the cutout is easily made by guiding the machine over the pattern. A small motor is used and the current from the electric light socket furnishes the power. The machine is convertible into a saw by substituting a saw blade for the chisel to handle harder and thicker materials.

International Register Company, 21 S. Throop Street, Chicago, Ill.

▲

Dimmers

THE BEAUTIFUL lighting effects achieved in motion picture theatres is accomplished through dimmers which are capable of complete illumination control making possible soft changes and color blending of lights to create a restful and pleasing atmosphere.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Cutler-Hammer, Inc., 12th Street and St. Paul Avenue, Milwaukee, Wis.
Dimmerette Switchboard Co., 108 W. 46th Street, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

▲

Disinfectants, Perfumed

THE NECESSITY of eliminating disagreeable odors in a theatre has led to the development of disinfectants which not only serve to kill bacteria, but leave the room fragrant.

A deodorant which acts as a solvent for the scale forming in urinals and toilets, is also obtainable.

Florozone Corp., 62-68 Forest Ave., Brooklyn, N. Y.
The Huntington Laboratories, Inc., Huntington, Ind.
Molnar Laboratories, 211 East 19th St., New York City.
Rochester Germicide Company, Inc., Rochester, N. Y.
Sanozone Co., 1127 Roy St., Philadelphia, Pa.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

MAKE YOUR

DISPLAYS
COME TO **LIFE**
with the
Cutawl

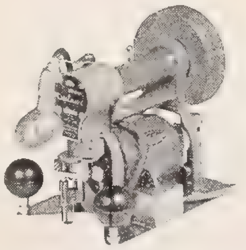
by cutting out figures of movie stars, scenes, striking designs and letters in any size for use on the theatre front, marquee, in the lobby, in the interior and on the stage.

EASY TO PROCURE THE CUTAWL

The best theatres use the Cutawl to put punch and novelty in their displays. Isn't this what *you* need?

To make it easy for you to procure a Cutawl at once, we will gladly arrange an easy payment plan to suit your needs.

Write at once for full details.



INTERNATIONAL REGISTER CO.
21 S. Throop St.
CHICAGO, ILL.

Sanozone
air perfumes
dispel odors; add fragrance and freshness. Inexpensive; most effective. Ask your supply dealer for SANOZONE or write for samples and prices to
SANOZONE COMPANY
1129 Roy Street Philadelphia

Earphones

EARPHONES consist of sound receivers attached to head bands and means for connection of the receivers to the main sound system of a theatre so that persons who are hard of hearing may hear the sounds of the picture clearly.

Dictagraph Products Co., Inc., 580 5th Avenue, New York City.
Electrical Research Products, 250 West 57th St., New York City.
The Fortiphone Corporation, 535 Fifth Avenue, New York City.
Hearing Devices Corporation, Times Square Building, New York City.
Mears Radio Hearing Device Corporation, 45 W. 34th Street, New York City.
Sonotone Corporation, 19 West 44th Street, New York City.
Trimm Radio Manufacturing Co., 1528 Armitage Avenue, Chicago, Illinois.

▲

Effect Machines

EFFECT MACHINES are an integral part of motion picture exhibition, especially when a policy of stageshows has been adopted. The effect in lighting which may be obtained are almost phenomenal, are always a source of curiosity and pleasure on the part of the public. There is a wide range of prices on these machines, depending upon the effects desired. There is also a new product which not only produces the usual effects but a wide variety of others.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.

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Electric Measuring Instruments

THE DEVELOPMENT and improvement in theatre lighting and projection have thrown onto the shoulders of the electrician, as well as the projectionist, many responsibilities. At their command are factors which make or break the show. With enormous switchboards to control, emergency lighting plants, motors, generators, arcs, dimmers, transverters, magnetic appliances and many other involved and sensitive electrical instruments, it devolves on the theatre to provide adequate equipment for their correct operation. In the list of necessary measuring instruments are ammeters, voltmeters, vacuum tube testers and the like.

Amthor Testing Instrument Co., Inc., 309 Johnston Street, Brooklyn, N. Y.
General Electric Company, 1 River Road, Schenectady, N. Y.
Heyer Products Company, Inc., 197 Grove Street, Bloomfield, N. J.
Weston Electrical Instrument Company, 614 Frelinghuysen Avenue, Newark, New Jersey.

▲

Engineering Service

SPECIAL TECHNICAL service in the installation, operation and repairing of theatre equipment and structural elements, is available from engineers specializing in this work.

G. J. Badgley, 111 West 48th St., New York, N. Y.
Peter Clark, Inc., 542 West 30th St., New York City.
Eastern Research Laboratories, 601 West 26th Street, New York City.
Electrical Research Products, 250 West 57th Street, New York City.
Kansas City Sound Service Co., 130 W. 18th St., Kansas City, Mo.
S. S. Sugar, 8 W. 40th Street, New York City.

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Exit Light Signs

EXIT LIGHT SIGNS are required by law in all theatres, the Chicago theatre building ordinance specifying them as follows: "The word 'EXIT' shall appear in letters at least six inches high over the opening of every means of egress from a theatre and a red light shall be kept burning over such a sign."

Ben Adler Signs, Inc., 343 So. Dearborn Street, Chicago, Illinois.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Illinois.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Illinois.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Illinois.
Metal and Glass Products Co., 952 West Lake Street, Chicago, Illinois.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

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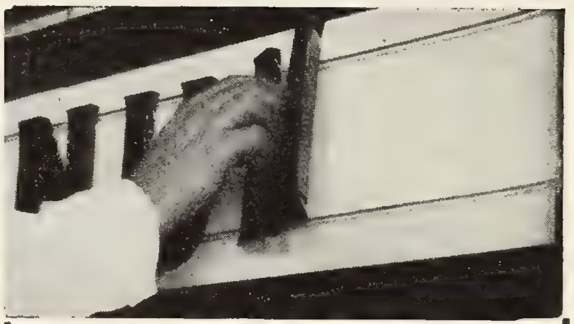
Film Cabinets

THERE ARE various types of film cabinets having storage capacity from three to twelve reels per unit of various forms of construction so that the reel is elevated or brought within grasp by the opening of the cover. They are generally of double metal wall construction, so that should one reel become ignited in the cabinet, the others are insulated from this heat, and thus saved from any damage. Some of them are constructed so that they can be ventilated to the outside by means of piping.

American Film-Safe Corporation, 1800 Washington Boulevard, Baltimore, Md.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
E. E. Fulton Company, 1018 C. Wabash Avenue, Chicago, Ill.
Neumade Products Corporation, 427 W. 42nd Street, New York City.



Why Wagner Silhouette Letters STAND OUT!

BLACK completely surrounded by WHITE makes CONTRAST. That explains why they're more legible at long distance day or night. Easy to read; easy to change and space. Send for our free bulletin. It tells how to make your marquee a real help to your box office.

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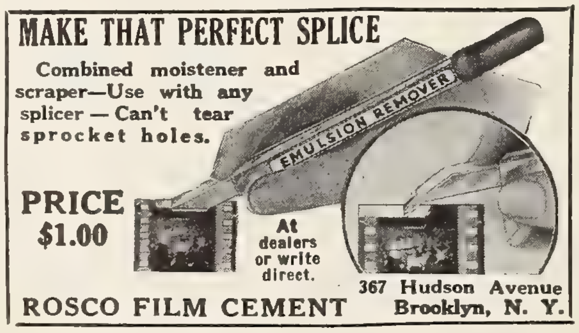

MAKE THAT PERFECT SPLICE

Combined moistener and scraper—Use with any splicer — Can't tear sprocket holes.

PRICE $1.00

At dealers or write direct.

ROSCO FILM CEMENT

367 Hudson Avenue
Brooklyn, N. Y.

▲

Film Cabinet Stands

THERE ARE various size stands which accommodate one up to three cabinets, and hold the film cabinets so that they are more convenient as well as allowing them to be moved about more easily for cleaning or relocating purposes. Some of them also make the film cabinets more safe by holding the film cabinet at an angle so that a reel of film cannot be laid on top of it.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

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Film Cement

A SPECIAL preparation for splicing motion picture film used in theatres, laboratories and film exchanges.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
F. B. Griffen, Oshkosh, Wis.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, New York.

▲

Film Cleaning Machines

A BLOCK containing pads which are saturated with a film cleaning liquid through which the film is run, dirt and grit being removed from it in the process. Prices range from $7.50 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, New York.

▲

Film Inspection Machines

PERFECT PROJECTION is impossible unless the film itself is in perfect mechanical condition. Today the public demands good screen and sound results and the projectionist can accomplish this only when proper inspection has been given to the film. Film inspection machines enhance efficiency in this work.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.

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Film Reels

Refer to REELS

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Film Rewinders

THIS DEVICE is used for rewinding films after they are run through the projectors, and are made in two general patterns, the bench and fire-proof enclosed type. The bench or open rewind is made in one piece types with the dummy and geared end complete in one unit, and others are made so that they can be clamped to a bench or shelf, while some are permanently fastened by means of bolts. Some are made with plain bearings and some have their spindles mounted on ball bearings.

The enclosed rewinds are made in various patterns, both hand drive and motor drive models. The motor drive type is generally automatic in its operation, stopping at the end of the film or should the film break. Some are made with plain bearings and some have their spindles mounted on ball bearings. Some motor drive types also have multiple speed ranges and accommodate either one- or two-thousand-foot reels. One type also has a detachable grinding and polishing attachment.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Atlas Metal Works, 2601 Alamo Street, Dallas, Texas.
Automatic Film Rewinder, Harrisburg, Pa.
Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
Bell & Howell Company, 1827 Larchmont Avenue, Chicago, Ill.
Chicago Cinema Products Company, 1736 N. Springfield Avenue, Chicago, Ill.
Film Inspection Machine Company, Inc., 10 W. 47th Street, New York City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Illinois.
GoldE Manufacturing Company, 2013 LeMoyne Street, Chicago, Ill.
International Projector Corp., 88-96 Gold Street, New York City.
Wenzel Company, 2505-09 So. State Street, Chicago, Illinois.

▲

Film Processing Machines

A DEVICE for protecting the projector from emulsion of green film. It is placed between rewinds, the film passing through the waxing machine and waxing the sprocket holes while being rewound. Prices range from $15.00 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, New York.
Malcom Film Laboratory, 244 W. 49th Street, New York City.

▲

Film Splicing Machines

EQUIPMENT of this type is used mostly in film exchanges, studios and laboratories for the purpose which the name states. Smaller models are made for theatres. Prices range from $6.00 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, New York.

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Fire Extinguishers

THERE ARE for theatres four types of fire extinguishers: the one quart size hand extinguisher, containing carbon tetra-chloride; the 2½-gallon soda and acid extinguisher; the 2½-gallon foam type, and the portable carbon Dioxide hand type. Good ones of these types are manufactured by many companies. Instructions from fire inspectors should be carefully followed in distributing these through the theatre building. Prices range around $12.00.

American-LaFrance and Foamite Corporation, Elmira, New York.
C. S. Caldwell, Birmingham, Ala.
Fyr-Fyter Company, 221 Crane, Dayton, Ohio.
Harker Manufacturing Company, 121 W. Third Street, Cincinnati, Ohio.
International Fire Equipment Corporation, W. New Brighton, N. Y
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

▲

Fire Prevention for Projectors

IMPORTANT equipment has been developed which it is said definitely prevents a film fire in the projection machine. This equipment is a safety control device, that is easily installed and which is operated on the regular line voltage. The main control unit and dowser are mounted on the cone of the lamphouse and act as the main light cut off, taking the place of the regular dowser. The dowser is operated from five distinct points of contact, covering every avenue through which a fire could start in the projector while it is in operation or at a standstill with the film in it. All contact points are very sensitive, and the dowser is instantaneous in its action, yet does not depend upon springs to actuate it.

Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, New York.
Film Treatizor Corp., 117 W. 63rd Street, New York City.
N. A. N. Automatic Light Control Company, P. O. Box 207, Johnstown, Pa.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, New York.
Sentry Safety Control Corporation, 13th and Cherry Street, Philadelphia, Pa.

▲

Fireproof Shutters

AGAIN ENTERING into lower insurance rates are fireproof shutters for the projection both. Such equipment in the modern theatre has placed the patrons beyond the danger line, so to speak. These safety shutters are so constructed that they drop when film breaks. Certain designs work automatically, while others operate through a release effected by the projectionist. The list price of the shutters range from $9.00 up, depending on size.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, Ohio.
H. B. Cunningham, 964 University Avenue, St. Paul. Minn.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

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Floor Coverings

Refer to CARPETS and COMPOSITION FLOORING

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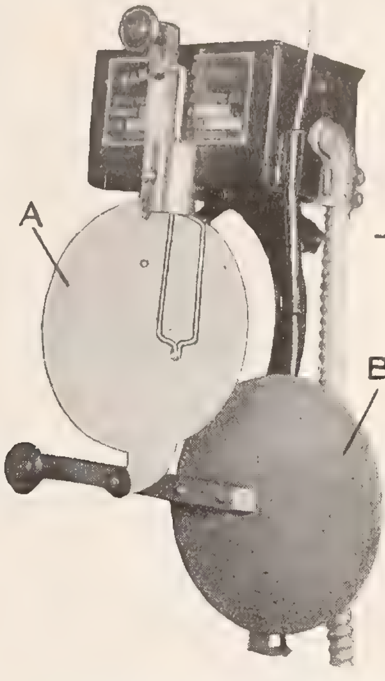
Footlights

MANY TYPES OF footlights are made for the average theatre. They are designed in the portable type, disappearing type, and the regular kind of permanent installation. Footlights can be

REPLACE WITH THE BEST!



FOR Simplex ONLY

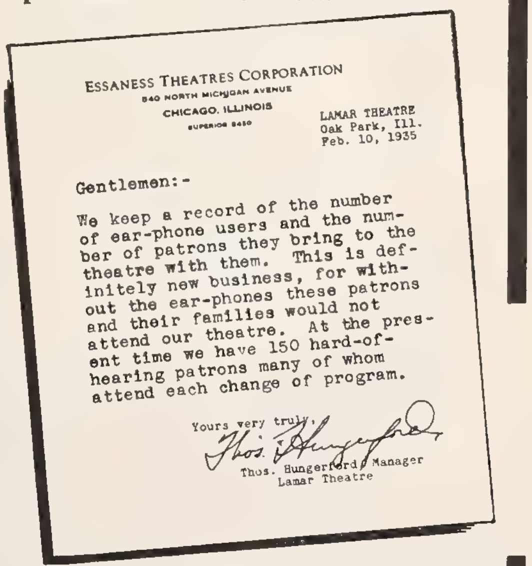
Sold Outright

$40 EACH

UNIT OF FILM SAFETY CONTROL AND CHANGEOVER

MADE AND GUARANTEED
— By the —
N. A. N. AUTOMATIC LIGHT CONTROL COMPANY
P. O. Box 207 Johnstown, Penna.

GOOD BOX-OFFICE!
Earphones for the Deaf



ESSANESS THEATRES CORPORATION
840 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS
SUPERIOR 8450

LAMAR THEATRE
Oak Park, Ill.
Feb. 10, 1935

Gentlemen:-

We keep a record of the number of ear-phone users and the number of patrons they bring to the theatre with them. This is definitely new business, for without the ear-phones these patrons and their families would not attend our theatre. At the present time we have 150 hard-of-hearing patrons many of whom attend each change of program.

Yours very truly,
Thos. Hungerford
Thos. Hungerford, Manager
Lamar Theatre

Write for Particulars
TRIMM
RADIO MANUFACTURING COMPANY
Dept. BT-5
1528 Armitage Avenue Chicago, Illinois

Modern ADLER
CAST ALUMINUM
CHANGEABLE LETTERS
Write for Samples and Prices
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Increase Screen Illumination!

REFLECTOR RE-CONDITIONING SERVICE

YOUR reflectors can be resurfaced and resilvered at a moderate cost by our special process. . . . Pitted condensing lenses repolished. . . . Front surface mirrors resilvered.

Ask for Leaflet No. 240M

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CORPORATION
230 East 45th Street
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Safe!

You Get DOUBLE VALUE For A Small Investment

Value No. 1—the savings from accident-prevention that a Dayton Safety Ladder gives you. Value No. 2—the faster work and increased efficiency of every workman who uses a Dayton.

This double value is yours for very little money in a Dayton Safety Ladder. It stands firmly, without wobbling or tipping. Straight back permits close work in corners and against walls. Sizes 3 to 16 feet.

Write Dept. BT-4 for Details

The Dayton Safety Ladder Co.
121-123 West Third Street Cincinnati, O.

DAYTON
Safety Ladder
(Patented)

Stock carried on Pacific Coast by E. D. Bullard Co., Los Angeles and San Francisco, and by 160 other distributors from coast to coast. Made and distributed in Canada by Percy Hermant, Ltd., Toronto.

bought already wired for various combinations of color circuits, in single or double rows.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Wheeler Reflector Company, 275 Congress Street, Boston Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Fountains, Drinking

Refer to DRINKING FOUNTAINS

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Fountains, Ornamental

Refer to ORNAMENTAL FOUNTAINS

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Furnaces, Coal and Oil Burning

Refer to HEATING SYSTEMS

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Generators, Motor

MOTOR-GENERATOR sets are used almost exclusively for converting a.c. supply into d.c. for the projection arc. They consist of a motor of suitable type for the service available as to voltage, phase and frequency and of the proper horsepower, connected through a coupling or on a common shaft, with a d.c. generator armature. This latter may be of a size to furnish from 15 to 600 or more amperes, and at a voltage of from 80 to 100. Ballast rheostats are used to drop this voltage to that of the arc, which varies from about 50 to 70 volts, depending upon its character. These generators are designed to hold their voltage very steady regardless of load and should be quiet operating and free from vibration.

The above describes the Multiple type unit which operates any number of arcs up to its full capacity in multiple and is almost exclusively used in this country. Where only two arcs of the same amperage are burned alternately, as on two projectors, the Series type with its higher efficiency can be used and is still sold largely outside the United States.

Automatic Devices Company, Samuels Bldg., Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Missouri.
General Electric Company, 1 River Road, Schenectady, New York.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.
Hobart Brothers Company, Troy, Ohio.
Ideal Electric & Manufacturing Company, Mansfield, Ohio.
Imperial Electrical Company, Inc., Ira Avenue, Akron, Ohio.
Marble-Card Electric Company, Gladstone, Michigan.
Northwestern Electric Company, 409 S. Hoyne Street, Chicago, Ill.
Robbins & Meyers Company, Springfield, Ohio.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Hardware, Stage

STAGE HARDWARE takes in many items, large and small, which are equipment essentials in the stage that is to be prepared to house a variety of acts or talent.

Under the heading of stage hardware are included such items as blocks and pulleys of all types, counterweights and arbors, belay pins, cleats, curtain tracks, keystones and corners, pin rails, pin wire, rope, manila and wire, rope locks, sand bags, smoke pocket stage screws, trim clamps, winches, carriers for extra-large screens and horns. Steel curtains and counterweight rigging are also important items of the equipment in the modern stage.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Beaumont Studios, 443 West 47th Street, New York City.
J. H. Channon Corporation, 1455 W. Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Klemm Manufacturing Corporation, 1449-55 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
Novelty Scenic Studios, 611 West 43rd Street, New York City.
N. C. Nussbaumer, 2921 West Van Buren St., Chicago, Illinois.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Tiffin Scenic Studios, Tiffin, Ohio.
Volland Scenic Studios, 3737 Cass Avenue, St. Louis, Missouri.
Yale & Towne Manufacturing Company, Stamford, Connecticut.

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Heating Systems

THERE ARE a number of types and arrangements of theatre heating systems, each designed to fit the individual building. One of the systems is known as the fuel-to-air method whereby the transmission of the heating effect from the fuel is obtained without the intermediate processes of transmission through piping and radiators. The volumes of outdoor air entering the system are heated quickly and uniformly, producing comfortable heating and invigorating ventilation in all seasons of the year. The heating units most generally used to warm the incoming air are commonly known as unit heat generators.

Reynolds Corporation, 609 No. LaSalle Street, Chicago, Illinois.
Supreme Heater & Ventilating Company, 1915 Pine Street, St. Louis, Mo.

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High Intensity Lamps

Refer to LAMPS, HIGH INTENSITY

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Holders, Ticket

Refer to TICKET HOLDERS

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Horn Lifts and Horn Towers

A HORN LIFT is an automatically controlled electrically driven elevator to raise and lower sound horns to their proper places behind the screen. They operate on the hydraulic, cable and drum and screw lift principle, and when the stage is needed for acts, the lift lowers the horn down under the stage. The portion of the stage flooring directly above the lift is attached to the lift, becoming a part of it, and any stage setup located over the lift goes up with it and is ready for use the instant the lift returns to the low level.

Horn towers are structural steel towers on which the horns are fastened. These towers are generally on rubber-tired, ball bearing casters so that they may be moved about silently to properly locate the horns behind the screen. When the horns are not in use the towers can be pushed out of the way.

Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.
Gates Radio & Supply Company, Quincy, Illinois.
Littleford Brothers, 501 E. Pearl Street, Cincinnati, Ohio.
Macy Engineering Co., 1451 39th Street, Brooklyn, New York.
United Radio Manufacturing Company, 191 Greenwich Street, New York City.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.

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Interior Decorations

INTERIOR DECORATION of the motion picture theatre has developed specialists in this important phase of construction. These companies have made a thorough study of the type of decorative scheme best suited for audience appeal.

Decorative Arts Co., 300 W. Austin Avenue, Chicago, Illinois.
Eastman Brothers Studios, Inc., 36 W. 46th Street, New York City.
Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Marshall Field & Company, Chicago, Ill.
Novelty Scenic Studios, 611 W. 43rd Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
J. A. Torstenson & Company, 860 Fletcher Street, Chicago, Ill.
I. Weiss & Sons, 445 W. 45th Street, New York City.

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Ladders, Safety

THE SAFETY LADDER is a safeguard, both for the employer and the employe. It minimizes the risk of accidents and the possibility of becoming involved in costly law suits. The safety ladder has the approval of the Underwriters Laboratories. Sizes range from 3 feet to 16 feet. Because of the rigidity of these ladders, they are time-savers.

American Ladder Company, 3700 W. 38th Street, Chicago, Illinois.
John Berg Manufacturing Co., 3813 South Morgan Street, Chicago, Illinois.
Dayton Safety Ladder Company, 121 W. Third Street, Cincinnati, Ohio.
The Patent Scaffolding Company, 1500 Dayton Street, Chicago, Illinois.
Rich Pump & Ladder Company, 1028 Depot Street, Cincinnati, Ohio.

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Lamps, Exciter

THE PURPOSE of exciter lamps is to supply the light energy which actuates the photoelectric cell. It is located in the sound head in such adjustment that its beam of light rides upon the sound track, transmitted or interrupted according to the variations of the track. It is a basic element in the mechanism of sound-on-film reproduction and should be durable and precisely adapted to the particular design of the apparatus used.

Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, New York.
Electronic Industries, 75 East Wacker Drive, Chicago, Illinois.
M. N. Gilman, 136 Liberty Street, New York City.
Gordos Products Company, 17 W. 60th Street, New York City.
Hygrade Sylvania Corp., Clifton, N. J.
The Sonolux Company, 220 W. 42nd Street, New York City.
Universal Tube Mfg. Co., 42 Hampton Place, Brooklyn, New York.

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PLUS!

WHERE THE individual dealer is weak, we give him strength. The Association offers the informative and purchasing abilities of a national organization. But independent status is held inviolate.
No dictation of policy by us or waiting for decisions from a remote point. Immediate action, with all the service facilities and the highest tested quality equipment and supplies the market affords.
This *choice* in the selection of tested equipment in an *open* market is one of the flexible features of an individually-owned business. This assures you of the newest and the most economical developments in the theatre supply industry.

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Queen Feature Service, Inc.
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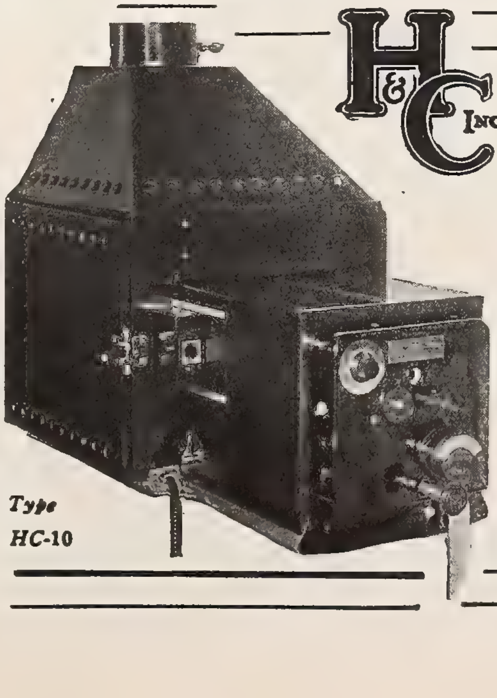
Capitol Theatre Supply Co.
28 Piedmont St.
BUFFALO, N. Y.
United Projector & Film Corp.
228 Franklin St.
CHICAGO, ILL.
Joe Goldberg, Inc.
823 So. Wabash Ave.
Guercio & Barthel Co.
908 So. Wabash Ave.
CLEVELAND, OHIO
Oliver Theatre Supply, Inc.
1607 East 21st St.
Superior Motion Picture Supply Co.
1740 East 23rd St.
COLUMBUS, OHIO
American Theatre Equipment Co.
165 No. High St.
DENVER, COLO.
Graham Bros.
546 Lincoln St.
DES MOINES, IOWA
Des Moines Theatre Supply Co.
1121 High St.
DETROIT, MICH.
Amusement Supply Co.
208 West Montcalm St.
McArthur Thea. Equipment Co.
2501 Cass Ave.
HOUSTON, TEXAS
Southwestern Theatre Equipment Co.
Merchants & Manufacturers Bldg.
KANSAS CITY, MO.
Stebbins Thea. Equipment Co.
1804 Wyandotte St.
LOS ANGELES, CALIF.
Breck Photoplay Supply Co.
1909 So. Vermont Ave.
John P. Filbert Co.
1956 So. Vermont Ave.
J. Slipper & Co., Ltd.
1968 So. Vermont Ave.
MILWAUKEE, WIS.
The Ray Smith Company
635 No. 7th St.
NEW YORK CITY, N. Y.
Amusement Supply Co.
341 West 44th St.
Capitol Motion Picture Supply Corp.
630 Ninth Avenue
Continental Theatre Accessories, Inc.
325 West 44th St.
Crown Motion Picture Supplies Corp.
311 West 44th St.
Empire Theatre Supply Corp.
334 West 44th St.
Joe Hornstein, Inc.
630 Ninth Ave.
OMAHA, NEBR.
Quality Theatre Supply Co.
1511 Davenport St.
Western Theatre Supply Co.
214 No. 15th St.
PHILADELPHIA, PA.
Clem Rizzo
255 No. 13th St.
PITTSBURGH, PA.
Superior Motion Picture Supply Co.
86 Van Braam St.
SALT LAKE CITY, UTAH
Service Theatre Supply Co.
256 East First South St.
SAN FRANCISCO, CALIF.
Walter G. Preddey
187 Golden Gate Ave.
B. F. Shearer Co.
243 Golden Gate Ave.
Western Theatrical Equipment Co.
146 Leavenworth St.
SEATTLE, WASH.
B. F. Shearer Co.
2318 Second Ave.
ST. LOUIS, MO.
Exhibitors Supply Co.
3238 Oliver St.
TOLEDO, OHIO
American Theatre Supply Co.
310 St. Clair St.

5th ANNUAL CONVENTION IN JUNE AT THE EDGEWATER BEACH HOTEL, CHICAGO, ILL.

INDEPENDENT THEATRE SUPPLY DEALERS ASSOCIATION
J. E. ROBIN, *President*
1501 BROADWAY NEW YORK, N. Y.



Type HC-10

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THE identification of "H & C" with Perfection in Projection Lighting is the result of many years of research and the active technical skill in the manufacture of "H & C" products.

HALL & CONNOLLY, INC.
24 VAN DAM STREET NEW YORK, N. Y.

Write for Illustrated Booklet

Lamps, High Intensity

HIGH INTENSITY projector lamps are of two types—reflector type, and condensing-lens type. Their selection depends on the size of the theatre and other local factors. The condenser-lens type (so-called super-high intensity) is generally operated at from 115 to 130 amperes. The reflector type is generally operated at from 70 to 80 amperes. Lamps in the high intensity class are of the larger type or represent other conditions requiring a higher degree of screen illumination.

C. S. Ashcraft Mfg. Company, 4214-18 Santa Monica Blvd., Los Angeles, California.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Dominion Theatre Equipment Co., Ltd., 60 Dundas Street, East Toronto, 2, Canada.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
J. H. Hallberg, 303 Fourth Avenue, New York City.
Morelite Company, Inc., 600 West 57th Street, New York City.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.

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Lamps, Incandescent, Projection

INCANDESCENT LAMPS for theatre motion picture projection are usually of the low-voltage type for added efficiency and greater source concentration. They cannot be used on the ordinary lighting circuit without a transformer or regulator. The 900-watt, 30-ampere, T-20 bulb lamp usually provides acceptable results on good screens up to 16 feet wide at throws not greater than about 100 feet.

There are also available 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane type of filament construction, which is inherently of higher cost but makes possible the requisite source concentration at ordinary circuit voltages and thus saves the cost of auxiliary apparatus. They are preferred where operating schedules are relatively short, and for projectors of the semi-portable type. Screen results equal or surpass those from the 900-watt lamp. The 1,500-watt lamp requires forced ventilation.

For portable 35-mm. projectors there are the 500-watt monoplane filament, and the 750-watt and 1,000-watt biplane filament lamps in short T-20 bulbs with medium prefocus bases. All are of the 100-120 volt type. The 750-watt and 1,000-watt lamps require forced ventilation.

For stereopticon projection there are the 500-watt, short T-20 bulb, medium prefocus base lamp; and the 100-watt, long T-20 bulb mogul prefocus base lamp. Both of the 100-120 volt types employ monoplane filaments.

Edison Lamp Works, Division of G. E. Harrison, N. J.
International Projector Corp., 88-96 Gold St., New York City.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

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Lamps, General Lighting

THE MANY TYPES of lamps available today make it possible to have light of just the proper quantity and quality. The types of lamps used to a great extent influence the cost of lighting. Lamps themselves vary in cost. Special, expensive types are often used where the more standard types would be satisfactory. Poor and inefficient lamps use up energy and do not give the light they should. Old, dirty and blackened lamps waste energy without a proper return. Lamps of the wrong voltage give too little light, or burn out to quickly.

Incandescent lamps are usually designated by wattage, voltage, bulb shapes and diameter. The diameter of the bulb is given in eights of an inch.

Colored lamps are available with inside spray finish and with natural colors in several sizes. The natural-colored lamps are specially desirable for indirect cove lighting; the inside-colored lamps for exterior displays and where the lamps themselves are seen.

Spotlight and floodlight lamps have filaments that are as concentrated as practicable, and in the prefocus types, placed very accurately with respect to the base. The lives of these lamps are 200 and 800 hours, respectively—the shorter the life the greater the light output for a given wattage. In general, the lamps have round bulbs with wattages of 250, 400, 500, 1,000, 1,500, and 2,000.

Champion Lamps, Davers, Mass.
Edison Lamp Works, Division of G. E., Harrison, N. J.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hygrade Sylvania Corp., Clifton, N. J.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

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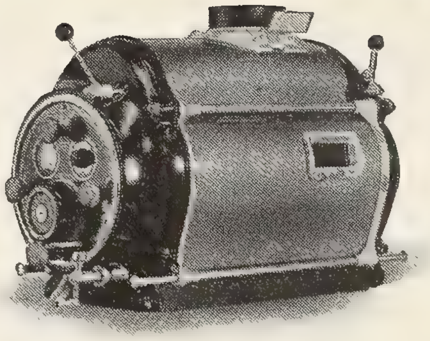
Lamps, Low Intensity

THIS CLASSIFICATION is rather general, inasmuch as it refers to all types of projection lamps designed for theatres requiring light of lower intensity. Lamps in this class are Low Intensity, Hi-Low, Alternating Current Reflector Type and Suprex (the latter using alternating current carbons with direct current). All of these lamps are of the reflector type. The operating amperage for these lamps ranges from 15 to 80.



TO FLAWLESS PROJECTION

STRONG
MOGUL
High Intensity Reflector
Arc Lamp

A demonstration will prove it to be the answer to the demand for more light at lower operating cost.

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Sold by Trustworthy, Independent Supply Dealers Everywhere

EXPORT OFFICES,
ROOM 301
220 W. 42ND ST.
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LAGRANGE ST.
TOLEDO,
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Decorative Arts
Company
300 West Austin Avenue
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Whitehall 6494

Interior Decorating
Carpets
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Draperies

SUPER-LITE LENSES
and
PRO-JEX SOUND UNITS
are giving universal satisfaction
A TRYOUT WILL CONVINCE YOU
Projection Optics Co., Inc.
330 Lyell Ave., Rochester, N. Y., U. S. A.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Dominion Theatre Equipment Co., Ltd., 60 Dundas St., East Toronto, 2, Canada.
Good-All Electric Mfg. Co., Ogallala, Nebraska.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.
S. O. S. Corporation, 1600 Broadway, New York City.

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Lamps, Suprex

THESE ARE projection lamps designed for the suprex d.c. arc, which gives, through the use of a non-rotating carbon of specific composition, a much whiter projection light at low and middle amperages than is obtainable with low-intensity and hi-low arcs. At 45 amperes, the d.c. arc has a light intensity as high as 7,000 lumens, as much as hi-low develops at from 70 to 80 amperes, while the low-intensity arc has a light intensity of only about 2,000 lumens at 25 amperes.

C. S. Ashcraft Mfg. Company, 4214-18 Santa Monica Blvd., Los Angeles, Calif.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Hall & Connolly, 24 Van Dam St., New York, N. Y.
The J. E. McAuley Manufacturing Co., 554 W. Adams St., Chicago, Ill.
Morelite Company, Inc., 600 West 57th St., New York City.
The Strong Electric Corp., 2501 Lagrange St., Toledo, O.

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Lenses

FOR MOTION PICTURE theatre service there are projection lenses and condensing lenses. The latter are also used in projection but are placed in the lamphouse and condense the rays to a spot on the aperture. Projection lenses are objective lenses placed in the projector head.

The prime requirement of a projection less is to give a bright, well defined picture on the screen without any distortion or color rays. These lenses are made in four sizes: Eighth, quarter, half and three-quarters (diameters, respectively, of 1 11/16, 1 5/16, 2 25/32 and 3¼ inches).

The one-eighth and one-quarter sizes are furnished in equivalent focii of two inches E. F., to eight inches E. F. The half-size is furnished in equivalent focii of four and a half inches E. F. to ten inches E. F., and the three-quarters in equivalent focii of from six inches E. F. to ten inches E. F. There is also procurable a bifocal projection lens with a range of from one-half to three-quarters of an inch in focal length, designed to eliminate the change of lenses in shifting operation from sound to silent films, and vice versa. All the sizes named are standard. Focal lengths are determined by the size of the picture desired.

Bausch & Lomb Optical Company, Rochester, N. Y.
Fish-Schurmann Corp., 230 E. 45th St., New York City.
G. P. Goerz American Optical Company, 485 5th Avenue, New York City.
Graf Lens Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Ilex Optical Mfg. Company, 726 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y.
Hugo Meyer & Company, 245 West 55th Street, New York City.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.

Semon Bache & Company, 636 Greenwich Street, New York City.
Simpson Instrument & Lens Company, 1737 N. Campbell Avenue, Chicago, Ill.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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Lifts and Elevators for Orchestra, Organ, Stage and Horns

WITH THE ADVANCE in showmanship many new types of equipment have become factors in motion picture presentation and its supplementary entertainment. Not the least of these new factors are the lifts and elevators which play such an important part in the success of programs today. The modern theatre has this equipment.

Peter Clark, Inc., 544 W. 30th Street, New York City.
Otis Elevator Co., 11th Avenue and 26th Street, New York, N. Y.

▲

Lighting Control Equipment

THE MODERN theatre with a well balanced and effective lighting system, has made many demands on the manufacturers of lighting control equipment. Elaborate color effects must be possible and to change the lighting and gradually merge the light from one color to another without attracting the audiences a very flexible control system is required. Even the small control systems permit the operator to produce hundreds of color shades.

YOUR BEST SALESMAN

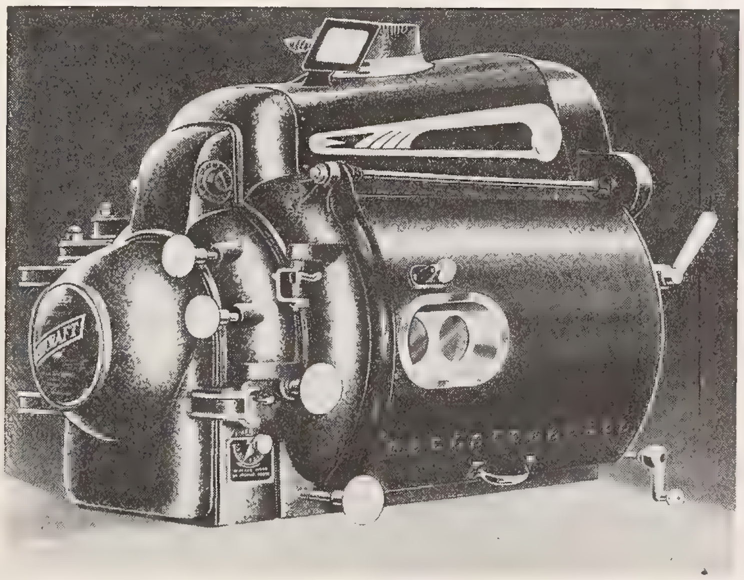
A Super-Cinephor will prove to be one of your best salesmen—one that will need a nimble fingered ticket seller to keep up with him.

His success is the result of satisfied audiences, because he transmits for their better enjoyment, all of the brilliance, definition and contrast which the producer has so painstakingly woven into the pictures you show.

Write for the Super-Cinephor's qualifications. Bausch & Lomb Optical Co., 679 St. Paul Street, Rochester, N. Y.

BAUSCH & LOMB
SUPER-CINEPHOR

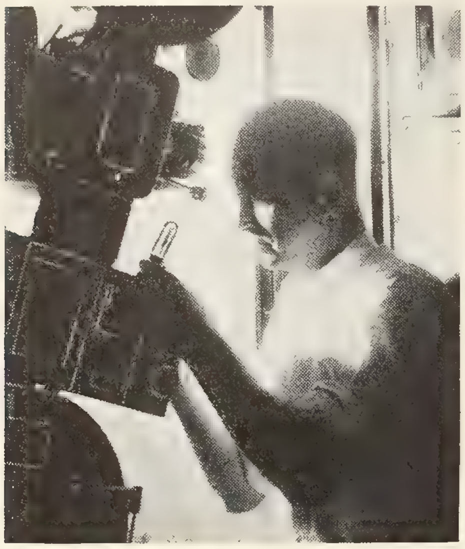
THE ASHCRAFT SUPREX *PROJECTION LAMP*



Sufficiently powerful for largest theatres. Sufficiently economical for smallest theatres.
14" elliptical reflector, massive lamp house. Independent carbon feed controls.
If you demand highest quality at a reasonable price—this lamp will fill every requirement.
If you are interested we will furnish you with name of nearest distributor.

C. S. ASHCRAFT MFG. CO.
4214 SANTA MONICA BLVD.
LOS ANGELES, CALIF.

GENERAL
SCIENTIFIC
CORPORATION



Specify Lumotrons

With every Lumotron Photo-Electric cell you get "matched - uniformity," an exclusive quality developed by General Scientific Corporation projection engineers. The sound output of every Lumotron cell is carefully measured. By using Lumotrons you eliminate frequent amplifier adjustments, as well as any possible differential in sound intensity when fading between projectors. And you can be sure of ample protection against ionization, because every Lumotron is checked against ionization up to 125 volts.

Ask your supplier for Lumotrons and use them always for perfect sound.

Pictures Equal Lens

The quality of the pictures on your screen is actually equal to the quality of your lens. Your next projection lens should be a Graf Super-Lumo. Constructed under Graf patents, it gathers all the light, giving maximum illumination on the screen.

Information Service

You should get complete information about Lumotron Vacuum Products. Complete technical data, prices and listings will be sent to you on request, without obligation. Write for this information today.

Also get information about Graf lenses, sound optical systems, reflectors and our special lens repair service. Our products are distributed by all theatre supply dealers. Ask their representatives or write to us direct. General Scientific Corporation, Dept. 413, 4829 S. Kedzie Avenue, Chicago, Ill.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cutler-Hammer, Inc., Milwaukee, Wis.
Hub Electric Company, 225 W. Grand Avenue, Chicago, Ill.
Kliegl Bros., 321 W. 50th St., New York, N. Y.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Mfg. Co., 4444 Clayton Avenue, St. Louis, Mo.

Lighting Fixtures and Decorative Lighting

WHILE lighting fixtures constitute one of the outstanding features of the theatre today their style and application are obviously best determined by the individual treatment of the theatre and its requirements. It is significant, however, that a number of leading manufacturers have established special departments to give time and attention to the subject of theatre lighting and fixtures.

Art Lamp Corporation, 429 East Ohio Street, Chicago, Illinois.
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
The Frink Corporation, 23-10 Bridge Plaza, Long Island City, N. Y.
I. P. Frink, Inc., 239 Tenth Avenue, New York City.
The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.
Henkel & Best, 431 N. Michigan Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Metal and Glass Products Co., 952 West Lake Street, Chicago, Illinois.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

Lighting, Stage, Equipment

Refer to STAGE LIGHTING EQUIPMENT

Lighting and Power Plants

EMERGENCY lighting plants are equipment designed to furnish power for supplying illumination and operating the show in the event of a failure of the local power supply.

Emergency lighting plants are made in several types such as the gasoline engine type, water turbine type, motor generator and battery type. In the case of the motor generator type several sources of power are provided to meet every contingency, which, together, form an interlocking type of protection.

Century Electric Co., 1806 Pine St., St. Louis, Mo.
Delco Appliance Corporation, Rochester, N. Y.
The Electric Storage Battery Company, Philadelphia, Pa.
Kohler Company, Kohler, Wis.
Universal Motor Company, Oshkosh, Wis.
Weir-Kilby Corporation, Station H, Cincinnati, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Lights, Exit

Refer to EXIT LIGHT SIGNS

Lights, Spot

ARE MADE in arc and incandescent types for use on stage—in the booth—in cove lighting, and for head spotting. Most spotlights on the market can be used for spot lighting and for full flood. The arc types are made in sizes of 3 ampere up to 150 ampere. They come complete with stand and attachment cord and connector. Within the last year, the high intensity spot has appeared. It is an adaptation of the high intensity lamp to spot and flood lighting.

The incandescent spotlights are in sizes of from 250 watt to 2,000 watt, The sizes usually used are 250, 400, 500 and 1,000 watt.

The small head spots of 250 watts are used for cove lighting or spotting the head of a singer or organist. The incandescent spotlights come either with floor standard or pipe hangers for border lighting batons.

In stage work spotlights are frequently banked one above the other on a stand and used for flood-lighting from the wings. Prices range from $12 to $500.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projector Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, Ltd., 419 West 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Crown Motion Picture Supplies, 311 W. 44th St., New York City.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4063 Fullerton Avenue, Chicago, Ill.
C. I. Newton Co., 253 W. 14th St., New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Lobby Display

AN ATTRACTIVE lobby is a boon to business. To conform to the beauty in lobby decoration, colorful and attractive lobby displays have been created. Automatic poster displays in polished bronze are constructed for convenient display of standard stills and photographs, featuring current and coming attractions. Art glass today is advantageously used, making a striking and effective display. Many artistic endeavors have been directed toward the lobby with the result that today few shoddy lobbies greet the patron.

American Display Corporation, 521 W. 57th St., New York, N. Y.
Cosmopolitan Studios, Inc., 145 West 45th St., New York City.
Davis Bulletin Company, Lock Street, Buffalo, N. Y.
The Goldman Co., 715½ Cherry St., Chattanooga, Tenn.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
National Studios, Inc., 226-232 W. 56th Street, New York, N. Y.

Lobby Display Frames

LOBBY ADVERTISING is an obviously effective business stimulant and in this connection the use of lobby display frames easily ranks first in appearance. With the effective display frames now available it is possible not only to obtain a maximum advertising value from their use but also to add materially to the appearance of the lobby. The front of the theatre may now be "dressed up" in excellent fashion with these frames. In the case of new theatres it is common practice to design lobby frames in conformity with the architectural style of the house.

American Display Corporation, 475 10th Avenue, New York, N. Y.
Architectural Decorating Co., 1600 South Jefferson St., Chicago, Ill.
Basson's, Inc., 123 Fulton Street, New York City.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
Northern Theatre Supply Company, 19 Glenwood Avenue, Minneapolis, Minn.
Stanley Frame Co., 442 W. 42nd St., New York City.
Workstel Studios, Inc., 45 W. 57th Street, New York, N. Y.

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Machines, Ticket

A MOTOR driven device for dispensing tickets which are automatically registered as to the number of each denomination sold. These machines are made in two unit, three unit, four unit and five unit sizes. A two unit will dispense two tickets of different denominations such as children and adults. Each unit is controlled by a series of five buttons, making it possible to sell from one to five tickets.

General Register Corporation, 1540 Broadway, New York City.
Silent-American Ticket Machine Co., 36-52 36th St., Long Island City, N. Y.
Standard Ticket Register Corp., 1600 Broadway, New York City.

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Marquee Coating

PAINT especially prepared to meet the conditions of high temperature and brilliant illumination that results from mass lighting under theatre marquees and canopies, is now available. This product combines a light-reflecting surface, aiding illumination with a highly heat resistant base.

Technical Finishes Corporation, 565 West Washington Street, Chicago, Ill.

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Marquees

USE OF MARQUEES BY motion picture theatres is general. They serve a number of practical purposes. They offer theatres an excellent advertising medium while giving to the house an attractive and inviting entrance. During inclement weather they offer protection to waiting patrons.

Marquees are usually constructed of sheet metal and may be obtained in a variety of designs. They are furnished with glass roof or with steel ceiling and metal roof. Numerous interesting standard designs have been developed by marquee manufacturers especially for theatre use. These are easily installed and are shipped to theatres in convenient sections. Suggestions for attractive designs are available. Inquiries should be accompanied by approximate measurements of the front of the building where the marquee is to be used.

Ben Adler Signs, Inc., 343 So. Dearborn Street, Chicago, Ill.
The American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.
The Artkraft Sign Company, Lima, Ohio.
Metal Products, Inc., 1434 N. 4th Street, Milwaukee, Wis.
Newman Brothers, Inc., 416-18 Elm Street, Cincinnati, Ohio.

Mazda Lamps

Refer to LAMPS, INCANDESCENT, PROJECTION.

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Mazda Regulators

THIS IS an electrical device for changing 110 volt or 220 volt current to 30 volt, 30 amperes current for use with 900 watt incandescent projection lamps.

The Garver Electric Company, Union City, Ind.
International Projector Corp., 88-96 Gold Street, New York City.

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Microphones

MICROPHONES in theatres have a variety of uses, ranging from stage program presentations, regular and emergency announcements, to reports to patrons on sports and other timely items of interest. In most cases microphones can be added to the amplifying equipment used for sound-on-film service with little accessory equipment.

Several types of microphones are available. Carbon button and condenser types are most suitable and the least expensive for all-round theatre use. Although carbon microphones may be obtained in both single and double button types, the double button type is usually recommended for casual use in theatres as it gives clearer reproduction than the single button model and costs only slightly more.

Condenser microphones are quiet in operation and are preferred for use in stage productions. Although the condenser microphone is more expensive than the carbon button type, condenser microphone reproduction is free from the slight hiss, known as carbon noise.

Audio Research, Inc., 105-107 East 16th Street, New York City.
Macy Engineering Co., 1451 - 39th Street, Brooklyn, N. Y.
Miles Reproducer Co., Inc., 244-6 West 23rd Street, New York City.
RCA-Victor Company, Camden, New Jersey.
The Remler Company, Ltd., 2101 Bryant, San Francisco, California.
Shure Brothers Company, 215 West Huron Street, Chicago, Illinois.
Universal Microphone Company, Inglewood, California.
Western Electric Company, 250 West 57th Street, New York City.

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Motor Generators

Refer to GENERATORS, MOTOR

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Motors, Projector

MOTORS for projection machines are usually 110 volts, 25 to 60 cycles and of 1/10, 1/8 or 1/6 horse power. They may be obtained with variable speed adjustments giving a range of speed of from 150 r.p.m. to 4,000 r.p.m.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Fidelity Electric Company, 331 N. Arch Street, Lancaster, Pa.
Peck Television Corp., 115 W. 45th Street, New York City.

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Music Stands

MUSIC STANDS are made in a number of styles, from those of simple

CONVENIENCE
GENISTER
TICKET ISSUING MACHINES
Products of
GENERAL REGISTER CORPORATION
1540 Broadway, New York

BARGAINS! — BARGAINS! — BARGAINS!
Competitors CANNOT Meet Our LOW PRICES!
Genuine Precision Machine Parts for Powers, Simplex and Motiograph Projectors—30 percent Off—Shipped Prepaid ANYWHERE!
ACCESSORIES, SUPPLIES, PROJECTORS AT ½ PRICE, CATALOGUES, BARGAIN SHEETS FREE! Send Today! WIRE OR AIR MAIL—24-hour SERVICE.
TROUT THEATRE & SOUND EQUIPMENT CO.
Enid, Oklahoma

B. B. BUCHANAN
Theatre Construction
910 S. Michigan Ave. Chicago, Ill.

design for smaller houses to more pretentious and ornamental ones for the elaborate theatres.

J. H. Channon Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Klemm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
The Liberty Music Stand Company, 1960 E. 116th Street, Cleveland, Ohio.

Novelties, Advertising

Refer to ADVERTISING NOVELTIES

Orchestra Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

Organs

ASIDE from detail considerations, the important thing to bear in mind in the purchase of a theatre organ is whether or not the instrument is designed and built to meet theatre requirements. Demands upon an organ to be used in a theatre and in a church, for example, are obviously at variance. The result is that organs for theatres are built along exacting lines, expressly for the work they are intended to perform.

Geo. Kilgen & Sons, Inc., 4016 N. Union Boulevard, St. Louis, Mo.
W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, Ohio.

Organ Blowers

THE ORGAN BLOWER is an important piece of equipment, and is manufactured in sizes suitable for organs of all types. They may be obtained in units ranging from 1/6 h.p. to 75 h.p., which are multi-stage, multi-pressure machines. These machines are made so as to give the proper wind supply for the size organ for which it is desired.

Coppus Engineering Corporation, Worcester, Mass.
Kinetic Engineering Company, Landsdowne, Pa.
Spencer Turbine Company, Hartford, Conn.
Zephyr Electric Organ Blower Company, Orrville, O.

For Noiseless and High Speed Ticket Issuing
you need a
SILENT AMERICAN TICKET REGISTER
in your Box Office *"Ask Any User"*
Write for information and prices on latest models and trade-in proposition.
THE Standard TICKET REGISTER CORP.
1600 BROADWAY NEW YORK, N. Y.

Organ Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

Organ Slides

Refer to SLIDES

Ornamental Fountains

ORNAMENTAL fountains are invariably places of interest in the theatre. In addition to their decorative value they create a desirable atmosphere of coolness in the summer time through the sound of the trickling water as it falls into the base of the fountain.

Ornamental fountains may be obtained in many sizes and in many forms. The water pressure is supplied by a small pump operated from light socket current, the same water being used over again in most instances.

Architectural Decorating Co., 1600 So. Jefferson Street, Chicago, Illinois.
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
The Crane Company, 836 S. Michigan Avenue, Chicago, Illinois.
Kliegl Brothers, 321 W. 50th Street, New York City.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

Paint, Plastic

Refer to PLASTIC PAINT

Paint, Screen

A PAINT for refining a screen surface. This paint comes in flat white and metallic. Five pounds of flat white is sufficient to coat a 9x12 screen with two coats. Prices range from $1.75 to $3.50.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
Hewes Gotham Co., 520 W. 47th St, New York City.
Walker American Corporation, 800 Beaumont Street, St. Louis, Mo.

Panel Boards

WITH lights playing such a prominent part in the operation of a theatre, the theatre owner must look to his lighting equipment for consistent service. The panel board with its multi-circuits and its easy accessibility gives to the theatre a lighting system which is endurable, elastic and efficient.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
The Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hoffmann-Soons, 387 First Avenue, New York, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York, N. Y.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metropolitan Electric Mfg. Co., East Avenue and 14th Street, Long Island City, N. Y.
The Trumbull Electric Manufacturing Company, Plainville, Conn.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Paste, Poster and Labelling

LENDING to efficiency in a theatre organization is a prepared wheat powder, which when mixed with cold water, mixing easily and offering an adhesive paste for all types of poster billing.

Hewes-Gotham Co., 520 W. 47th Street, New York City.
Arthur S. Hoyt Company, 90 Broadway, New York City.

Perfumed Disinfectants

Refer to DISINFECTANTS, PERFUMED

Perfumes and Perfumers

DISAGREEABLE odors are unfortunately a usual concomitant of crowds, particularly in such compact enclosures as the motion picture auditorium. These odors may be effectively eliminated by the use of highly aromatic perfumes, method of diffusion is the simple one of which are diffused throughout the air. One placing the perfume in decorative cones, resembling a vase, at various places along the walls. These cones are made of clay and readily absorb the perfume, which may be said to saturate the cones, and the odor radiates from the latter to quite a large area beyond.

Another widely used method is to spray the air with a perfume at suitable intervals.

A trifle less simple and perhaps more effective method is that of placing perfume in a disseminator located at the ventilating fan so that the evaporated liquid or solidified perfume will carry its fragrance through the auditorium along with the fresh air.

Florozone Corp., 62-68 Forest Avenue, Brooklyn, New York.
Hewes-Gotham Co., 520 W. 47th St., New York City.
The Huntington Laboratories, Inc., Huntington, Ind.
West Disinfecting Co., 42-16 Barn St., Long Island City, N. Y.
Pag Company, Professional Bldg., Wallingford, Conn.
Per-Fu Company of Hollywood, 1210 North Fairfax Avenue, Hollywood, California.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, New York.
Sanozone Co., 1127 Roy Street, Philadelphia, Pa.

Photoelectric Cells

THE FUNCTIONS of the photoelectric cell in sound installations is to transform light into electrical energy in the reproduction of sound-on-film.

Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, New York.
Arcturus Radio Company, 730 Frelinghuysen Avenue, Newark, N. J.

ATTENTION THEATRE SUPPLY DEALERS
Have you any old machines or parts?
They can be made as good as new in our factory with special machinery and skilled mechanics.
All work guaranteed.
Quotations freely given.
Inquiries quickly answered.
Replacements for Powers and Simplex in stock.
A profitable opportunity is awaiting good mechanics in all theatre centers to handle our parts. Write for particulars.
Motion Picture Machine Co.
3110 W. Lisbon Avenue, Milwaukee, Wis.

Continental Electric Company, St. Charles, Ill.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 W. 57th Street, New York City.
Electronic Industries, 75 East Wacker Drive, Chicago, Illinois.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Illinois.
Gordos Products Company, 17 West 60th Street, New York City.
Harrison Radio Company, 142 Liberty Street, New York City.
Hygrade Sylvania Corp., Clifton, N. J.
International Projector Corp., 88-96 Gold Street, New York City.
Lumotron Vacuum Products Division, General Scientific Corporation, 4829 South Kedzie Avenue, Chicago, Illinois.
Marvin Radio Tube Corporation, 76 Court Street, Irvington, N. J.
RCA Manufacturing Company, Inc., RCA Radiotron Division, 201 No. Front Street, Camden, New Jersey.
Telephoto & Television Corp., 133-35 West 19th Street, New York City.
Universal Tube Company, 1512 Atlantic Avenue, Brooklyn, New York.

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Pipe Organs

Refer to ORGANS

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Plastic Paint

PLASTIC PAINT is extensively used for decorating auditorium walls, lobbies and foyers of theatres. With this paint almost any sort of rough texture can be developed from the most refined stipple to the shaggiest Spanish palm finish. Sand swirl, two-tone and other effects can also be obtained in a number of colors and color combinations.

Plastic paint comes in the form of a white powder. Before application it is mixed with water; sometimes, also, with coloring matter. It may be tinted with dry colors before application, or the plastic paint may be sized and then glazed with an oil glaze tinted with oil colors. It may be applied on any type of surface and when thus properly applied and treated it can be washed from time to time with soap and water.

Architectural Plastering Company, 624-26 First Avenue, New York City.
The Craftex Company, 40 Central St., Boston, Mass.
Hewes Gotham Co., 520 W. 47th St., New York City.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

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Pop Corn Machines

POP CORN MACHINES offer an excellent opportunity for theatres to increase their revenue, according to information from exhibitors who are operating them. One exhibitor states that in one week he cleared $59 with a corn popper in his lobby. Figures provided by another exhibitor state that in six months he took $967.91, out of which his expenses were $296.94, leaving a profit of $670.97. One theatre circuit in the east is using pop corn machines at five of its houses.

Pop corn machines may be had in a number of sizes and styles, ranging from small models to elaborate machines which also include peanut warming facilities.

C. Cretors & Company, 620 W. Cermak Rd., Chicago, Illinois.
Kingery Manufacturing Company, 420 E. Pearl Street, Cincinnati, O.
Star Manufacturing Company, 447 Finney Avenue, St. Louis, Mo.

Portable Projectors

PORTABLE PROJECTORS are motion picture projection machines which are designed to be set up only temporarily and not for permanent installation in a regular theatre, as a rule, although used there. They are particularly adapted for use in schools, clubs, etc., and may be obtained for installation in connection with leading makes of sound equipment or with sound apparatus built in. There is a model with a heavy pedestal for permanent installation.

Semi-portable projectors are standard motion picture machines which may be utilized for either temporary or permanent installations. That is to say, these machines, while sturdily constructed, are comparatively light in weight and may be moved from rooms or buildings easily. Sound apparatus specially constructed for portable machines is available. Also available are sound-on-film unit projectors of portable type for both 35-mm. and 16 mm. film.

The Ampro Corporation, 545 Fifth Avenue, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Illinois.
The Cincinnati Times Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Herman D. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 W. 57th Street, New York City.
Good-All Electric Mfg. Co., Ogallala, Nebraska.
The Holmes Projector Company, 1815 Orchard Street, Chicago, Illinois.

APPROVED BY COAST-TO-COAST DISTRIBUTORS NATIONAL THEATRE SUPPLY COMPANY

All the merchandise advertised in these pages or listed in the Equipment Index is either in stock or may be had at a few hours notice at any one of our 28 branches.

Well-stocked central warehouses and large-scale buying guarantees quickest delivery and always at the lowest prices commensurate with the type of service rendered.

NATIONAL THEATRE SUPPLY CO
Home Office - 92 Gold Street - New York

Showing the Way to Perfect Performance

GARVER KURRENT CHANGER

Saves 20-30%, Changing A.C. to D.C. Delivers 15-30 amps, steadily and quietly, eliminating change-over troubles. No interference $125

★ ★ ★

Brilliant—Quiet—Mazda Projection, concentrated spot or flood lighting (110 or 220 volts).

National Regulator $60

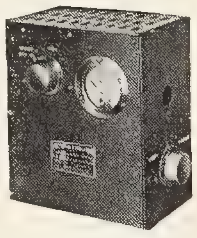
★ ★ ★

Circular on Request

REPRESENTATIVES IN ALL PRINCIPAL CITIES

GARVER Electric COMPANY

UNION CITY IND.



The World's Largest Mail Order Supply House

SAVES YOU MONEY ON

New and Rebuilt

MOTION PICTURE SOUND EQUIPMENT

Make S.O.S. your one source of supply for ALL your Theatre Equipment and Supplies. Everything from Tickets to Projectors at huge savings.

All Makes of Projectors

[Latest Models—16MM SOUND-ON-FILM Outfits. Everything complete . . . . $295]

Write for our Newest "PARTS" Catalog—Free on request.

S.O.S. CORP.

1600 BROADWAY NEW YORK CITY

1935 MODEL W

SUPERIOR PROJECTOR

MEETING ALL DEMANDS FOR IMPROVED PROJECTION

COXSACKIE MFG. CORP., Coxsackie, N. Y.

International Projector Corp., 88-96 Gold Street, New York City.
RCA Victor Company, Photophone Division, Camden, N. J., and 411 Fifth Avenue, New York City.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.
Victor Animatograph Corporation, Davenport, Iowa.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.
S. O. S. Corp., 1600 Broadway, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

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Poster Lights

THESE ARE TUBULAR shaped reflectors to be fastened to the poster frame for illuminating poster displays. They come completely wired, with bracket for attaching. Prices range from $16 up.

Kliegl Brothers, 321 W. 50th Street, New York City.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Poster Paste

Refer to PASTE, POSTER AND LABELING

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Poster Projectors

THESE MACHINES are projectors operated similarly to stereopticons, except that instead of employing transparent slides, matter printed on opaque surfaces can be projected upon a screen. They are used in the making of posters for lobby displays and similar purposes. The artist projects a drawing or photograph from a press sheet or other prepared advertising matter, upon the surface on which he is to make his own drawing, controlling the image size by moving the projector nearer to or farther from the objective. The system of mirrors and lenses in the projector gives an image of the same direction and proportions as those of the original. The artist then merely traces along the projected lines, filling in the colors as indicated.

Poster projectors usually allow the use of original subjects as large as six or seven inches long by five or six inches high. Subjects larger than that can be projected and copied in sections.

Bausch and Lomb Optical Co., Rochester, N. Y.
F. D. Kees Manufacturing Company, Beatrice, Neb.
A & B Smith Company, 63 Smithfield Street, Pittsburgh, Pa.
Yankee Sales Company, 491 Sixth Avenue, North Troy, N. Y.

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Power Plants

Refer to LIGHTING AND POWER PLANTS

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Projection Booths and Equipment

THE PROJECTION room, or booth, because of the fact that it is one of the nerve centers of the motion picture theatre, is becoming standardized. Not in size, naturally, but in general construction, and the high standard of equipment, etc. The projection room, because of the very nature of the purpose it serves, must be fireproof and ideally ventilated.

There are many things to keep in mind in the purchase of projection room equipment. Certain parts of this equipment must conform to the building codes, it must be practical, it must satisfy the projectionist and it must lend itself to better projection.

The design and layout of the projection room should have the careful attention of the architect or builder at the time the plans for the theatre are being prepared.

The desirable projection room may vary in size but to accommodate two projectors, it should be at least 15 feet by 10 feet, with 12 foot ceiling. This size will also care for a spotlight and slide dissolver. By all means toilet facilities should be provided and a shower bath is highly desirable.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Coxsackie Manufacturing Corporation, Coxsackie, N. Y.
Enterprise Optical Manufacturing Company, 4431 West Lake Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
S. O. S. Corp., 1600 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Projection Machines

PROJECTORS HERE referred to are the standard non-portable machines designed for permanent installation, usually in theatres. It is the expressed belief of theatre owners and projectionists that practically ideal projection is possible with equipment available at present, provided it is in the hands of a competent operator. Modern projection machines are the result of many years of improvement and development to meet the ever-growing requirements for the best possible screen results.

All late model standard projectors are either constructed specially for sound picture projection or are readily adapted to any make or model of sound apparatus, either for sound-on-disc or sound-on-film.

Baird Motion Picture Machine Company, 31 E. Runyon Street, Newark, N. J.
Cincinnati Time Recorder Co., 1733 Central Avenue, Cincinnati, Ohio.
The Coxsackie Manufacturing Corporation, Coxsackie, N. Y.
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Enterprise Optical Manufacturing Company, 4431 W. Lake Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.

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Projection Machine Parts

NO MACHINE is stronger or more efficient than its parts. Replacements in projection machines are a more important phase of showmanship today than ever before, with the constantly growing demands of both the industry and the public for the best possible projection of motion pictures. Concerns dealing in parts for projection machines have their experts and the wise exhibitor gets their opinion.

Chicago Cinema Products Company, 1736-54 No. Springfield Avenue, Chicago, Ill.
Coxsackie Manufacturing Corp., Coxsackie, N. Y.
Crown Motion Picture Supplies, 311 W. 44th St., New York City.
Dowser Manufacturing Company, 157 Rogers Avenue, Brooklyn, New York.
Fogelburg Engineering Company, 126 So. Clinton Street, Chicago, Ill.
Fuerstenberg & Company, 212 So. Market Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Globe Reliance Corporation, 29 Glenwood Avenue, Minneapolis, Minn.
GoldE Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.
Guercio & Barthel, 908 S. Wabash Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
Lavezzie Machine Works, 180 No. Wacker Drive, Chicago, Ill.
Mellaphone Corp., Rochester, N. Y.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
Precision Machine Company, 368 Milwaukee Street, Milwaukee, Wis.
S. O. S. Corporation, 1600 Broadway, New York City.
Wenzel Company, 2505-09 So. State Street, Chicago, Illinois.

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Projectors, Advertising

EXPLOITATION IN THE theatre lobby by means of an advertising projector using trailers from current or forthcoming attractions is a means of theatre publicity that is growing in popularity. Projectors for this purpose are available together with a trailer service. By means of recessing the screen daylight projection has been made possible. Continuous and automatic action is a feature of many of the advertising projectors now available. They may be had with or without facilities for sound.

Excelsior Illustrating Company, 226 W. 56th Street, New York City.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
RCA Victor Company, Photophone Division, Camden, N. J., and 411 Fifth Ave., New York City.

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Projectors, Portable

Refer to *PORTABLE PROJECTORS*

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Public Address Systems

PUBLIC ADDRESS SYSTEMS provide a means of electrically amplifying the voice. The microphone picks up the ing to the original sound waves, these "words" are carried through amplifiers to the speakers, where they are transformed into their original physical form as sound waves, only now of much greater intensity than when merely created by the human vocal mechanism. Public address systems are used principally in the theatre for announcements, though it is adaptable to many related purposes. Microphonic attachment may be made at several points in the system, making its function available to the manager in his office as well as backstage.

Electrical Research Products, 250 W. 57th Street, New York City.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Gates Radio & Supply Company, Quincy, Ill.

SINCE 1913
MOTION PICTURE
DeVry
Chicago
SOUND EQUIPMENT

Streamlined—and as New as the Stratosphere Plane

DE VRY
THEATRE
SOUND
PROJECTOR

• ● •

Brand New Integral Design For Picture-Sound Mechanism

Sound is not added as an afterthought to an older type silent projector—*The new design effects a saving of 50% in number of parts.*

Beautiful Streamline construction encloses usual projecting parts in handsome metal case—dustproof and vibration proof.

Note the features below that put the DeVry years ahead of ordinary projectors:

Exclusive Silent Chain Drive—no noisy meshed gears.
Rear Barrel Shutter—regular equipment.
50% Fewer Parts—permitting lower first cost, and a greater saving in upkeep.
Integral Design—permitting a more direct flow of power between picture-sound units.
DeVry Guarantee of sound and picture equal in quality and volume to that in the largest and finest theatres in America.

Send for free circular on THE DEVRY 2000 Foot CLOCK SPRING REEL with AUTOMATIC CLIP—doubles the life of film.
Write for program of DeVry Summer School of Visual Education.

SINCE 1913 MOTION PICTURE DeVry Chicago SOUND EQUIPMENT
Symbol of Quality

HERMAN A. DEVRY, INC.
Dept. A—1111 Center St., Chicago
New York Branch—347 Madison Ave.

Announcement

A NEW STANDARD SOUND SCREEN

with

OUTSTANDING QUALITIES IN GREATER LIGHT REFLECTION, DIFFUSION, AND SOUND TRANSMISSION

At a Price that is Right

The creators and manufacturers of the famous ORTHO-KROME Screen are pleased to announce the commencement of a New Enterprise to Service the Motion Picture Theatre with Standard Screen Equipment.

The same skilled experts who created ORTHO-KROME Screens for America's Leading Theatres are now building a New, More Efficient, More Economical Motion Picture Sound Screen Product.

HURLEY SCREEN CO.
24-15 Forty-third Avenue
Long Island City, N. Y.

Make Another Profit
from
"RECT-O-LITE" RECTIFIER

MAKE A PROFIT from a rectifier? Yes! You know that brighter pictures bring business. You know that freedom from interference improves sound. You know that lower costs increase your profits. You get all three from "Rect-O-Lite" Rectifiers.

Amperage range, 30–60; voltage, 30–40; extra tap delivers 55 volts. Operated by three-phase, 220-volt, 60-cycle A. C. Designed for use with Suprex lamps. Silent, non-sparking performance. Ends changeover troubles. Requires four 15-ampere bulbs which are not included in price.

LOW FIRST COST
Price, without ammeter, $160.00; with ammeter, $180.00

Guaranteed unconditionally for one year.

Ask about 30-Ampere "RECT-O-LITE" for Low-Intensity Lamps.

Distributed by Members of the Independent Theatre Supply Dealers Association

RECT-O-LITE
A BETTER RECTIFIER

(Formerly trade-named "Handy")

BALDOR
ELECTRIC CO. THEATRE DIV.
ST. LOUIS, MO.

Good-All Electric Mfg. Co., Ogallala, Nebraska.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
Macy Engineering Company, 1451 39th Street, Brooklyn, N. Y.
The Martin Band Instrument Co., Elkhart, Indiana.
Miles Reproducer Co., Inc., 112-114 West 14th Street, New York City.
Operadio Mfg. Company, St. Charles, Ill.
Pictur-Fone Corporation, 212 West North Street, Lima, Ohio.
RCA Victor Company, Photophone Division, Camden, N. J.
Samson Electric Company, Canton, Mass.
S. O. S. Corp., 1600 Broadway, New York City.
Racon Electric Company, Inc., 52 E. 19th Street, New York, N. Y.

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Railings, Bronze and Iron

Refer to BRASS RAILS and ORNAMENTAL BRONZE

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Rectifiers

RECTIFIERS are devices for converting alternating current to direct current for both the projection arc and for the sound system. Some employ Tungar tubes as the essential rectifying agency. Others are of the copper oxide (dry) type. Rectifiers used to transform current for the sound system are much smaller than those supplying current for the arc, and are also equipped with filters.

American Transformer Company, 178 Emmet Street, Newark, N. J.
Baldor Electric Company, 4351 Duncan Street, St. Louis, Missouri.
Century Electric Co., 1806 Pine St., St. Louis, Mo.
Delta Manufacturing Company, 190 Willow Street, Waltham, Mass.
Fidelity Electric Company, Lancaster, Pa.
Forest Manufacturing Corp., 145 Valley Street, Belleville, N. J.
Garver Electric Company, Union City, Ind.
Gates Radio and Supply Company, Quincy, Illinois.
General Electric Company, Bridgeport, Conn.
Hoffmann-Soons, 387 First Avenue, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Morelite Company, Inc., 600 West 57th Street, New York City.
Radio Receptor Company, 106 Seventh Avenue, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Sarvas Electric Company, Inc., 22-14 40th Avenue, Long Island City, N. Y.
S. O. S. Corporation, 1600 Broadway, New York City.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.
Westinghouse Elec. & Mfg. Co., East Pittsburgh, Pa.

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Reels

THERE ARE VARIOUS types of these made, from the 10-inch, as used by film exchanges, to the accurately constructed type used on the projector machines. Some have machine embossed sides, wire welded sides, and still another type has die cast sides. Most of the types offered for use on the projectors have large diameter film hubs, which greatly aid in relieving the strain on the projector as well as giving more even take-up tension.

Herman A. DeVry, Inc., 1111 Center Street, Chicago, Illinois.
E. E. Fulton Company, 1018 S. Wabash, Chicago, Ill.
Globe Machine & Stamping Company, 1250 W. 76th Street, Cleveland, Ohio.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Projection Accessories Co., 434 Broome Street, New York City.
E. J. Schaub, 30 No. Railroad Avenue, Corona, Long Island, N. Y.
Universal Electric Welding Company, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
W. & W. Specialty Company, 159 West 21st Street, New York City.

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Reel End Alarms and Film Indicators

A MECHANICAL DEVICE placed on the upper magazine of a picture machine to warn the operator that the end of the reel of film is near, takes the name of Reel End Alarm. They are so constructed that they can be set to ring a warning at any distance from the end.

At all times, the amount of film on the upper reel is shown.

E. W. Hulett Manufacturing Company, 3216 No. Clark Street, Chicago, Ill.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

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Reflectors

REFECTORS ARE MADE for Mazda Projectors, Reflecting Arc Lamps, and for Spotlights. Various sizes are made with different spherical curves, as well as parabolic curves. Prices range from $3.75 to $20.

Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
Fish-Schurman Corp., 230 E. 45th St., New York City.
Hub Electric Company 2225 W. Grand Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Pompeian Metallizing Co., Inc., 235 Fourth Ave., New York City.
Reflector Shield Co., 235 Fourth Ave., New York City.
Sunlight Reflector Company, Inc., 226-228 Pacific Street, Brooklyn, N. Y.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

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Reproducing Devices for Sound and Music

Refer to SOUND EQUIPMENT, COMPLETE

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Rewinders

Refer to FILM REWINDERS

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Rheostats

AN IMPORTANT item of projection equipment is the Rheostat. A rheostat may be described as a resistor provided with means for varying resistance (opposition). The resistance may be varied by having a contact lever or slider moved over a number of stationary buttons or segments between which sections of the rheostat are connected, by compressing a number of carbon or graphite disc or parts, by using a number of levers or knife-switches for cutting in and out resistance.

Charles Bessler Co., 131 E. 23rd Street, New York City.
Cutler-Hammer, Inc., Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hoffmann-Soons, 387 First Avenue, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Metropolitan Electric Mfg. Co., East Avenue & 14th Street, Long Island City, N. Y.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

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Rigging, Stage

Refer to HARDWARE, STAGE

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Safe, Box Office

THIS IS A SAFE anchored inside the box office into which the cashier may drop silver coins and bills as received from patrons beyond what is needed for purposes of making change. This type of safe has been developed as a result of the many "stick-ups" of theatre box offices in which the robber has obtained receipts running into several thousand dollars. It is widely used in several other trades, the idea, in brief, being that with this type of safe in the box office a theatre is likely to lose only the amount which it is keeping exposed for making change.

Box office safes are made of steel and provided with a slot into which surplus receipts are placed as received, or are equipped with a chute through which the surplus receipts may be dropped. Safes of this type usually make possible the lowest rates of burglary insurance.

Gunite Foundries Corporation, Rockford, Illinois.
Herring-Hall-Marvin Safe Co., 400 Broadway, New York, N. Y.
Meilink Steel Safe Company, 1672 Oakwood Avenue, Toledo, Ohio.
York Safe & Lock Company, York, Pa.

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Scenery, Stage

Refer to STAGE SCENERY AND DRAPERIES

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Schools

THEATRE MANAGEMENT and theatre organ playing are no longer hit-or-miss propositions. Both have become highly specialized. The theatre manager must be trained in administration duties, advertising and technics, and the organist must be able to dramatize the music to accompany the screen attractions. So valuable do chain organizations consider the trained man or woman that they are demanding those persons who have become skilled through graduate work in schools.

The Del Castillo Theatre Organ School, 209 Massachusetts Avenue, Boston, Mass.
New York Institute of Photography, 10 W. 33rd Street, New York City.
RCA Institutes, Inc., 75 Varick Street, New York City.
Theatre Managers Institute, 325 Washington Street, Elmira, N. Y.

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Screens

THERE ARE FOUR types of motion picture screens. This classification is based on the character of the finished surfaces, as follows: Metallic, Matt White, Beaded and Translucent (or rear projection). The latter type is not in general use, and for the purposes of this description will require no further mention.

Sound screens are of two types, porous and perforated. A porous screen is one on which a reflective surface is built on a loosely woven fabric, leaving the openings in the cloth unobstructed to permit the passage of sound. A perforated screen surface is applied on a closely woven fabric, first making an opaque sheet, which is then perforated with minute holes to permit the passage of sound.

Screens should be selected largely by the width of the theatre and its projection equipment or light source.

Screens are again classified as to their reflective properties into three general classes: Diffusive (matt white), semi-diffusive metallic (silver or gold fibre), and directive (beaded). The white is the only one of the above types which could be used satisfactorily in a theatre of any size, and only then with high intensity projection. Because it diffuses the light almost equally to all the seats, it is a necessity in the extra-wide auditoriums. Due to their higher reflective properties, the metallic and beaded surfaces will produce satisfactory brilliance and detail when used in conjunction with the more economical projection units, making a substantial saving in current. Since the beaded screen has the highest reflective surface, it should be used with incandescent projection lamps.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
L. J. Gardiner Company, 935 Goodale Blvd., Columbus, Ohio.
Hurley Screen Company, 24-15 Forty-third Avenue, Long Island City, N. Y.
Keasbey & Mattison Company, Ambler, Pa.
Minusa Cine Screen Company, 2665 Delmar Boulevard, St. Louis, Mo.
Raven Screen Company, 147-51 E. 24th Street, New York City.
Theatre Screen Corp., Roosevelt, L. I.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Missouri.
Whiting & Davis, Plainville, Mass.

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Screen Masks

LARGER SCREENS HAVE come into rather general vogue recently, due to the elaborate type of productions now being produced which, with the use of special lenses have enabled theatres to present outstanding scenes with greater effect and scope. The many opportunities to use the full screen to give added value to important scenes have brought about the development of the screen modifier, or mask which, automatically operated, permits framing of the screen at any desired size. The screen modifier, or mask, was first used in connection with sound-on-film to compensate for the sound on the edge of the film. This equipment is now being used in many other ways, especially in achieving ingenious opportunities for titles, announcements and special trailers.

Peter Clark, Inc., 544 W. 30th Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.

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Screen Paint

Refer to PAINT, SCREEN

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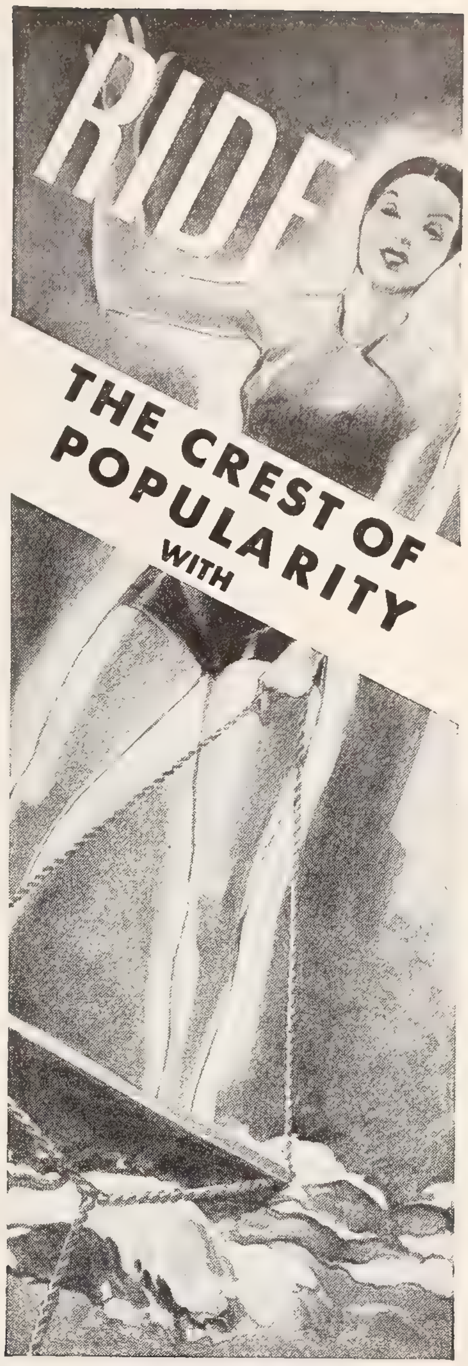
Screen Resurfacing

TO INSURE proper screen illumination without increasing power consumption or incurring the risk of glare, the screen surface should be kept as reflective as possible. In spite of regular cleaning routine, however, screens gradually get soiled, and in instances in which it is not felt that a new screen is warranted, one has recourse to resurfacing.

Exhibitors have used a flat white paint to resurface their screens. However, due to the greater necessity today for an immaculate screen, the practice of resurfacing is increasing, and as a result specific materials and expert methods are available. One of these materials is sprayed on, after



RCA VICTOR
PHOTOPHONE
THAT GIVES GREATEST SOUND SATISFACTION AND OFFERS YOU:

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- RCA Super-Service

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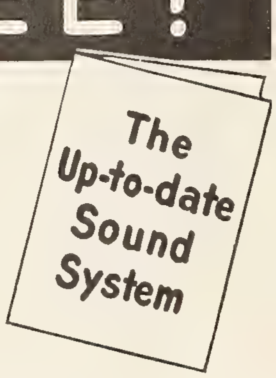

Tells how to modernize your sound . . . increases profits.

This FREE brochure tells how the modern sound system is increasing patronage and profits for many theatres. Shows why 5-year old equipment cannot reproduce today's recordings. Latest improvements. Profit pointers for you. No obligation. Use the coupon.

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The CINCINNATI TIME RECORDER CO.,
1739 Central Ave., Cincinnati, Ohio

Gentlemen: Please send us your free brochure on the "Up-to-date Sound System."

Theatre..

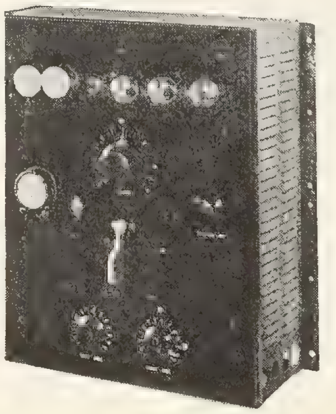
Street..

City..............................State....................

Seating Capacity..

Projector..

By..



Mellaphone WR-2A3 Amplifier

Wide Range . . . Class A . . . Four Stage . . . Undistorted 15 watt output . . . Six new type tubes . . . Non sync and microphone inputs . . . Small down payment and easy terms . . . GUARANTEED SATISFACTION.

All this and more with the new Mellaphone WR-2A3 Amplifier. Write or wire for full details about a trial without obligation in your own theatre.

MELLAPHONE CORP.
ROCHESTER, N. Y.

RADIO-MAT
PATENTED
RADIO-MAT SLIDE CO., INC.
NEW YORK
IS THE STATIONERY OF THE SCREEN

TALK from your screen WITH your quickly TYPEWRITTEN MESSAGES.

50 Radio-Mats $1.50
White, Amber or Green

Accept no substitute.

The Patented Typewriter Slide

For Sale by Your Dealer

Samples Upon Request

RADIO-MAT SLIDE CO., Inc.
1819 BROADWAY
New York, N. Y.

the screen is washed, and is of such character that it does not clog the perforations, and that it restores to the screen a high reflective power. One of the characteristics cited in a resurfacing material now on the market is its penetrability, causing it to permeate the texture of the screen fabric, restoring its original tightness.

Burdick's Re-Nu Screen Surface Co., 823 South Wabash Avenue, Chicago, Ill.
Raytex Screen Process Company, 14117 Merchandise Mart, Chicago, Ill.

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Seat Covers

Refer to CHAIR COVERS

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Seat Indicators, Vacant

Refer to USHER SIGNAL SYSTEMS

▲

Seat Patching Materials

A SMALL HOLE—made by accident or wear—soon becomes a big tear when nervous fingers find it. Chair seats may be kept in repair and worn or maliciously damaged coverings quickly made usable with quick patching kits now available.

Recent development in fabric glues has made possible these patching kits that may be used by even inexperienced help.

General Seating Company, 2035-49 Charleston Street, Chicago, Illinois.
Technical Finishes Corporation, 565 West Washington Street, Chicago, Illinois.

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Seats, Theatre

Refer to CHAIRS, THEATRE

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Shutters, Metal Fireproof

THE PORT SHUTTER is made entirely of metal with a metal sliding suspended on a cord in which is connected a fusible link. In case of fire, the fusible links melts and the fire shutter automatically drops over the port hole in the booth. They are made to fit standard openings, such as projection port holes, stereopticon port holes and spotlight port holes. Prices range from $9 to $25.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

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Signs, Directional

SIGNS MAY be considered in two general groups—those that are illuminated and those which are etched on metal or wood without illumination. The illuminated signs, which are highly artistic in finish and construction, are made to read either from one side or both. The lettering in the signs is chipped into the glass and silvered, making it easy to read in daylight. The letters glow in a soft greenish color. Illumination is accomplished with 25-watt showcase lamps. Signs are fitted with lamps, cord and plug ready for attaching to light socket.

Ben Adler Signs, Inc., 343 So. Dearborn Street, Chicago, Illinois.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Guercio & Barthel, 908 S. Wabash Avenue, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
The Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metal and Glass Products Co., 952 West Lake Street, Chicago, Illinois.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Dedzie Avenue, Chicago, Illinois.
Rawson & Evans, 710 W. Washington Street, Chicago, Ill.
Tablet & Ticket Company, 1015 W. Adams Street, Chicago, Ill.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

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Signs—Electric

MOTION PICTURE theatres are extensive users of electrical advertising, the usual electric signs at some of the metropolitan houses being the most elaborate of their kind. Since the sign must necessarily be made with consideration for the size of the theatre facade and facilities for anchoring it, the matter is usually given individual consideration, and sketches prepared for the specific building to which the sign is to be fastened.

Ben Adler Signs, Inc., 343 So. Dearborn Street, Chicago, Ill.
American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.
The Artcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 41 E. 42nd Street, New York City.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Federal Electric Company, 8700 S. State Street, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Rex Electric Sign Mfg. & Supply Co., Inc., 795 Main Ave., Passaic, N. J.
Textile Electric Sign Company, Inc., 500 Fifth Avenue, New York City.
The Philadelphia Sign Company, 338 N. Randolph Street, Philadelphia, Pa.
United Signs Corporation, 3728 30th Street, Long Island City.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.
Wagner Sign Service, Inc., 109 W. 64th Street, New York City.

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Signs, Marquee and Attraction Board

ELECTRIC ILLUMINATION is a bonanza to the program. Presenting the program in the marquee or in the attraction board is abox office asset. The electric presentation of a theatre and a program is an invaluable adjunct to the theatre attendance.

Ben Adler Signs, Inc., 343 So. Dearborn Street, Chicago, Ill.
American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.
Artcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 41 E. 42nd Street, New York City.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Rex Electric Sign Mfg. & Supply Co., Inc., 795 Main Ave., Passaic, N. J.
Texlite, Incorporated, 500 Fifth Avenue, New York City.
United Signs Corporation, 3728 30th Street, Long Island City, N. Y.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.
Wagner Sign Service, Inc., 109 W. 64th Street, New York City.

Slides

SLIDER ARE DIVIDED into four different classes: Song slides, advertising slides, announcement slides and special advertising slides. Song slides have come into vogue within the last few years.

A patented slide, having a paper frame and a composition transparency flexible enough to be placed in a typewriter, permits the management to prepare its own slides, at a moment's notice if need be, and is thus particularly useful for special announcements.

Cosmopolitan Studios, Inc., 145 West 45th St., New York City.
Kae Studios, 112 W. 44th Street, New York City.
Kansas City Slide Mfg. Co., 1717 Wyandotte, Kansas City, Mo.
National Studios, 226 W. 56th Street, New York City.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 1819 Broadway, New York, N. Y.
Ransley Studios, 108 N. Dearborn Street, Chicago, Ill.
The U. S. Slide Company, 14 E. 8th Street, Kansas City, Mo.
Victor Animatograph Corporation, Davenport, Ia.
Visual Service Company, Inc., 245 W. 55th Street, New York City.
Workstel Studios, Inc., 45 W. 57th St., New York, N. Y.

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Soaps, Liquid

Refer to SANITARY SPECIALTIES

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Sound Equipment, Complete

MUSIC and sound reproducing devices are of two types, synchronous and non-synchronous. The latter use phonograph records, which are cued to the picture. The majority of these machines, which have from two to four discs for the records, are operated from the pit or other location in view of the screen. The synchronous type, however, is operated from the projection booth, employing disc records or film recordings made in conjunction with the picture.

Among the developments in motion picture sound is the increase in the employment of the sound-on-film method of reproduction. Experiment has eradicated many of the disadvantages of this method and increased its advantages.

Bestone, Incorporated, 1514 Davenport Street, Omaha, Neb.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Cremonim-Wood Corp., Fisk Bldg., New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Audition and Research Laboratories, 130 W. 46th St., New York, N. Y.
Electrical Research Products, Inc., 250 W. 57th Street, New York City.
Electrophone Corp., 2019 Rittenhouse Sq., Philadelphia, Pa.
Enterprise Optical Mfg. Company, 4431 W. Lake Street, Chicago, Ill.
Gates Radio & Supply Company, Quincy, Ill.
General Talking Pictures Corporation, 218 W. 42nd Street, New York City.
Good-All Electric Manufacturing Company, Ogallala, Neb.
Gries Reproducer Corp., 485 East 133rd St., New York City.
International Projector Corporation, 88-96 Gold Street, New York City.
LeRoy Sound Equipment Corporation, 421 Lyell Avenue, Rochester, N. Y.
The Lincrophone Company, Inc., 127 Pleasant Street, Utica, N. Y.
H. H. Lipman, 76 Van Braam St., Pittsburgh, Pa.
The Martin Band Instrument Company, Elkhart, Indiana.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Pictur-Fone Corporation, Lima, Ohio.
Platter Sound Products Company, North Vernon, Ind.
Royal Zenith Sound Projectors, Inc., 33 W. 60th Street, New York City.
RCA Manufacturing Company, Inc., RCA Victor Division, Camden, New Jersey.
Scott-Ballantyne Company, 219 No. 16th Street, Omaha, Nebraska.
S. O. S. Corporation, 1600 Broadway, New York City.
Universal Sound System, Inc., 10th & Allegheny Avenues, Philadelphia, Penna.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Western Electric Company, 195 Broadway, New York City.

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Speakers and Horns

HORNS AND SPEAKERS used in sound installations are air columns with a belled outlet, or magnetic or electro-dynamic cones (in baffles or horns), used to project the sound waves created by the amplified electrical pulsations. They are attached to amplifiers and usually number two or more, depending on the size of the theatre.

Brush Development Co., Cleveland, O.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 W. 57th Street, New York City.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Fox Electric & Manufacturing Co., 3100 Monroe Street, Toledo, O.
Gates Radio and Supply Company, Quincy, Ill.
Good-All Electric Mfg. Co., Ogallala, Nebraska.
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
Macy Engineering Co., 1451 39th Street, Brooklyn, N. Y.
Magnavox Company, Ltd., 2131 Bueter Road, Fort Wayne, Indiana.
The Martin Band Instrument Company, Elkhart, Ind.
Mellaphone Corp., Rochester, N. Y.
Miles Reproducer Company, Inc., 112-114 West 14th Street, New York City.
Operadio Mfg. Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 E. 19th Street, New York, N. Y.
The Rola Company, 4250 Hollis Street, Oakland, Cal.
Stromberg-Carlson Telephone Manufacturing Company, 1060 University Avenue, Rochester, N. Y.
S O S Corporation, 1600 Broadway, New York City.

GOOD-ALL

SOUND FILM SYSTEMS

offer

true high fidelity tone quality
and wide range reproduction

PRICED AS LOW AS $489.00

We also manufacture
sound film amplifiers—high fidelity speakers
special acoustical horns

You will be interested in new literature

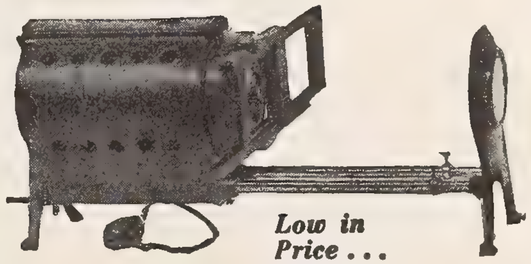
GOOD-ALL ELECTRIC MFG. COMPANY
OGALLALA, NEBR.

MODERNIZE
Your Sound Equipment!

The WRIGHT - DECOSTER Model 309 Reproducer covers the full range of latest type recordings. Sold on a money-back guarantee. Write for complete information.

Send details of your theatre and sound equipment for free suggestions by our Engineering Department.

WRIGHT-DECOSTER, Inc.
2225 University Ave. St. Paul, Minn.
Export Dept.—M. Simons & Son Co.
Cable Address: SIMONTRICE, New York



The
Bestereopticon

Range 75 feet or less. Cooling for 500-watt lamp. 9" to 30" focus. Price complete (less lamp) only, at your dealer $23

BEST DEVICES COMPANY
200 FILM BLDG. CLEVELAND

Modern Ideas in STAGE LIGHTING

AMAZING accomplishments have resulted from our efforts during the years of economic stress, to develop new ideas for theatre lighting . . . improvements to insure better and more effective stage illumination at lower operating costs. Several of our latest devices here pictured, and many others, are fully described in our catalog . . . and have been adopted by scores of prominent theatres. Investigate their advantages, then modernize your theatre with Kliegl lighting specialties . . . the most advanced, efficient, and dependable equipment available. They're a box office attraction—a wise investment—and our line is complete.

FOOTLIGHTS
BORDERLIGHTS
PROSCENIUM LIGHTS
COVE LIGHTS
STRIP LIGHTS
SPOTLIGHTS
FLOODLIGHTS
KLIEGLIGHTS
STUDIO LIGHTS
STAGE EFFECTS
SCIOPTICONS
STEREOPTICONS
SCENE PROJECTORS
STAGE POCKETS
WALL POCKETS
CONNECTORS
PLUGGING BOXES
DIMMERS
PROGRAM LIGHTS
AISLE LIGHTS
EXIT SIGNS
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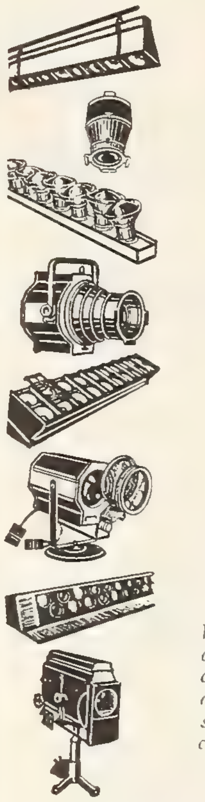
COLOR MEDIUMS
COLOR WHEELS
PIPE CLAMPS
STAGE CABLE
SUNDRY SUPPLIES

When making stage lighting alterations, or planning new construction . . . consult with our lighting experts, thus insure best results at the lowest cost.

Write for a Copy of our Complete Catalog

KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
321 WEST 50th STREET
NEW YORK, N.Y.



Complete Line of
Better Theatre Equipment
Distributors of
NATIONAL CARBONS
DA-LITE SCREENS
IMPERIAL GENERATORS
BRENKERT LAMPS
BAUSCH & LOMB LENSES
IDEAL CHAIRS
Best Repair Shop in the Country
JOE GOLDBERG, Inc.
823 So. Wabash Ave. Chicago, Ill.

Wholesale Radio Service Company, Inc., 100 Sixth Avenue, New York City.
Wright-DeCoster, Inc., 2225 University Avenue, St. Paul, Minn.

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Spotlights

Refer to LIGHTS, SPOT

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Stage Hardware

Refer to HARDWARE, STAGE

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Stage Lighting Equipment

UNDER THE HEADING of Stage Lighting Equipment comes strip lights, proscenium strips, footlights, border lights, floodlights, stage effects. There are so many details in connection with stage lightings that we suggest getting in touch with the manufacturers of such equipment for specific information.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 So. Sibley Street, Chicago, Ill.
Best Devices Co., Film Building, Cleveland, Ohio.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Cal.
Display Stage Lighting Company, Inc., 410 W. 47th Street, New York City.
Hall & Connolly, Inc., 24 Van Dam Street, New York, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lee Lash Studios, 707 Broadway, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metropolitan Electric Mfg. Co., East Avenue and 14th Street, Long Island City, N. Y.
C. I. Newton Co., 253 W. 14th St., New York City.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
J. H. Welsh, 503 W. 43rd Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Stage Rigging

Refer to HARDWARE, STAGE

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Stage Scenery and Draperies

DRAPERIES ARE an important feature of theatres today. They accent color and give softness and richness to an interior. Architectural lines of doorways and archways are usually distinctively hard and draperies are the mediums by which these lines are softened to give a pleasing appearance.

Beaumont Studios, 443 W. 47th St., New York City.
Robert F. Brunton, 449 West 49th Street, New York, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Dazians, Inc., 142 W. 44th Street, New York City.
Decorative Arts Co., 300 W. Austin Avenue, Chicago, Ill.
DuPont Fabrics Service, Newburg, N. Y.
Amelia Grain Theatrical Scenery, 819 Spring Garden St., Philadelphia, Pa.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Phil Gross Theatrecraft, 108 W. 46th Street, New York City.
Landish Studios, Inc., 40 Ames Street, Rutherford, N. J.
Lee Lash Studios, 707 Broadway, New York City.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Novelty Scenic Studios, 611 West 43rd Street, New York City.
The Orinoka Mills, 183 Madison Avenue, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

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Stereopticons

STEREOPTICONS are used for the projection of lantern slides and effects, illumination being supplied by incandescent or arc lamps. They are made in single units and also for double and triple dissolving. Many unusual effects are possible with the modern stereopticon as developed for theatre use. They can be obtained for as low as $26.00 for Mazda type.

Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projection Company, 7348 St. Aubin Avenue at Grand Boulevard, Detroit, Mich.
Kliegl Brothers, 321 W. 50th Street, New York City.
National Pictures Service, Inc., 324 E. 3rd Street, Cincinnati, Ohio.
Victor Animatograph Corporation, Davenport, Ia.

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Switchboards

CONTROL OF LIGHTING through the use of switchboards makes possible the wonderful lighting effects achieved in motion picture theatres today. Switchboards for this work are built in many capacities. Scenes for unusual lighting effects may be pre-selected by such a board and the theatre flooded with appropriate lighting scheme at a proper cue by the simple method of throwing a switch. Lighting control systems are being adopted by theatres of lesser size that heretofore have considered such installations as being only for the larger metropolitan houses.

Manufacturers of this type of equipment are glad to furnish engineering service and consult with exhibitors and architects on various phases of these lighting control systems.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
Cutler-Hammer Manufacturing Company, 12th and St. Paul, Milwaukee, Wis.
Dimmerette Switchboard Co., 108 W. 46th Street, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Trumbull Electric Manufacturing Company, Plainville, Conn.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Switches

NEVER in the history of the theatre has electrical equipment played as vital a role as it does today. From projection room to stage and to manager's office, electricity to a large extent runs the show. With the program on a minute schedule, electrical switches in turn have an important duty to perform.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.

Connecticut Electric Company, Meriden, Connecticut.
Dowser Manufacturing Company, 225 Broadway, New York City.
Hart Manufacturing Company, Hartford, Conn.
Hoffman-Soons, 387 First Avenue, New York City.
Kohler Company, Kohler, Wis.
Metropolitan Electric Mfg. Co., East Avenue and 14th Street, Long Island City, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Temperature Control Apparatus

TEMPERATURE control apparatus of the automatic variety can be installed on any type of heating, ventilating or air-conditioning system to maintain desired conditions. Apparatus sensitive to temperature, either inside or outside, or relative humidity, or pressure will operate instantly or with time lag, valves and dampers, or start and stop oil burners. There are two main classes of equipment, pneumatic and electrical. Pneumatic equipment requires a small compressor, a storage tank for the air which operates the various units, and the necessary pipes or tubing connecting the units. Electrical equipment requires either a low or high-voltage source of power and wire connecting the various units to be operated.

The Foxboro Company, Neponset Avenue, Foxboro, Mass.
Johnson Service Company, 149 E. Michigan Avenue, Milwaukee, Wis.
Minneapolis-Honeywell Regulator Co., 2822 Fourth Avenue, South, Minneapolis, Minn.
National Regulator Company, 2301 N. Knox Avenue, Chicago, Ill.
Powers Regulator Company, 2720 Greenview Avenue, Chicago, Ill.

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Theatre Accounting Systems

Refer to ACCOUNTING SYSTEMS

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Theatre Seats

Refer to CHAIRS

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Tickets

THEARTE TICKETS are available and used in many forms as roll tickets, folded tickets, reserved seat tickets, and ticket coupon books. Roll and folded tickets of the more usual denominations are carried in stock. Tickets are commonly sold in even multiples of 10,000 are price decreasing with additional thousands ordered.

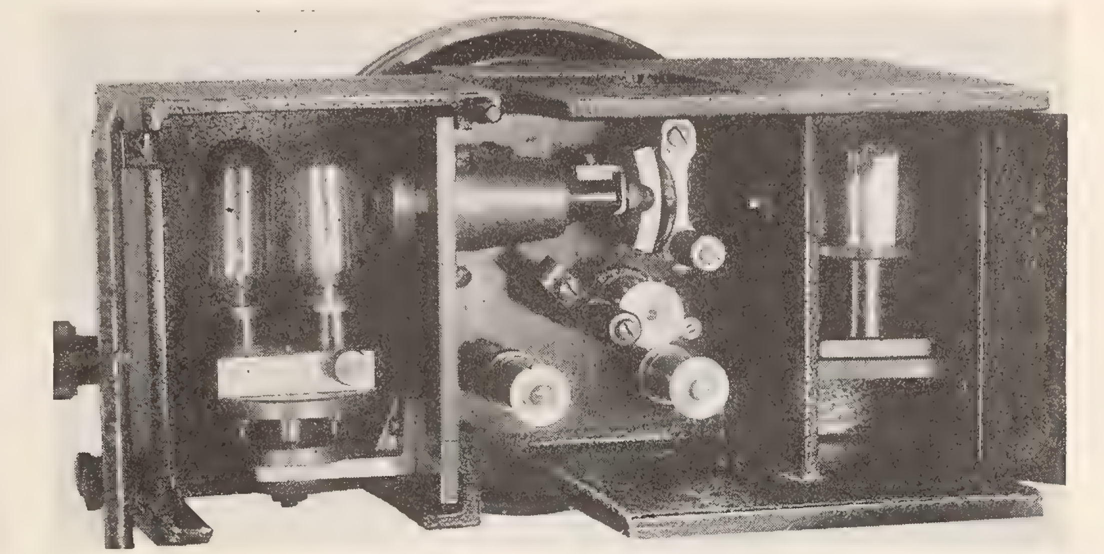
Tickets are made for use with ticket issuing machines and are consecutively numbered. This enables accurate check of tickets sold for each day. Stock tickets may be obtained for 50 cents a roll. Special printed roll or center hole folded tickets range in price from $8 for 10,000 to $158 for a million. The admission price must be printed on each ticket, by order of the government.

American Ticket Corporation, 626 South Clark Street, Chicago, Illinois.
Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
Columbia Printing Company, 1632 N. Halsted Street, Chicago, Ill.
Daly Ticket Company, 506-508 Vandalia Street, Collinsville, Ill.
General Register Corporation, 1540 Broadway, New York City.
Globe Ticket Company, 116 N. 12th Street, Philadelphia, Pa.
Hancock Brothers, Inc., 25 Jessie Street, San Francisco, Cal.
International Ticket Company, 50 Grafton Avenue, Newark, N. J.
Keystone Ticket Company, Shamokin, Pa.
National Ticket Company, Shamokin, Pa.
The Standard Ticket Register Corp., 1600 Broadway, New York.
Weldon, Williams & Lick, Fort Smith, Ark.

Ticket Choppers

A MACHINE FOR punching tickets dropped in box as patron enters theatre. The ticket chopper guards against the resale of tickets. Mutilation of the ticket consists of perforations made on the ticket, which, however, is done in a manner that does not prevent accurately checking results. Ticket choppers are made in several wood and metal finishes, and are operated by electricity, or hand and foot. Prices range from $75 to $250.

Caille Brothers, 6210 Second Avenue, Detroit, Mich.
General Register Corporation, 1540 Broadway, New York City.
Newman Brothers, Inc., 418 Elm Street, Cincinnati, Ohio.
Standard Ticket Register Corporation, 1600 Broadway, New York City.



The Superlative in Sound Rendition

WIDE FIDELITY $295 CHALLENGER $365 SUPER QUALITY $495

As original designers, and exclusive manufacturers for the past three years, of the famous WIDE FIDELITY sound heads, we are now distributing these and our larger models of CHALLENGER and SUPER QUALITY lines direct from our factory in New York City or through out-of-town supply dealers. These sound heads represent the last word in quality, durability and foolproof design, embracing such outstanding features as integral plate assembly, vernier exciter lamp adjustment, 9,000–12,000-cycle Bausch & Lomb component optical systems, spring tension sound gate, V belt drive, etc. Prices quoted above are complete with our DLX1000 Super Amplifier, Jensen Speaker, G. E. Motors, Exciter Lamps and Cetron or G. M. Photocells. *Write for illustrated literature.*

Electrical Audition and Research Laboratories
130 West 46th Street New York City

It cleans
CARPETS · RUGS
MURALS · HANGINGS · ORGAN LOFT
PROJECTOR ROOM
STAGE FLOORS
AND DRESSING ROOMS . . . . . .

THE Spencer Heavy Duty Portable Vacuum Cleaner can be moved and operated by one man. Its powerful vacuum works fast, removes dust and the heaviest dirt, and, because of its long life and efficiency, cuts the cost of theatre cleaning.

More than 1,000 theatres are using Spencer Portable or Central Systems. Ask for a demonstration.

THE SPENCER TURBINE CO.
HARTFORD · · CONN. 1053

Ticket Holders

THERE ARE various forms any types of these made for both the single and coupon ticket rolls and generally constructed so that the roll of tickets is automatically held under tension, which prevents the roll of tickets from unwinding. The prices range from $0.50 to $1.50.

General Register Corporation, 1540 Broadway, New York City.
Standard Ticket Register Corporation, 1600 Broadway, New York, N. Y.

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Ticket Machines

Refer to MACHINES, TICKET

Tool Kits

TOOL KITS, or outfits, are made complete with a set of tools for use on the picture machine. They usually contain "V" Block, Split Screw Driver, Driver Pins, Taper Pin Reamer, Taper Pin Remover and Sprocket Puller. Price is $5.

Enterprise Optical Mfg. Company, 4431 West Lake Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Millen Mfg. Company, 7 Water St., Boston, Mass.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, New York.

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Transformers

Refer to GENERATORS, MOTOR

The Entire ROXY STAFF USES

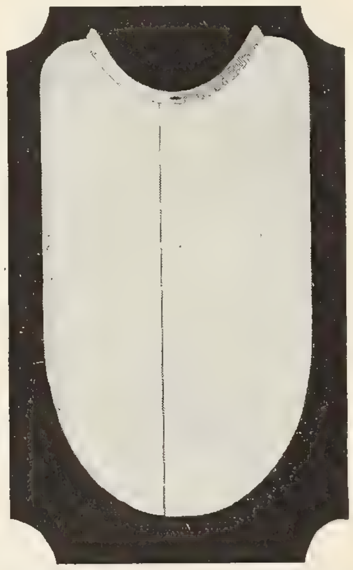
Photo, courtesy of ROXY THEATRE, New York City

BELMONT FRONTS AND TUX COLLARS

You, too, can save money and eliminate all laundry bother. These up-to-the-minute accessories are thrown away when soiled instead of expensive laundering. Cheaper than laundry and more convenient in every way.
Leading Chains and Independents all over the United States use them. Ask your associates about them. Fronts may be had in plain or P. K. styles. Collars in either wing or turned-down styles. . . . Priced extremely low.

For full particulars and a sample order of 8 Fronts and 8 Collars, pin a dollar to your letter-head and send to

REVERSIBLE COLLAR COMPANY
111 PUTNAM AVENUE, CAMBRIDGE, MASS.



BELMONT FRONTS, faced with fine cloth—equal the appearance of expensive Dress Shirts.

TUX COLLARS—Always ready for use—never show a frayed edge—throw away when soiled.

Uniforms

THEATRE PRESTIGE emphasized through the training of ushers, doormen and other attendants, is greatly enhanced by costumes worn by such employees.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Special catalogues are available containing appropriate suggestions for theatre attendants' uniforms.

Angelica Company, 1419 Olive Street, St. Louis, Mo.
S. Appel & Co., 18 Fulton St., New York City.
Brooks, 143 W. 40th Street, New York City.
Browning, King & Company, 260 Fourth Avenue, New York City.
Chicago Uniform & Cap company, 208 East Monroe Street, Chicago, Ill.
The Costumer, 238 State Street, Schenectady, N. Y.
Gemsco, 692 Broadway, New York City.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
M. C. Lilly & Company, 293 E. Long Street, Columbus, O.
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.
Mandel Brothers, State and Madison, Chicago, Ill.
A. G. Meier and Company, 205 W. Monroe Street, Chicago, Ill.
Morgan-Lane Corp., 212 Lexington Ave., New York City.
National Uniform Company, 12 John Street, New York City.
Reversible Collar Co., 111 Putnam Ave., Cambridge, Mass.
The James E. Richards Company, Dayton, O.
Marcus Ruben, Inc., 625 S. State Street, Chicago, Ill.
Russell Uniform Company, 1600 Broadway, New York City.

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Upholstery Material

USE OF SOUND absorbing upholstering on theatre seats has come into popular demand since the advent of sound pictures. A popular fabric used in this connection is mohair, which combines beauty with important sound properties. Upholstering material of this nature may be obtained in a variety of colors and executed in interesting patterns and designs. It is claimed for this material that it will not fade, does not mat down, and can be kept fresh and clean with little effort. Use of mohair for upholstering is said to produce a marked elimination of reverberations in the theatre auditorium.

Associated Fabrics Corp., 723 Seventh Ave., New York City.
L. C. Chase & Company, 295 Fifth Avenue, New York, N. Y.
Ronald Grose, Inc., 2 W. 46th Street, New York City.
Ideal Seating Company, Grand Rapids, Michigan.
Oakland Silk Mills, 440-4th Ave., New York, N. Y.
Mandel Brothers, State & Madison Sts., Chicago, Illinois.
The Orinoka Mills, 833 Market Street, Philadelphia, Penna.
The Pantasote Company, Inc., 250 Park Avenue, New York City.
John Zimmermann & Sons, Erie and Castor Avenues, Philadelphia, Pa.

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Usher Signal Systems

THE USHER SIGNAL SYSTEM provides a sending station at each aisle, equipped with numeral push buttons that give any total of seats that aisle might have. The usher registers on this station the number of vacant seats available, which information is transmitted to the floor or head usher, depending on the size of the theatre. In the larger houses the floor usher relays the information to the head usher. The head usher sends total of all aisles and floors to the doorman who directs the people to the different sections of the house where the vacant seats are waiting.

The Acme Electric Construction Company, 407 S. Dearborn Street, Chicago, Ill.
Hub Electric Company, 2225 West Grand Avenue, Chicago, Illinois.

Vacuum Cleaning Equipment

APPARATUS FOR cleaning carpeting and fabrics by suction is to be considered more or less necessary for proper maintenance of the theatre. Brooms and brushes are useful, but cannot be considered substitutes for suitably designed vacuum cleaning equipment, which not only cleanses more effectively, but does so with less time and labor.

The unusually large and elaborate theatre is sometimes best served by stationary equipment with pipes leading to the various levels, where the hose is attached. To the average theatre, however, unit cleaners of heavy-duty type with a high degree of portability are best adapted.

To make little odd jobs of cleaning easier, as in small offices, lounges, etc., it is frequently worth while to augment this larger equipment with a cleaner of the common domestic type.

General Electric Co., 1 River Road, Schenectady, N. Y.
The Hoover Co., Canton, Ohio.
The Kent Company, Rome, N. Y.
National Super Service Co., 1946 North 13th St., Toledo, Ohio.
Spencer Turbine Co., Hartford, Conn.

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Ventilators

PROPER DISTRIBUTION of air in the theatre is an important feature of correct ventilation. One of the methods of achieving this is through the use of ventilators located in the auditorium floor.

American Metal Products Company, 5855 Manchester Avenue, St. Louis, Mo.
Knowles Mushroom Ventilator Company, 41 N. Moore Street, New York City.
Sobel & Kraus, Inc., 525 E. 136th Street, New York

EQUIPMENT AFFAIRS

Equipment News and Comment

NEW RECTIFIER

● A copper oxide rectifier to supply current for the projection arc, has been developed by the General Electric Company (Bridgeport, Conn.), designed by C. E. Hamann especially to meet the requirements of the suprex arc. Adaptation of copper oxide rectification to the relatively high current characteristics of the projection arc involves a system of forced air cooling. The present rectifier is the outgrowth of the application of rectifiers of this type to low-intensity and high-low arcs prior to the advent of the suprex method.

Briefly, a copper oxide rectifier consists of a number of discs or elements each of which constitutes a small rectifying unit. Various current and voltage ratings can be obtained by grouping the discs in series-multiple combinations. A single element consists of a copper disc with a coating of cuprous oxide on one surface. Rectification takes place at the junction between the oxide and the copper. This action has been found to be entirely electronic in nature and no chemical reactions or changes take place. Units which have been on life test over eight years show no apparent deterioration under microscopic inspection. A rectifier of this type lasts indefinitely provided it is operated within its rated output and not otherwise abused.

In the General Electric rectifier the forced air cooling is accomplished by means of a motor-driven blower located in the lower part of the rectifier housing. The motor has oversized ball bearings, factory-lubricated. Although an air cooling system is used, the actual temperature rise of the rectifier units is not more than 2° or 3° above room temperature when running continuously at full load.

These rectifiers are supplied only for poly-phase service. The light pulsations produced by the 3-phase full-wave rectifier are three times as rapid as that from a single-phase and the resultant beat is of a frequency sufficient to preclude flicker.

The General Electric rectifier comes in two sizes. The smaller size was designed for the 6-7mm. suprex trim. It is nominally rated 40 to 50 amperes at 30 to 35 volts, but the range of adjustment is sufficient to permit its use with the smaller 5-6 mm. trim if desired.

The larger unit has a range of 40 to 65 amperes for use with either the 6-7 mm. trim or the 6.5-8 mm. trim. The weight of the smaller unit is approximately 220 lbs., and the larger 250 lbs.

It is intended that a separate rectifier unit be furnished for each projection lamp, and these units are not designed to handle two arcs. Several years ago this concern manufactured a double unit for low-intensity arcs. It was found that this construction required practically the same amount of material as two single units, hence the advantage from a cost standpoint was not appreciable. On the other hand, the size and weight was practically doubled, which was a decided handicap in installation work which sometimes involved transporting the units up narrow stairways and ladders.

Because it was found that outlying districts were occasionally subjected to partial failure of the 3-phase power supply (one of the three phases might fail leaving power on the other two phases), the construction of the G. E. 3-phase copper oxide rectifier is such that it will continue to operate on two phases if one fails, and it is possible to maintain the arc at somewhat reduced current with only one phase alive.

To take advantage of this feature it is of course necessary to insure the continuous

A BETTER SOUNDHEAD ★

ILLUSTRATIONS AND DETAILED DESCRIPTION OF OUR NEW, IMPROVED MODEL SENT ON REQUEST

★ DESIGNED for fine reproduction of all sound recordings, especially "Wide-Range" recordings.

★ ENGINEERED after wide experience. Sturdily constructed —accurately machined. Dependable, uninterrupted operation.

★ CONSTANT SPEED SHAFT hardened and ground—supported by two double race ball bearings.

★ HOLD-BACK SPROCKET insures steady film travel and clear unmarred sound.

★ SILENT CHAIN DRIVE to the projector.

★ EXCITER LAMP accurately adjusted by simple, easy device.

★ PRICE easily within range of any theatre.

DISTRIBUTORS

have a fine opportunity representing this old, established and responsible firm.

For detailed information, address Sound Division—

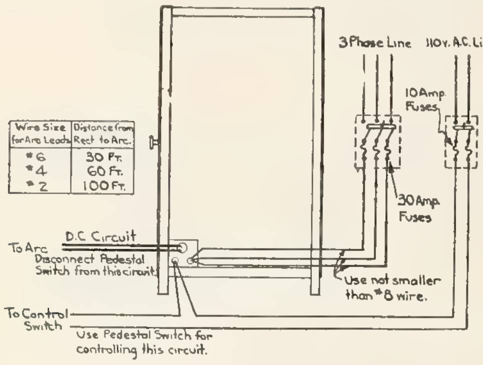
LANGSENKAMP-WHEELER BRASS WORKS, Inc.
INDIANAPOLIS, IND.

REAR SHUTTERS ½ PRICE!
Double-Bearing Int. Movements Cheap. Rectifier Tubes—15 amp., $8.98; 6-amp., $4.98. P. E. Cells, $4; Exciter Lamps, 51c. PROJECTIONISTS TOOLS. Inter. Sprockets, $3.25; Takeup and Feed, $1.80. Screens Cheap.
TROUT THEATRE EQUIPMENT CO., Enid, Oklahoma

BARGAINS GALORE
Pacent, Leroy, Lincrophone, Film Speaker, Webster, Cinemaphone Sound Equipment. (We carry parts for these—20% off list!). Amplifiers from $89; Soundheads from $59. Hi-Fidelity!
TROUT THEATRE EQUIPMENT CO., Enid, Oklahoma

operation of the blower system. This was accomplished by incorporating a blower motor designed to run on the *110 volt single-phase a.c. line.* By use of suitable relays the rectifier is disconnected automatically in the event of failure of the 110-volt a.c. supply to the blower.

In order to permit the projectionist to shut down each rectifier conveniently (so as to save on power), the G. E. rectifier is provided with a control system in which the 3-phase line is run directly from the main switch to the rectifier and is connected to the rectifier transformer through a pair of relays in the rectifier housing. The relay coils are energized from the 110 volt a.c. line (the same line that operates the blower). Thus the wiring for the control consists merely of a single pair of small wires from the rectifier to the control switch at the lamp.


3 Phase Line
110v. A.C. Line
10 Amp. Fuses
Wire Size for Arc Leads
Distance from Rect. to Arc.
*6 30 Ft.
*4 60 Ft.
*2 100 Ft.
30 Amp. Fuses
D.C. Circuit
To Arc
Disconnect Pedestal Switch from this circuit.
Use not smaller than *8 wire.
To Control Switch
Use Pedestal Switch for controlling this circuit.

Wiring diagram, G. E. rectifier.

For simplicity of operation, the manufacturer recommends that the pedestal switch be disconnected from the arc circuit and connected into the control circuit. In this case the d.c. is run directly to the arc. The projectionist thus goes through the same sequence of operations as formerly. When he gets ready to start up a lamp he closes the pedestal switch and strikes the arc in the customary way.

Closing the pedestal switch starts the blower and energizes the relays, which in turn connect the 3-phase power supply to the rectifier. There is no warming up period required. The over-all operating efficiency of the G. E. copper oxide rectifier is rated at 70%.

SUPREX ARC LAMP

● Though recommending a maximum current of 67 amperes for its Suprex lamp, C. S. Ashcraft Manufacturing Company of Los Angeles, have developed a design which is asserted to give this model a listed rating of from 45 to 110 amperes.

As to Suprex carbons, various combinations may be used. For the larger theatres, where the higher currents obtain, the 8-millimeter positive with either the 6.5-millimeter or 7-millimeter negative is a practicable combination. In smaller theatres, however, improved illumination is obtainable with Suprex carbons by a combination of 7-millimeter positive with 6-millimeter negative, at 45 amperes; or 8-millimeter positive with 6-millimeter negative at 52 amperes. The first combination provides current economy, the latter carbon economy. Lower currents than 45 amperes are feasible, however, with the 6-millimeter positive and 5-millimeter negative.

In the Ashcraft design the mirror, arc control and negative assembly are mounted on a large separate door at the rear. This door may be swung open for a cleaning and inspection of the mirror. Trimming of negative carbon is accomplished by opening the rear door of the lamphouse. The mirror is 14 inches in diameter and placed far enough from the arc to reduce pitting.

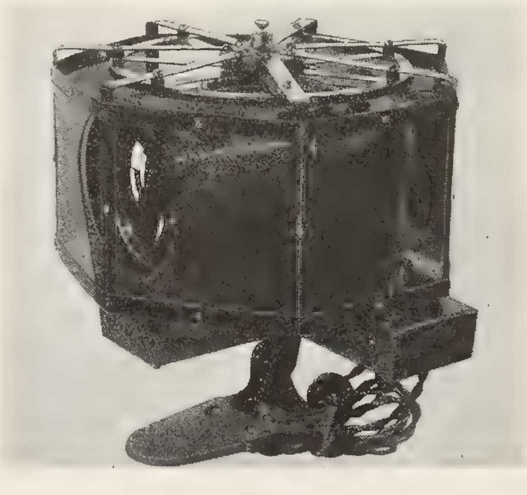
Both positive and negative carbons are full-floating and are provided with guides for directing and holding them in alignment. The negative guide is adjustable vertically and horizontally. The lamp is equipped with a shunt magnet adjusted to control accurately the arc flame.

Manual controls are placed on the sides of the lamp housing at the rear for striking the arc. No feed screws are used. Both carbons are fed forward by means of heavy chains, spring coupled. Return of the positive carriage is accomplished with a crank at the forward end of the housing. Both the positive and negative carbons are adjusted independently of each other. The negative is fed forward by means of a three-point over-riding clutch adjustable through a wide range of current. The positive carbon feed is adjusted by means of a motor control rheostat. The arc control is located to the rear of the mirror. All gearing is enclosed and operates in oil.

A full 12 inches of positive carbon is used at one setting, the clamp being placed at the extreme rear end of the carbon. The negative also accommodates a long trim.

NEW SOUNDHEAD

● Developments in design have been effected by the Langsenkamp-Wheeler Brass Works of Indianapolis for the purpose of extending the range of frequency response of its soundhead. The entire mechanism is mounted on a heavy-duty base casting and is enclosed in a cast aluminum case finished with black crackle enamel. All steel parts are cadmium-plated. The photoelectric cell, which is mounted in full-beam with respect to the exciter lamp, is completely enclosed. The unit includes the optical system, caesium-type photoelectric cell, two exciter lamp holders, exciter lamps, motor pulley, and belts.



The Bestomatic color spotlight, which has been brought out by the Best Devices Company of Cleveland. In mean dimensions it is 12 inches square, motor-driven and entirely automatic. It has two speeds, making either 14 or 28 color changes per minute, and is equipped with an adjustable focusing attachment permitting a spread of from 3 feet to 12 feet at a 10-foot throw. In theatre work it may be placed as border, foot or auditorium ceiling light by cutting the motor line into the switchboard.

A model developed in the new streamline type of chair recently introduced by the Heywood-Wakefield Company of Boston. Back framing has chromium-plated or enameled metal edges, and arm rests are rounded. Aisle standards have been developed of streamline style.

FABRIC GLUE

● A quick-drying fabric glue for the patching of chair and other fabrics has been brought out by the Technical Finishes Corporation of Chicago. The glue comes with a kit which includes patches, brush and Fabriglue. Application requires about a minute, while drying takes a half-hour.

NEW SOUNDHEADS

● Three soundheads, differing essentially in adaptation to specified frequency responses, have been put on the market by Electrical Audition and Research Laboratories. These soundheads were designed by the head of the concern, C. S. Adler. This company has been fabricating sound equipment previously, and now brings out its three models under its own trade names. A principal feature of the design is the incorporation of all elements in a die cast plate, which permits removal of the entire assembly as a unit. The aperture plates are of hardened tool steel, and sound gates are of floating spring tension type. Drive is by means of a chain operating between non-metallic sprockets.

BY WAY OF NEWS

● The Hurley Screen Company, Inc., has been formed by Albert Hurley, formerly associated with the manufacturers of the Ortho-Krome screen. Headquarters are in Long Island City, N. Y.

The Corkanstele method of building construction incorporating corkboard insulation with a steel frame, has been taken over by a new company known as Corkanstele and having offices at 270 Madison Avenue, New York City. Junius H. Stone, formerly of Cork Insulation Company, heads the new concern.

THEATRE SUPPLY DEALERS

A DIRECTORY OF CONCERNS IN THE UNITED STATES AND CANADA SUPPLYING MOTION PICTURE EQUIPMENT OVER RESTRICTED TERRITORIES

ALABAMA

QUEEN FEATURE SERVICE, INC., THE, 1912½ Morris Avenue, Birmingham, Ala. *All classes equipment. General repair service.*

ARIZONA

ARIZONA FILM SUPPLY CO., 84 W. Pennington Street, Tucson, Ariz. *All classes equipment.*

CALIFORNIA

BRECK PHOTOPLAY SUPPLY COMPANY, 1909 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service.*

FILBERT, JOHN P., COMPANY, 1956 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. Projector repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 121 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service.*

PREDDEY THEATRE SUPPLIES, WALTER G., 187 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service.*

PROJECTION EQUIPMENT & MAINTENANCE COMPANY, 1975 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service.*

SHEARER, B. F., COMPANY, 243 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service.*

SLIPPER, J., & CO., LTD., 1968 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service.*

WESTERN THEATRICAL EQUIPMENT COMPANY, 146 Leavenworth Street, San Francisco, Calif. *All classes equipment. General repair service.*

COLORADO

GRAHAM BROTHERS THEATRE EQUIPMENT, 546 Lincoln Street, Denver, Colo. *All classes equipment. Stage, sound projection equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 2106 Broadway, Denver, Colo. *All classes equipment. General repair service.*

CONNECTICUT

MODERN THEATRE EQUIPMENT CORPORATION, THE. 133 Meadow Street, New Haven, Conn. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 122 Meadow Street. New Haven, Conn. *All classes equipment. General repair service.*

DISTRICT OF COLUMBIA

BEN LUST, 919 New Jersey Avenue, N. W., Washington, D.C. *All classes equipment. General repair service.*

FLORIDA

BURGERT, W. C., INC., 117 S. Franklin Street, Tampa, Fla. *All classes equipment. General repair service.*

GEORGIA

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton Street, N. W., Atlanta, Ga. *All classes equipment. General repair service.*

WIL-KIN THEATRE SUPPLY CORP., 57 Ellis Street, Atlanta, Ga. *All classes equipment. General repair service.*

ILLINOIS

FULTON, E. E., COMPANY, 1018 South Wabash Avenue, Chicago, Ill. *All classes equipment. General repair service.*

GOLDBERG, JOE, INC., 823 S. Wabash Avenue, Chicago, Ill. *All classes equipment. General repair service.*

GUERCIO & BARTHEL COMPANY, 908 S. Wabash Avenue, Chicago, Ill. *All classes equipment. Chair and projection equipment repairing.*

MIDWEST THEATRE SUPPLY COMPANY, 910 S. Michigan Avenue, Chicago, Ill. *All classes equipment. Projector repairing.*

MOVIE SUPPLY CO., LTD., 844 S. Wabash Avenue, Chicago, Ill. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 825 S. Wabash Avenue, Chicago, Ill. *All classes equipment. Equipment repair serice.*

INDIANA

GER-BAR, INC., 442 N. Illinois Street, Indianapolis, Ind. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 436 N. Illinois Street, Indianapolis, Ind. *All classes equipment. General repair service.*

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121 High Street, Des Moines, Ia. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 561 W. 7th Street, Des Moines, Ia. *All classes equipment. General repair service.*

KANSAS

SOUTHWEST THEATRE EQUIPMENT CO., 309 W. Douglas Avenue, Wichita, Kans. *All classes equipment. General repair service.*

KENTUCKY

BLAKE AMUSEMENT COMPANY, INC., 211 W. Jefferson Street, Louisville, Ky. *All classes equipment.*

FALLS CITY THEATRE EQUIPMENT CO., 211 W. Jefferson Street, Louisville, Ky. *All classes equipment. General repair service.*

LOUISIANA

NATIONAL THEATRE SUPPLY CO., 220 S. Liberty Street, New Orleans, La. *All classes equipment. General repair service.*

MARYLAND

DUSMAN MOTION PICTURE SUPPLIES, J. F., 213 N. Calvert Street, Baltimore, Md. *All classes equipment. Mechanical, electrical and stage equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore, Md. *All classes equipment. General repair service.*

O'HARES INDEPENDENT THEATRE SUPPLY, 3745 Keswick Road, Baltimore, Md. *All classes equipment. Projector repairing.*

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont Street, Boston, Mass. *All classes equipment. General repair service.*

COMI, INC., 112 Arlington Street, Boston, Mass. *All classes equipment. General repair service.*

INDEPENDENT THEATRE SUPPLY COMPANY, INC., 47-49 Church Street, Boston, Mass. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 211 Columbus Avenue, Boston, Mass. *All classes equipment. General repair service.*

NEW ENGLAND MOTION PICTURE EQUIPMENT CORP., 356 Worthington Street, Springfield, Mass. *Sound and projection equipment. Sound and projection equipment repairing.*

MICHIGAN

AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm, Detroit, Mich. *All classes equipment. General repair service.*

MCARTHUR THEATRE EQUIPMENT COMPANY, 2501 Cass Avenue, Detroit, Michigan. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2312-14 Cass Avenue, Detroit, Mich. *All classes equipment. General repair service.*

THEATRE EQUIPMENT COMPANY, 210 W. Montcalm Street, Detroit, Mich. *All classes equipment. General repair service.*

MINNESOTA

CINEMA SUPPLIES, INC., 38 Glenwood Avenue, Minneapolis, Minnesota. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Avenue, Minneapolis, Minn. *All classes equipment. General repair service.*

STAR THEATRE SUPPLY CO., 2107 W. Superior Street, Duluth, Minn. *All classes equipment. General repair service.*

MISSOURI

EXHIBITORS SUPPLY CO., 3236-38 Olive Street, St. Louis, Mo. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th Street, Kansas City, Mo. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 3210 Olive Street, St. Louis, Mo. *All classes equipment. General repair service.*

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyndotte Street, Kansas City, Mo. *All classes equipment. General repair service.*

NEBRASKA

QUALITY THEATRE SUPPLY CORP., 1511 Davenport Street, Omaha, Neb. *All classes equipment. Sound equipment and projector repairing.*

SOF (SOUND ON FILM) COMPANY, 212 N. Spruce St., Ogallala, Neb. *All classes equipment. Projector repair service.*

SCOTT BALLANTYNE COMPANY, Loyal Hotel Bldg., Omaha, Neb. *All classes equipment. General repair service.*

WESTERN THEATRE SUPPLY CO., 214 N. 15th Street, Omaha, Neb. *All classes equipment. General repair service.*

NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY CO., Clovis, N. M. *All classes equipment.*

NEW YORK

AMUSEMENT SUPPLY COMPANY, INC., 341 W. 44th Street, New York, N. Y. *All classes equipment. General repair service.*

ART CRAFT THEATRE EQUIPMENT COMPANY, 108 W. 46th Street, New York, N. Y. *All classes equipment. Stage equipment repairing.*

AUBURN THEATRE EQUIPMENT COMPANY, 5 Court Street, Auburn, N. Y. *All classes equipment. General repair service.*

BEHREND MOTION PICTURE SUPPLY HOUSE, INC., 630 9th Avenue, New York, N. Y. *All classes equipment.*

CAPITOL MOTION PICTURE SUPPLY CORPORATION, 630 9th Avenue, New York, N. Y. *All classes equipment. General repair service.*

CINEMA SUPPLY COMPANY, 575 Eleventh Avenue, New York, N. Y. *Reconditioned projection and sound equipment. Projection and sound equipment repairing.*

CONTINENTAL THEATRE ACCESSORIES, INC., 329 W. 44th Street, New York, N. Y. *All classes equipment.*

CROWN MOTION PICTURE SUPPLY COMPANY, 311 W. 44th Street, New York, N. Y. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY COMPANY, INC., 42 Orange Street, Albany, N. Y. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY CORPORATION, 344 W. 44th Street, New York, N. Y. *All classes equipment. General repair service.*

FENYVESSY, CAROL, 65 Atlantic Avenue, Rochester, N. Y. *All classes equipment. Powers projectors and speakers repaired.*

HORNSTEIN, JOE, INC., 630 9th Avenue, New York, N. Y. *All classes equipment. General repair service.*

INTERNATIONAL THEATRE ACCESSORIES CORPORATION, 1600 Broadway, New York, N. Y. *All classes equipment. General repair service.*

KAPLAN, SAM MANUFACTURING & SUPPLY COMPANY, INC., 729 Seventh Avenue, New York, N. Y. *Sound and projection equipment. Sound and projection equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 92 Gold Street, New York, N. Y. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 498-500 Pearl Street, Buffalo, N. Y. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1560 Broadway, New York, N. Y. *All classes equipment. General repair service.*

S. O. S. CORPORATION, 1600 Broadway, New York, N. Y. *All classes equipment. General repair service.*

SPECIALTIES SALES COMPANY, 734 E. Hiawatha Boulevard, Syracuse, N. Y. *All classes equipment.*

UNITED PROJECTOR & FILM CORPORATION, 228 Franklin Street, Buffalo, N. Y. *All classes equipment. Projector repair service.*

NORTH CAROLINA

NATIONAL THEATRE SUPPLY COMPANY, 222 W. Fourth Street, Charlotte, N. C. *All classes equipment. General repair service.*

TAYLOR, W. R., 612 Joyner Street, Greensboro, N. C. *Scenery and general stage equipment.*

WICKER, L. P., JR., P. O. Box 447, Greensboro, N. C. *All classes equipment. General repair service.*

NORTH DAKOTA

McCARTHY THEATRE SUPPLY COMPANY, 64 Fifth Street, N., Fargo, N. Dak. *All classes equipment. General repair service.*

OHIO

AMERICAN THEATRE EQUIPMENT COMPANY, 165 N. High Street, Columbus, O. *All classes equipment. General repair service.*

AMERICAN THEATRE SUPPLY COMPANY, 310 St. Clair Street, Toledo, O. *All classes equipment.*

DAYTON THEATRE SUPPLY COMPANY, 111 Volkenand Street, Dayton, O. *Projector repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1637-39 Central Parkway, Cincinnati, O. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2112 Payne Avenue, Cleveland, O. *All classes equipment. General repair serice.*

OLIVER THEATRE SUPPLY, INC., 1607 E. 21st Street, Cleveland, O. *All classes equipment. General repair service.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 1740 E. 23rd Street, Cleveland, O. *All classes equipment. General repair service.*

OKLAHOMA

FILM SPEAKER COMPANY, 710 W. Grand Avenue, Oklahoma City, Okla. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Grand Avenue, Oklahoma City, Okla. *All classes equipment. General repair service.*

TROUT THEATRE & SOUND EQUIPMENT COMPANY, P. O. Box 575, Enid, Okla. *Sound equipment and general supplies. Projector, generator and sound equipment repairing.*

OREGON

WESTERN SOUND EQUIPMENT COMPANY, INC., 1923 N.W. Kearney Street, Portland, Ore. *Projection and sound equipment and staple supplies. General repair service.*

PENNSYLVANIA

NATIONAL THEATRE SUPPLY COMPANY, 1315 Vine Street, Philadelphia, Pa. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1721 Blvd. of the Allies, Pittsburgh, Pa. *All classes equipment. General repair service.*

PENN THEATRE EQUIPMENT COMPANY, 309 N. 13th Street, Philadelphia, Pa. *All classes equipment. Projectors and ticket registers repaired.*

RIZZO, CLEM, 255 N. 13th Street, Philadelphia, Pa. *All classes equipment. General repair service.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 86 Van Braam Street, Pittsburgh, Pa. *All classes equipment. General repair service.*

THEATRE EQUIPMENT COMPANY, 940 Quincy Avenue, Scranton, Pa. *All classes equipment.*

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster Street, Providence, R. I. *All classes equipment. General repair service.*

SOUTH CAROLINA

TRIO AMUSEMENT COMPANY, INC., Greenville, S. Carolina. *All classes equipment. General repair service.*

SOUTH DAKOTA

AMERICAN THEATRE SUPPLY COMPANY, 320 S. Phillips Avenue, Sioux Falls, S. Dak. *All classes equipment. General repair service.*

TENNESSEE

AMERICAN THEATRE SUPPLY COMPANY, 117-19 Seventh Avenue, N., Nashville, Tenn. *All classes equipment. General repair service.*

MONARCH THEATRE SUPPLY COMPANY, 494 S. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 400 W. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

TEXAS

EDUCATIONAL EQUIPMENT COMPANY, THE, 1909 Commerce Street, Dallas, Tex. *Projection equipment, screens, limited supplies. General repair service.*

NOTICE

Each theatre supply dealer listed in this department has supplied, over the signature of its principal executive, the information here given concerning it. No listing is made except on the basis of information supplied through a prescribed questionnaire, which may be obtained upon request.

HARDIN THEATRE SUPPLY COMPANY, 714 Hampton Road, Dallas, Tex. *All classes equipment. General repair service.*

LEE, ROY C., COMPANY, THEATRICAL SERVICE, 1703-5 McKinney Avenue, Dallas, Tex. *Stage settings, draperies, scenery, searchlight display equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 306 S. Harwood Street, Dallas, Tex. *All classes equipment. General repair service.*

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 510 Merchants & Manufacturers Bldg., Houston, Tex. *All classes equipment. Projection and sound equipment repairing.*

TEXAS THEATRE SUPPLY COMPANY, 2010 Jackson Street, Dallas, Tex. *All classes equipment. General repair service.*

UTAH

NATIONAL THEATRE SUPPLY COMPANY, 248 E. First South Street, Salt Lake City, Utah. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY COMPANY, INC., 256 E. First South Street, Salt Lake City, Utah. *All classes equipment. General repair service.*

VERMONT

BOARDMAN THEATRE SUPPLY HOUSE, 30 Church Street, Burlington, Vt. *All classes equipment. General repair service.*

WASHINGTON

MASTERPHONE SOUND CORPORATION, 2321 Second Avenue, Seattle, Wash. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2400 First Avenue, Seattle, Wash. *All classes equipment. General repair service.*

SHEARER, B. F., COMPANY, 2318 Second Avenue, Seattle, Wash. *All classes equipment. Interior decorating service and supplies. General repair service.*

THEATRE SUPPLY & SOUND SERVICE COMPANY, 617 First Avenue, Spokane, Wash. *All classes equipment. General repair service.*

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY, 506 State Street, Charleston, W. Va. *All classes equipment. General repair service.*

WISCONSIN

NATIONAL THEATRE SUPPLY COMPANY, 725 W. Wells Street, Milwaukee, Wis. *All classes equipment. General repair service.*

SMITH, RAY, COMPANY, THE, 635 N. 7th Street, Milwaukee, Wis. *All classes equipment. General repair service.*

CANADA

BIRD FILMS LIMITED, 1828 Scarth Street, Regina, Saskatchewan, Can. *All classes equipment. Projector repairing.*

CANADIAN THEATRE SUPPLY COMPANY, 366 Mayor Street, Montreal, Quebec, Can. *All classes equipment. Projector repairing.*

COLEMAN ELECTRIC COMPANY, 258 Victoria Street, Toronto, Ontario, Can. *Sound equipment.*

DOMINION THEATRE EQUIPMENT COMPANY, LTD., 21 Dundas Square, Toronto, Ontario, Can. *All classes equipment. General repair service.*

EMPIRE AGENCIES, LTD., 210-215 Bower Bldg., 543 Granville Street, Vancouver, B. C., Can. *All classes equipment. General repair service.*

PERKINS ELECTRIC COMPANY, LTD., 2027 Bleury Street, Montreal, Quebec, Can. *All classes equipment. General repair service.*

PERKINS ELECTRIC COMPANY, LTD., 277 Victoria Street, Toronto, Ontario, Can. *All classes equipment. Sound and projection equipment repairing.*

RICE, J. H., & CO., Canada Building, Winnipeg, Man. *All classes equipment. General repair service.*

THEATRE EQUIPMENT SUPPLY COMPANY, 906 Davie Street, Vancouver, B. C., Can. *All classes equipment. General repair service.*

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

SCREEN AGE AND SCREEN SELECTION

Outlining important factors determining screen life and efficiency in relation to lamp equipment and auditoriums

SCREENS HAVE not been really thought of in terms of power-costs. In fact, the tendency has been to regard audience reaction—both as to entertainment value and eye-strain—as a factor calling for no more than any *apparently* uniform, *apparently* white surface.

It should be remembered at the outset that the light out of which motion pictures are *made,* consists in *projected* light and *reflected* light. The resultants of these, with the screen itself as a factor, is the effective light. It is to be measured by the lumen output of the projection lamp and projector lens system, the square-foot area of the screen, the reflective qualities of the *type* of screen—that is, whether it is *diffusive, directive* or *reflective*—and the age and physical condition of the screen surface.

To consider the latter as our special interest here, it is to be pointed out that screen depreciation is progressive. It depends on the geographic location of the theatre, the cleanliness of the theatre, the amount of attendance, the ventilation and heating systems, whether the air taken into the theatre is properly filtered or not, the character of the community (whether industrial or otherwise), and so on. The Society of Motion Picture Engineers has placed the *general* rate of screen depreciation at from 2 per cent to 3 per cent per month. The factors cited vary this rate of course, and in the determination of the rate obtaining in a specific theatre community conditions are important.

In small country suburbs, for example, the probable efficient life of a screen has been placed at 30 months. In small cities with factories it is 25 months. In large cities with factories the life is 18 months; in manufacturing sections, 15 months; in areas near railroads, 12 months.

Each month that a screen is used the effective light is lessened in accordance to the rate of depreciation applying. Of course, what happens is that the projectionist or manager notices the falling off and the amperage is stepped up. This is where the effect of screen depreciation on current costs enters the picture.

It is generally thought by projectionists and motion picture engineers in general that the effective screen light is far too low in the average theatre. Screen light should be between 12 and 14 foot-candles. It commonly is as low as 7 foot-candles. Many are the factors, of course, which contribute to poor screen light. Among them are faulty relation of the mirror to the arc; spot too large at the aperture; arc gap not in harmony with characteristics of the specific type of lamp being used; cracked and discolored condensers; mirror dim and pitted; amperage and voltage relation faulty and not maintained steadily at the critical point; wrong carbons; arc regulating mechanism defective; air currents in lamp house; shutter out of time, or pitch of shutter blade unsuited to the assembly; and others. These are the factors, however, which are most often corrected soon after their appearance. The screen is supposed to go on unaltered almost forever.

SURFACE TREATMENT

Depreciation of the screen beyond recall is retarded by routine brushing. To be effective the brushing must be regular. Left to collect dust and become discolored by gases introduced into the atmosphere, it will not be helped much by washing, and it is perhaps impossible to wash a screen so as to leave the surface uniform.

A soiled screen can of course be resurfaced. When screens were more costly than they are now, resurfacing had its commendations. Resurfacing, to be worthwhile, must be done with a deal of expertness, using the precise materials adapted to the screen surface being treated. It isn't the perforations (in the case of a perforated screen) that offers the obstacles, but the nature of the screen surface itself and the function it must perform.

That resurfacing can make an old screen new is hardly the case. A prominent theatre circuit not long ago made tests to find out how much of a saving could be effected by resurfacing, as opposed to the purchase of new screens. Lighting engineers were enlisted in the effort, and the work was done by skilled painters after paint chemists had contributed their bit. The result looked perfect: the screen was utterly white and visibly uniform in surface. Tests were made with a light-meter and illuminometer, and it was found that one screen that had been at 40% of its original efficiency had acquired a total gain of only 12%. The gain in the case of another screen was from 43% to 56%. The cost of resurfacing was about 15 cents a square foot.

SELECTION FACTORS

Proper screen light is proper only in its relation to a particular theatre. Width of screen is basically determined by the width of the auditorium (and to some extent, because of angles of vision, by the depth). The width of the auditorium also is a factor in determining the type of screen suitable, but the latter also must accord with the type of projection light source being used (unless these are yet to be installed, when these two factors are related to each other in reverse order).

Diffusive screens reflect the same amount of light equally to seats at all angles from it and therefore is indicated for wide theatres—it is required for auditoriums of extreme width. It is also recommended for theatres with large projection angles because the light does not fade off as the angle of incidence increases. Relatively stronger projection light is of course required.

Directive screen *direct* the screen light, and as a result less projection light is needed. Because of fading characteristics, however, it is not indicated for houses with large projection angles, while its directive qualities specify it for long and relatively narrow auditoriums.

Screens of the reflective type are most efficient in extremely narrow auditoriums. Its effective light bears about the same relation to the projection light as that of the directive screen.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •

F H Richardson

TWO MEN TO A ROOM: WHY, WHEN AND HOW

I HAVE A request from the executive secretary of a state I. A. union covering almost fifty locals, asking that I express an opinion as to whether or not I consider it necessary to "have one man on duty for each projector operated." I would reword the question thus: Do I regard the presence of two projectionists essential in every theatre during the entire length of each performance? I have replied that I most emphatically *do,* but with certain qualifications.

I base my opinion upon the conviction that to avoid danger to both life and property it is necessary to have *a competent projectionist on duty beside every motion picture projector every moment of time it is in operation and an audience is present in a theatre.* The presence of a projectionist beside the projector while it is working is essential to the production of maximum entertainment value in return for the money paid in at the box office by theatre patrons. Also the matter of hazard where there is no projectionist beside the projector is a thing that should be given careful consideration.

With only one man on duty in a projection room, the projectionist is compelled to leave his post of duty beside the working projector to perform other duties, such as threading up the idle projector and trimming its lamps, rewinding films and attending to other tasks from time to time. This we all know is very true. It cannot possibly be avoided. There is but one way to avoid such absences from the post of duty and that is that a second man be provided, whose duty it should be to attend to the various other functions while the projectionist remains beside his working projector.

However, while I certainly regard it as highly essential that there be two competent *projectionists* on duty in the larger theatres, where equipment is as a rule more or less complicated and the program more diversified, I do not regard it essential to have two *projectionists* on duty in small theatres. As a rule the equipment in them is considerably less elaborate. It therefore can be handled with less trouble and labor. To my mind the difficult point is to select a reasonable dividing line, which might best be arrived at by considering seating capacity. Perhaps the dividing line should be set at a seating capacity of 300, theatres larger than that to have two competent projectionists; those below to have one competent projectionist and a helper, preferably a projection apprentice.

But be a theatre large or small, there should be an absolute rule that there shall be a competent projectionist *on duty beside any and every motion picture projector during every moment it is in operation with an audience present in the theatre,* save only in some extraordinary emergency. Also, it should be made an offense to attach any sort of signal designed to warn the projectionist of the entrance of a visitor into the room.

As to the apprentice or helper, it should be expected that he attend to all rewinding, threading and such other duties as may be appointed by the projectionist. Two men on duty is just as essential to safety in small as in large theatres, but authorities and unions must recognize the fact that a large number of the smaller theatres, especially in small towns, must keep their operating costs as low as possible. The possible available patronage is strictly limited, as also is the admission price they may charge. They are in no position to assume the expense of two competent projectionists. If the issue were to be forced, many of them would be compelled to close their doors, and in the end no gain in employment would result. Then, too, the people in those communities need those theatres, and the union would gain no friends by such tactics. Demand those things that have their base in *right* and *justice* and win. Do otherwise and eventually the battle will be lost.

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Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

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Most Common Trouble Source Page 59
"We Want 2,000-Foot Reel" Page 59
The Older Men and the Young Page 59
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WHAT CAUSED THESE SCRATCHES?

LOCAL UNION 119, IATSE & MPMO, Auburn, N. Y., presents a queer case of film damage, asking an opinion as to its cause. The letter says:

"This film was returned to us by an exchange with the complaint that 152 feet of it was similarly damaged during the run of the print in a local theatre. They contend that the film ran off the sprocket. The marks, when reproduced, sound like a base drum.

"It is obvious the marks were caused by a sprocket of some sort, as they are accurately spaced and centered with the sprocket holes. We have tried to duplicate the damage by threading a film in every conceivable way, but with no success. When a run-off does occur (we know it did not), the indentations are quite deep, whereas these are not. Unfortunately our argument does not hold good against the exchange's claim that it did happen. We therefore are writing to you for an opinion that might aid us in ascertaining the cause of the damage."

The damage is peculiar. It is scarcely visible to the naked eye, even under close inspection. However, when I placed it under a 30-diameter glass it showed up as a very faint scratch mark about (as viewed under the glass) ¼-inch wide and the same in length. *It was not in any degree an indentation.* It is not the result of the film running off a sprocket during projection. That is clearly shown in three ways. First, on the short sample sent the marks run exactly in a straight line with the sound track (which is unusual, but possible in a run-off). Second, there is not the slightest evidence of indentation. Whatever did it, struck a light, swiping blow, resulting in a very light scratch or abrasion. Third, were it a run-off there would be evidence of damage near the edge of the film on the opposite side. There is none.

My opinion therefore is that the damage most emphatically was not done during projection. It occurs at every sprocket hole on the sample sent. It looks as though every tooth of a sprocket had slightly scraped the sound track exactly beside the sprocket hole. However, as we all know, this could not possibly occur were it a run-off, as the film speed would be out of phase with the speed of the outer ends of the sprocket teeth, so that the marks could not possibly stay in the same position relative to the sprocket holes. Can anyone of our readers offer a suggestion as to just what did cause the damage?

AN ODD CASE OF FLICKER

FROM A projectionist in Edson, Alberta, comes this puzzler: "We have installed a new screen, and in spite of all I can do there is a periodic flicker. It occurs with a sort of in-and-out fashion. I have been able to reduce it considerably by trying two-wing and three-wing shutters located at various points in the light beam, trimming and adjusting the intermittent movement, decreasing the amperage and checking projection speed. However, it still persists with the same pronounced regularity. Projection distance 70 feet. Screen image 13 feet. I suggested reducing picture size, but management is in favor of a larger one. We are using rebuilt Simplex projectors."

After studying this matter for a time it seems to simmer down to just one possible thing—at least so far as I can determine.

It seems certain that the picture is fairly well illuminated. It should be, at least, particularly with a new screen surface. Probably it is much more brilliant than the picture on the old screen. It then follows that a flicker effect that would not have been noticed with the poorer illumination, might be quite visible with that more brilliant.

It seems rather a remote possibility, but really the cause would seem to be that the line voltage varies, dropping projection speed temporarily until flicker occurs. My further view is that, since the trouble "persists with pronounced regularity," the voltage drop is caused by some intermittent, heavy load, such as for example an elevator motor, which overloads either the transformer (if any) or the circuit through which the theatre is served.

It is quite true that were such the case the alternation in projection speed drop would be noticed, especially in its effect upon sound, but just the same my advice is to have the voltage of your service circuit tested, which you have every right to demand the power company to make, and it doubtless would be very willing to do so.

AMPERAGE WITH MAZDA LAMPS

A SOUTHERN manager wrote saying that his mazda lamp lasted only a few hours on one projector, whereas that on the other stood up for months. I advised him that apparently something was wrong with the regulator and the lamp was getting too much amperage. I told him to have the regulator tested. I have his answer, as follows:

"I had the regulator tested. They advise me that it is OK but that the ammeter registered a little high. They installed a different regulator and the lamp stands up OK now."

So far as I can see there was something phoney about that test. If the regulator was all right and its ammeter registered *high,* that would mean the lamp was not being supplied with its quota of current, under which condition it should last indefinitely, but give very poor illumination.

In the new Bluebook will be found a tabulation, prepared for me by General Electric engineers, that probably will astonish you. Just a wee bit of overload decreases lamp life amazingly. Any considerable overload raises hob with it.

Regardless of the test, I believe it quite safe to say that either that ammeter was not "high," but low to a very considerable extent, or else there was something radically wrong with that regulator. (Nela Park engineers, correct me if there is any other possible explanation.)

Projectionists using mazda equipment should be very careful to keep the amperage, not almost, but *exactly* right. In localities where line voltage fluctuates widely it is well to watch your ammeter closely.

MOST COMMON TROUBLE SOURCE

JOHN L. STROB of Minneapolis, writes, "Your advice is asked on the following. First, when the loudspeakers continually set up a sort of squeal, what is wrong and how may the trouble be stopped? Second, just what would you consider as the one most likely source of sound trouble?"

A positive answer cannot be given on the "squeal" trouble, but in many cases it will be found to have its source in lack of balance as applies to the amplifier stages in which push-pull is employed. Test may be made by removing the tubes, one at a time, until the removal of one stops the squeal, whereupon installation of a new tube will probably cure the trouble. If not, it then is a matter of "following through" until the source of squeal is located.

As to your second question, viewing equipment as a whole, I believe the exciter lamp is probably the most prolific source of trouble. My reason for saying that is that the exciter lamp is the basic source of sound volume. Any fault in its filament, any darkening of its globe, any diminution of its current, immediately operates to lower the volume of sound. When sound volume is decreased by exciter lamp fault, the tendency is to jack up the fader, and this ordinarily induces a "hum" in the amplifiers. Trouble has many sources, but I believe the one place it most often occurs is in or at the exciter lamp. The fault may be (a) dirty globe, (b) filament fault, (c) darkened globe (interior darkening), (d) filament too high, too low or on one side—not centered on the optical axis of the lens system, (e) poor connection between lamp or socket, (f) loose connection somewhere in exciter lamp power circuit, (g) lamp bulb loose in its base, (h) screw with which lamp base is clamped in some types of equipment, set up too tight or not tight enough.

"WE WANT THE 2,000-FOOT REEL"

W. H. COOPER, projectionist of the Liberty theatre in North Wilkesboro, North Carolina, writes: "Although a devoted Bluebook School student and proud possessor of your valuable Bluebooks, I have not heretofore addressed you. Now, however, I want to express to you my opinion regarding the much discussed 2,000-foot reels. Please enter my vote 100 per cent for them. You, I and all experienced projectionists know the evils of the 1,000-footers.

"Up in my territory it seems every 'machine operator' must apply his own individual pet set of punch, scratch or other changeover marks before he can or rather will project a reel of film. Last week, believe it or not, I reviewed a print that had spades, diamonds, hearts and clubs punched at intervals all the way through it.

"There are plenty of good points in the 2,000-foot reel. They will in the end benefit the producer, the exchange, the exhibitor, the projectionist and, last but not least, the theatre patron.

"Will you be good enough to give me the address of the Academy of Motion Picture Arts and Sciences, to the end that I may do my duty in writing them boosting for the 2,000-foot reels?"

The address of the Academy is 7046 Hollywood Boulevard, Hollywood. As to the disfiguring punch and scratch marks, there now is no reasonable excuse for them and no exchange should permit its films to be thus abused.

What *is* the matter out in Hollywood? "Are we to have the 2,000-foot reel to place on our graves?" asks a St. Joseph, Mo., projectionist. Dale Danielson, Russell, Kan., says, "Wherefore the delay in adoption of the 2,000-foot reel? It has so very many advantages—lowered print damage, less cost for replacements, less cost for leaders, trailers, etc., etc., through a considerable list."

It is all very well to investigate and talk and "encourage" us, but is that *all* Hollywood does? If it were something Hollywood itself wanted, regardless of whether mere theatre folks wanted it or not, it would be done and pronto—yea, verily, two or three *prontos.*

Gentlemen of the Academy of Motion Picture Arts and Sciences, we need and want that 2,000-foot reel. Failure to supply it or refuse it definitely after months upon months upon months—about two years, if I am not in error—of deliberation, seems just a bit unnecessary.

THE OLDER MEN AND THE YOUNG

I BELIEVE it best not to give the name of the writer of what follows. In part the letter reads:

"Dear Brother Richardson: I have been one of your followers for many years.

After thanking you, as I now do, for all the many valuable helps I have found in your department in the Moving Picture World and later in Better Theatres and Motion Picture Herald and in your books, I want to ask your views on a certain matter that very much affects all those men now advanced in years who began in projection about when I did, in 1906.

"I have worked hard and studied, trying to do my full duty in the projection room. I believe I can honestly say I have always given at least fair satisfaction, but now when my hair is gray there seems to be a growing idea among the younger men that we old fellows should step out and, as they put it, give them a chance.

"Now, Brother Richardson, I can't quite see the justice in that, especially when, as is often the case, they, the youngsters, try to *push* us aside and step into our place. Three of us older men were talking this over yesterday and it was suggested that I write you, asking you to give the youngsters a talking to through your Better Theatres *Comments*. We may be old, but still are able to do our work well. We must still eat, clothe ourselves, pay rent and other necessary expenses. The plans of the youngsters seem not to include taking care of us and we can't seem to find ourselves falling for the idea of stepping out and starving to death, or going on the charity rolls, even to 'give the youngsters a chance.' How about it?"

Well, that certainly is an interesting communication. I have myself seen plenty of evidence of youngsters not only wanting older men to step aside, but doing their level best to push them out. In my opinion the older men have every right to remain just so long as they are able to perform their duties efficiently and well. More than that, it would seem to me that, as in the Brotherhood of Locomotive Engineers, the men longest in service should be entitled to hold the best positions so long as they can fill them acceptably. When they cannot they must of course be dropped back, but that should occur only after it is demonstrated that they are failing.

In projection it is especially true that this should be the procedure by reason of what the older men went through when projection was in the building and neither projection nor the projectionist was accorded the respect ordinarily shown to a yellow pup. That sounds a bit rough, perhaps, but it is exactly true. Many of the older men gave valuable aid in the very real battle that was fought for fully 15 years to give projection an important place in the motion picture scheme.

Most of the youngsters were in school (or playing hookey) in those strenuous days. They had no part in the battle, but now, not all, but some of them desire to step calmly in, shove their elders aside and sop up the "gravy"—there wasn't any gravy then!

The younger men have every right to build, and according to their building, let them be advanced. However, they must not expect those of more mature years and experience to step aside until their term of usefulness has passed. They built the present, upon which base the future will be erected by the youngsters, who some day will find *themselves* asking the same identical question that is asked in this letter.

A PROBLEM AND A SUGGESTION

FROM PENNSYLVANIA comes this letter: "Last November this theatre installed new type Suprex projector light sources, which replaced low intensities. Also a new and larger screen was installed. I now project a 22.5-foot picture at 95 feet. The focus is never as sharp as it should be. It cannot be made thoroughly sharp. Our manager holds this to be due to the lens barrels being not sufficiently tight in their holding barrels and working gradually out of focus. There is practically no projection angle. Lenses only about 3 feet above screen center.

"My own contention is that the excessive heat buckles the film, which seems proven by the fact that usualy the focus is sharper on the first projection than at subsequent showings.

"Another thing: As you know, films supplied by some producers are thicker than those supplied by others. This being true, would not the thinner films be more likely to buckle from excessive heat than the thicker ones? When films are so hot that they cannot be held comfortably in the fingers for examination when rewinding, what would you say?

"The new lenses are of good quality. I am sure they are not at fault. However, your opinion is always final to me."

First of all, why a picture of 22 feet? That is nearly as large as the picture at the Roxy theatre in New York, which seats something like 6,000 persons. It is as large as the picture at the Capitol theatre in New York, where the rear seats are 157 feet from the screen. It is well that exhibitors remember and give very careful consideration to the fact that unnecessarily large screen image dimensions are bad in several ways.

First, from the front seats, as normally found in motion picture theatres, the huge picture invariably looks extremely coarse grained, fuzzy and more or less out of focus, regardless of how sharp it may look farther back. Second, it frequently presents a faded-out appearance from all over the theatre. Third, every defect in the film ("rain," for example) is made conspicuous by unnecessary enlargement. Fourth, patrons in the front rows must do acrobatic stunts with their eyes for an hour or two, trying to follow action over wide angles of vision. Finally, a brilliant, but not *over*-illuminated picture is far more beautiful and more visible in its details than is one in which many elements are distorted.

And now to the question: You should be able to prove friend manager right or wrong by focusing the image as sharply as possible and sealing the lens temporarily in position with a bit of adhesive tape. A 22-foot picture at 95 feet requires very carefully corrected lenses, as the curvature of field is approximately 18 inches. That is to say, the screen center is a little less than 18 inches nearer the lens than is its outer edges.

As to buckling, it is not at all impossible, particularly if you are using first-run service. To adequately illuminate a 22.5-foot screen you would have to have a very hot spot. Yes, thin film would buckle a bit more readily than would thicker stock. However, do not confuse mere cupping over of the film lengthwise with buckling. What we call *buckling* is the raising or sinking out of the film plane of a portion of separate films. The fact that film, as a whole or in sections, bend over sidewise (the edges toward each other) means nothing so far as projection is concerned.

You can settle the depth of focus question easily. Sharpen the focus as much as possible (audience absent) at the screen center, observing the effect at the sides. Then if there is a difference between center and sids, see if you can focus the sides sharply and whether by so doing you throw the center out. If so, then those lenses cannot possibly project a 22-foot picture properly at 95 feet.

May I offer the manager a suggestion? Get some cheap black non-glossy cloth. From your supply dealer borrow a good lens that will give an 18-foot picture. Attach the cloth to the screen so that an 18-foot picture is outlined, permitting the cloth to extend an inch or two inside the light. At the first show next day announce that you are using a picture 22.5 feet wide, that you have been told a smaller one would give more pleasing results, that you will now project one reel of today's performance as an 18-foot screen image, changing to the 22-foot image for the rest of the picture. And ask the audience to judge. I'll bet on the 18-footer to win!

SERVICE ENGINEERS AND PROJECTIONISTS

THE FOLLOWING is from the pen of the late Mr. C. Hartley Devaies, taken from the columns of the *Projectionists' Journal* of London, which had reprinted it from the Technical Section of *The Cinematographic Times* of London, with commendatory remarks.

"The relationship between the projection personnel of theatres and the visiting sound service engineers should always be cordial and cooperative. It often is—it sometimes is not.

"The writer was recently called in by an exhibitor who seemed to be under the impression that his projectionists were incompetent; and were, moreover, deliberately 'messing around with' the sound apparatus. The general atmosphere in the projection room was unpleasant. But unbiased examination proved that the two men were competent, clean, painstaking and hardworking.

"The manager said he was going upon reports he had received from the servicing engineer, as he did not understand technical matters himself. He was advised to quetly suggest a change in servicing engineers. The sound firm agreed, and now the trouble has disappeared, and everyone is satisfied and the atmosphere is good."

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

I WANT TO BUILD a marquee as cheaply as possible. Can you give me any plans or ideas? My thought was to build it of wood with light sockets and hang a balance from it.—O. S. P.

The Answer:

IF THE LOCAL authorities in your city allow wood construction for marquees I know of no reason why you should not build one of that type of construction as this would certainly be the cheapest way possible, in initial cost, at any rate. Be sure that all electric wiring is done in conduit. At a little more expense you could make the balance out of sheet metal with an escalloped bottom. This would make it more durable and by the selection of vivid colors you might obtain a pretty good effect.

The Question:

I AM A REGULAR subscriber and would greatly appreciate the following information. We are arranging our seats so as to make two side aisles instead of a center aisle. We intend to build a wall behind the last row of seats 6 feet from the entrance. What materials are most suited for this, and how high should this be built up, and also how wide should it be—that is, should it be built up to the last seat on each side, or not?

Our ceiling above the entrance is 15 feet, and it is 10 feet up to the light from the projection room. At the present time we have two entrance doors into the theatre on each side of the box office. These are small French doors and are only 24 inches wide. We keep one of them fastened and only allow the other one to swing. We are planning on changing these and thought it best to put in only one door on each side of the box office and to make it wider. What kind of door would you recommend, and how wide and would you recommend a solid one or with a glass pane?

We also have a lobby that is 15¼ feet wide and 12 feet deep. The opening into the lobby is 12¼ feet across and runs straight up 8½ feet, then there is a gradual arch for the next two feet. We would like to make a permanent storm front for this. What material would you recommend and how would you build it? How many doors would you have, and would you have them solid or with a glass pane, and how would you have them open? We would like an arrangement so that we could remove the doors during the summer to provide free access to the theatre and lobby. Also, what color would you use for a small theatre of our type.—L. R. B.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

The Answer:

IT IS A GOOD improvement to rearrange the seats as you described. The wall behind the last row of seats should run to the soffit of the projection room. This wall may be built out of metal lath and plaster, or out of plaster boards on studding. If your theatre is fireproof use metal studding or gypsum blocks. It is advisable to place plate glass openings in the space between the openings leading to the aisles. These openings or arches on the heads of the aisles should be 6 inches or 8 inches wider than the width of the aisles, specially if drapes are to be used.

A 24-inch door is too narrow for comfort, and not permissible, if you intend to change the present doors to single doors. Do not make them wider than 3 feet, 6 inches, but be sure that you comply with the building code in regard to the width. These doors should have glass panels. If you plan for a storm front to be used in the cold weather, install one of the knockdown type, especially because you intend to remove the doors during the summer, and front without doors does not add to the beauty of the exterior. Besides, the mullions of the frame would be in the way and someone might get hurt.

Since the opening is only 12 feet, 6 inches wide, it should be an easy matter using two double set of doors, each opening 5 feet, 6 inches wide, with a mullion in the center. These storm doors should have glass panels.

I cannot advise you as to a color scheme unless I know the colors of the chairs, drapes or carpets now in your theatre.

The Question:

I AM WRITING you with a view of improving my own ideas in regard to lighting and decorating the interior of my building. The lobby is 13 feet wide by 18 feet long and 14 feet high, with only one light in center, overhead. While the lobby is completely enclosed, it is necessary to cut this center light off on account of the light rays penetrating throughout the building where the main doors are open, then a temporary light is used with very poor effect.

The interior of the building is anything but attractive. The left side is a continuance of the lobby and a straight flat wall for a distance of 76 feet to the stage. On the right side the building is widened 28 feet, making this part blind and hard to ventilate, there being apartments on the second floor, and the only way to ventilate is through the lobby. Enclosed is a diagram which I hope will assist you.—D. E. B.

The Answer:

I AM VERY SORRY to state that I do not quite understand your inquiry and therefore am unable to give you much advice. You state that the lobby is completely enclosed, but that the light rays penetrate "throughout the building." Do you mean that the lights in the lobby penetrate to the auditorium and interfere with projection when lobby doors are open?

To overcome such a situation you could build a standee railing behind the seats and cover it with fabrics. You could also use an indirect lighting fixture, or try colored lamps.

If the doors between the auditorium and the lobby have glass panels, remove them and install solid panels, or cover both sides of each door with sheetrock or masonite. The only way I can advise you in regards as to ventilation, I suggest you send a floor plan of your building.

I suggest that you eliminate all ceiling fixtures in the auditorium and use concealed type wall brackets so as not to throw any light against the ceiling.

The Question:

WE NEED some advice on a problem we have and were wondering if you could give us some information on it. We are figuring on putting in a balcony, and our present booth is in the way. Everything else works out fine, and we would like to know if it is possible and would it work O.K. to have our booth just below the top of the seats and with about 24 feet, 2 inches throw to the screen.

We figure on taking up some of the front seats if this could be worked out. I have been told that this is used in most theatres in California on account of earthquakes. I am sending a drawing showing all I can on the questions. Our house seats 250 and we use Mazda lamps with the new RCA sound.—L. D. M.

The Answer:

YOUR INQUIRY, being rather unique, became very interesting. I find it not to be impracticable. According to your sketch the top of the projection room should not be more than 3 feet, 6 inches above the floor line nearest to the seats, so the bottom of the portholes would be just above the floor line in front of the booth. In this case the bottom of the projection screen may be on the same level with the top of the booth, reducing the angle of projection.

The greatest objection I find is the matter of ventilating the projection room. The only way this can be done is to connect the projector ventilators to a duct running along the wall and downward to the bottom of the auditorium floor, and extending to outside of the building, then along the outside wall to 2 feet above the roof line. Provide this vent with an exhaust fan. The projection room should also be provided with a fresh air supply and an exhaust. This duct work could be placed under the auditorium floor and run along outside walls to the desired location for outlets.

Discussing this problem with a projection engineer, I was told that it would work out all right, especially with modern equipment.

◆

The Question:

PLEASE GIVE us all the information you can in regards to this letter. We are planning on building a theatre in the near future in a town of about fifteen hundred population. We do not want to invest over $12,000 in it. We intend to put in second-hand machines, chairs, etc. We want about 250 seats in the auditorium, and 150 in balcony. We have got to build from the ground up. We just want something that will do for a while so we can see whether a theatre will pay in this town or not. Kindly give us all the information you can, about the cost of the building, the size, the heating system and any other information you see fit to. We want to build cheaply as possible, $10,000 if we can.—J. L. T.

The Answer:

IT WOULD BE impossible to build a theatre with a balcony and a total seating capacity of 400 for $12,000. If you plan all the seats on one floor and be as economical as possible in the construction, it may be possible to do so. Not knowing the size of your building lot, it is impossible for me to give you a correct estimate, but under no conditions should you figure less than 18 cents per cubic foot. Should the lot be 40 feet wide, it will require between 90 feet to 100 feet in depth, according to your requirements for lobby, foyer, stage, etc.

The most economical layout for a heating system is to locate the boiler room under the stage. In that case a hot air furnace may be used, so the warm air can be blown directly into the auditorium on each side of the stage. This would require a minimum amount of galvanized iron duct work. The exhaust of foul air could be by gravity.

If this theatre is to be built for experimental purposes, find out from the state authorities if frame construction is permissible, as that method is cheapest.

New Theatres from Old: The Lobby—Materials and Methods

(*Continued from page* 11)

with panels of mosaic, a terrazzo floor would be an excellent choice. This material has possibilities of richness and beauty that one would never suspect from the way it is ordinarily used. In such a lobby the terrazzo floor might be in plain, rich old gold with a simple border of Cosmati mosaic in Belgian black and Blanc de Nimes marbles, or with a border of plain black terrazzo.

Terrazzo is composed of a mixture of marble chips, cement and sand laid in a plastic state and ground down to an even surface after it has hardened. A fine golden yellow terrazzo can be made with chips of Sienna Yellow and Yellow Verona marbles. If the floor slopes, Alundurm chips should be mixed in to make a non-slip surface. A suitable terrazzo floor in two colors would probably cost from 60 cents to 80 cents a square foot.

OTHER TREATMENTS

Veneers of beautiful exotic woods, as well as of walnut and mahogany, come in Haskelite Phemaloid plywood, which is cemented together with a synthetic fire-resisting cement. Haskelite Plymetl has a facing of sheet metal—aluminum, bronze, etc.—on a fire-resisting plywood backing. Snap-on metal mouldings should be used over the joints. Phemaloid costs about $1.50 a square foot, and Plymetl $1 a square foot.

Mirror glass panels, either round or rectangular, inserted in the walls, add to the interest and may be backed with gold, gunmetal, blue or other metallic color instead of the usual silvering. Two or more colors can be combined on the same mirror. Designs can be sand-blasted from the front or back, and colors added in portions if desired.

Fyrart glass is excellent for wall facing. It comes in a great variety of fine colors, which are fired on the back of the glass, and it can be had in special colors and designs. With this material, snap-on metal mouldings make a good finish over the joints.

DECORATIVE LIGHTING

The light in a theatre lobby should be brilliant but at the same time free from glare, otherwise an intimate effect will not be attained. But the lobby must not appear dim compared with the brightly lighted vestibule. The eyes of incoming patrons should be caused to adjust themselves in preparation for the dimness of the auditorium by a moderate level of illumination in the lobby (still less light should be the rule for any foyer area between the main lobby (or main foyer).

Soft decorative lighting from bulbs, or various colored neon tubes concealed in coves, can be used to produce pleasing color effects. There is a new type of wall luminaire especially suited to lobby lighting which projects its light upon the opposite wall, distributing it widely. It employs control lenses set on a saw-tooth plan.

The type of light source should be chosen with due regard for the proportions of the lobby. A long trough hung in the center of the ceiling is good in a fairly long room, but not in a short room. If the ceiling is low, a trough against the ceiling, or a flush ceiling panel, is suitable. Separate fixtures are good in very long and very short rooms.

Doors covered with imitation leather are good because they are friendly to the touch. A vertical slit can replace the more usual round opening. A smart idea, seen in Paris, is a tube of metal extending from top to bottom of the door near the edge in place of the usual pull handle.

The foyer space is often irregular with odd corners. All re-entrant angles may well be rounded by furring out on a radius of, say, 2 or 3 feet. In the space thus formed a niche may be made for some such feature as an electric fountain or illuminated metal ornament of modern design. Very effective things of this kind can be made by combining sheet metals of different colors, such as copper, brass, nickel-silver and aluminum. Abstract designs, figure subjects, etc., can be worked out is repoussé metals, beaten to pattern, and they can be enlivened with vitreous enamels in colors. Fountains can be made of metal with blue neon tubes curved to suggest the falling pets of water. Metals that gleam and lights that glow are good in such ornamental features.

There are ceiling luminaires of a Bellova glass that are remarkably brilliant in appearance. They are decorated in permanently fired colors on an opal glass ground. An inverted cone-shaped ceiling fixture decorated with a pattern of over-lapping small triangles, is especially suitable for an inner foyer (foyer beyond main lobby or main foyer).

The walls of an inner foyer may be treated by almost any of the methods suggested for the main lobby walls, but since this area has less light, refined textures and subtle colorings are likely to be lost. The walls may be painted or covered with Salubra or fabric. If a patterned material is used, the design and coloring should be bold. Where the inner foyer area cannot be partitioned off from the auditorium (therefore really amounting to traffic or standee area), its decorative possibilities are greatly limited on account of the continuity with the auditorium-proper, but the principles of treatment are similar to those here noted.

New Theatres from Old: The Lobby—Safety and Comfort

(*Continued from page* 12)

or baby spotlights, are often plugged into the socket of an electric lighting fixture. There are at least two objections to this practice: First, it is ten to one that the lighting circuit is overloaded; and second, the flexible cable coming out of the lighting fixture is unsightly and conspicuous. In remodeling the foyer, plan an *extra* circuit for just such purposes. Select a reasonable number of locations for concealing wall plugs, so that temporary or seasonal lighting effects may be plugged into this extra circuit. This will be a great convenience.

HARDWARE

Hardware on doors becomes obsolete just as other equipment. Door pull handles, hinges or push bars can be removed and refinished, or replaced with newer designs and finishes. The entire appearance of a pair of doors can be altered by installing more modern hardware. Door checks are important. They should be noiseless in operation and require a minimum of repair and adjustment. Door checks might be obtained to operate doors from either side. Be sure they are installed on the side away from the foyer—it will be less conspicuous. The hanging or bracket type of check can be replaced by the flush floor type. This type costs somewhat more installed, but it is much more finished in appearance.

Main entrance or exit doors can be made to operate automatically upon the approach of a person by the connection of a special apparatus operated by an electric current from a photo-electric cell. This type of operation is so installed that in case of an emergency all doors will open instantly. This is an expensive installation, but it is the last word in automatic door operation. Such automatic operation conserves heat in winter and cool air in summer if installed on outside or vestibule doors, and minimizes foyer drafts. Automatic door operation is a distinct novelty in many locations and it attracts a great deal of attention.

SAVING WALLS

Most foyers have some furniture, like settees, divans, chairs, benches, floor lamps and pedestals supporting statues or ferns, plants, etc. *Chairs and settees placed against walls can do much damage to painted plaster walls.* The plush pads which are sometimes used at the back are not entirely satisfactory as they damage or discolor the wall only in a lesser degree. The best way to protect against this damage is to attach a bracket and a wood block to the rear legs of the chair or settee flush with the surface of the floor, so that when the furniture is pushed back against the wall the block of wood touches the baseboard and no other part of the chair can touch the wall surface. Of course, the block of wood should be stained to match the carpet or floor covering. Floor lamps or pedestals, unless very heavy such as those made of marble, should be secured in place, close to the wall, by an ornamental bracket, to prevent them from being knocked over and possibly injuring a patron. Did you ever stop to think of the hazard a loose floor lamp might become in tripping people should it fall or be knocked over in a panic? All furniture should be so placed that it does not in any way obstruct exits.

Lighting the Stage for Eye Appeal

(*Continued from page* 23)

pendent arrangements of circuits. Stage cables, heavily insulated and in suitable lengths, fitted with connectors, and when separate circuits, are to be provided from one feeder cable, with branch connectors, are part of the necessary stage lighting equipment.

SCENIC EFFECTS

Scenic-effects are reproductions of natural phenomena, and startling, fantastic stage illusions, such as those of floating clouds, falling rain, flowing water, flames, swimming fish, etc. The effect is painted on a mica disk, or on slides, enclosed in a metal case and rotated or moved by clockworks or motor. The cost of scenic effects make their use prohibitive to the majority of smalltown theatres, except where the slides can be rented from a nearby supply house.

Many pleasing stage effects can be evolved by the mechanically inclined artist or electrician at a very small cost. Such home-made apparatus are not as compact or as finished in appearance as the manufactured article, of course.

Color frames of wood or metal, carrying color mediums, are used with open-box, bunch, and spotlights, as well as with certain types of borderlights and footlights. The color-frame consists of two frames clamped together with screws or bolts and fitted with guard wires. The gelatine medium is placed between the two frames.

Gelatine is the most serviceable, economical and popular of color mediums. It is available in about fifty tints and hues. Colored glass is also obtainable, but is costlier and easily broken. Silk mediums, once popular, are now seldom used except for effects such as sunrise and sunset.

Following are a few suggestions for interesting and unusual lighting effects compiled from various sources:

Dancing feet—a spot placed very low, so as to strike along a line of dancing feet. Very effective, especially if silver slippers or rhinestone buckles are worn by the dancers. For a variation, follow the feet of a toe dancer with a very small, condensed spot.

Fading-in—a dark stage on opening, with the faces of the singers or members of a band suddenly emerging in highlight, just an instant before the lights are brought up. This is just enough of a novelty to evoke a start of surprise.

Lighted face—a light held by the performer, under his chin, so that the concentrated light illuminates, in sharp contrasts, his face only. A flashlight is all that is necessary to accomplish this.

Light through water—A European device, which is very artistic, consists in sending shafts of light through water. Glass water-containers (fish bowls or square glass boxes) are placed in front of baby spots. The water containers are raised slightly above the spots to permit "shooting" the light on an upward angle. The sides around the spots and water containers are enclosed to prevent spill-light. An electric bar heater or similar contrivance is used to agitate the water. The effect of the bubbling water is virtually projected on a light fabric hanging or cyclorama. Color mediums may be used in conjunction with the water effect.

Spelling with light—Spelling out a word in illuminated letters makes a pleasing little novelty. As an example: A chorus of nine girls, dressed in traveling costumes and carrying over-night bags enter for "happiness" song, during which illuminated letters, one letter on each bag, appear to spell *happiness* in capital letters. A letter is cut out in the side of each bag, covered with translucent material and illuminated with a flashlight bulb, the switch of which is attached to the handle of the bag. The bags are cardboard boxes covered with pebble oilcloth or imitation leather paper, and fitted with handle.

Shadows—A striking lighting effect is produced with a spot placed in the footlights and focused to throw a huge sprawling shadow of the performer on the drop. The drop should be of fairly light color on a dark blue stage.

The *luminous scrim* is another striking effect. For example: Big exotic flowers painted in vivid colors and visible in white light, gradually change into huge luminous parrots when the stage is darkened. The parrots in turn disappear as lights behind the scrim are brought up for scrim presentation. The parrots are painted over the flowers with luminous paint, which is invisible in the light, but becomes radiant when the stage is darkened.

Physical Changes in Today's Plan

(*Continued from page* 21)

structure can be lowered accordingly. (*See Diagram* 3.) As the overhang lessens, the pitch of the balcony automatically flattens, making easier runs of stairs possible.

One loss at this point, however, is that as the balcony pitch is reduced, the space beneath it that was formerly used for mezzanine and rest rooms is either altogether elimitated, or becomes so small that only retiring rooms for second floor patrons can be planned in this area. But the lounges have suffered little in their move to the foyer level or to the basement, and in addition to their former comforts have grown to include smoking and *poudre* rooms to keep step with feminine requirements.

The smaller balcony is obviously safer, as a reduced proportion of the audience is obliged to come down the stairways in case of a hurried exit. The idea back of Great Britain's traditional three-floor form of playhouse, with the pit, or orchestra floor below the street level and exit up short flights of stairs, the first balcony placed at the lobby and foyer levels, and the second balcony—now quite obsolete in America—requiring the exit of less than one-third of the audience down stairways, was the desire for maximum assurance of public safety. The logic of the plan was recognized by English building ordinances, but it is still, in most localities in America, a new idea to our own building inspectors that it is better to exit crowds *up* a few steps where this can be conveniently arranged than to attempt to hurry great numbers of people *down* flights of stairs in case of fire. We seldom hear of serious injuries resulting from falls upstairs, but the toll taken by plunges downstairs is large and tragic.

The arguments are, therefore, that with a reduced balcony seating a smaller proportion of the patrons of the motion picture theatre, the elimination of heavy girder construction and reduction in ceiling height is a saving in the cost of the building, steep climbs are eliminated, public safety is increased, better projection angles are possible, and the confined under-balcony atmosphere is largely done away with.

STADIUM PLAN

Turning from our discussion of the two-floor house, it is worth noting that the stadium type of motion picture theatre plan has undergone fewer changes in the last few years. It continues to hold its popularity, and can be designed in the *moderne* manner as effectively as the balcony type of house.

THEATRE PLANNING

The foregoing are a few of the major changes which have come of late in the development of motion picture theatre architecture. None of them are half as startling as the sudden swing from the "deluxe" theatre to the smaller showhouse, necessitated by restricted financing during the depression and a change of policy on the part of major producing companies, but the physical trends mentioned do prove that theatrical design will never be governed by fixed rules.

Gradually we are shedding the old useless appendages of the "legitimate" houses in which motion pictures were first shown, and are evolving typical structures whose arrangement and mechanical efficiency dovetail with an artistic architectural treatment calculated to fulfill today's demands.

Practical Air-Conditioning Routine

(*Continued from page* 19)

sheet, and the hours horizontally across the top, or the hours down the side and the headings across the top, thus:

A. *Weather conditions and temperatures.*
  1. Fair, warm, clear, rainy, etc.
  2. Dry bulb temperature
  3. Wet bulb temperature
  4. Dew point temperature
  5. Relative humidity
  6. Effective temperature

B. *Inside Air Conditions, to include Dry and Wet Bulb, Dew point, relative and effective temperature.*
  1. At fan discharge
  2. At two points at least on main floor
  3. At two points at least in balcony.
  4. At two points in foyers
  5. At two points in lobby

C. *Return or Recirculating Air Duct.*
  1. Wet bulb temperature
  2. Dry bulb temperature

D. *Compressor Gauge Readings*
  1. Suction side (low pressure)
  2. Discharge side (high pressure)
  3. Oil pressure at oil pump
  4. Oil pressure at seal or stuffing boxes

E. *Condenser Readings*
  1. Water temperature at condenser inlet
  2. Water temperature at condenser outlet
  3. Refrigerant temperature

F. *Cooling Coils*
  1. Temperature of water going in
  2. Temperature of water leaving

This may look like a lot of detail, but I can assure you it is as important to intelligent plant operation as the detail and analysis of box office figures are to intelligent showmanship. Actually, in practice, once an engineer has been trained to keep such information, it is not complicated and takes much less time than it requires to describe it in this manner.

The cost of operation is a very serious problem in all air conditioning work. The foregoing operating log does not contain any information that would directly help the manager to watch and know the operating costs. It is necessary, then, to keep another record that might be called the *Operating Cost Journal*. Again, the heading may be arranged down the side of the sheet, and the days of the week horizontally across the top of the page, or vice versa. Each sheet would cover one calendar week. The following are some headings for consideration in building up the proper record for a theatre:

Date
Water meter reading
Quantity of water used
Electric power meter reading
Electric power consumed
Hours in operation, Compressor No. 1
Hours in operation, Compressor No. 2, etc.
Number of hours when more than 1 compressor was in operation
Refrigerant loaded into system
Quantity of oil put into system
Supplies other than oil used
Air washer
  1. Nozzles cleaned
  2. Screens cleaned
  3. Tank drained, cleaned and refilled
Adjustments or minor repairs made during day
Supplies or refrigerant received during day
Supplies or refrigerant needed (for engineer to answer each day)
Is the entire plant operating to your complete satisfaction—if not what specifically are your recommendations?

The report for each day should be initialed by the chief engineer. Now the question might be asked: With all these fine records, how is the manager going to see and profit by them? The answer is that the good manager is going to visit the engine room, talk to the engineer, then initial each day's record right there on the ground where he can inspect with his own eyes and *know* what's going on. There just is no way for the manager to know without going into the engine room. The air-conditioning plant in a moderate-sized theatre represents perhaps a $20,000 investment, and it is a real responsibility to be charged with the care and proper operation of that kind of equipment.

The actual results (inside the theatre) on both dry bulb and wet bulb, relative humidity and effective temperature, obtained in operation of plants in theatres, restaurants, hotels, department stores this summer, will go a long way toward promoting or retarding the benefits of air-conditioning. *If the public meets more frequently with improperly operated plants* *than with proper operation, then the increased business hoped for from the investment will be disappointing.* Improper operation is going to result in many summer colds and other discomforts to patrons, and they will begin to lose all faith in air-conditioning. Air-conditioning companies should be greatly concerned with results and the public's reaction, and theatre men cannot afford to jeopardize substantial investments by having cold, clammy theatres.

In 1933 a chart entitled "Effective Temperature Chart" was reproduced in BETTER THEATRES with a complete explanation of its use. This is still the best guide to healthful and comfortable operation. Get this chart out, note carefully the summer effective temperature limits. During extremely hot weather keep inside conditions near the upper limit of the summer zone,

Don't give the theatre the "works" just because the plant has the capacity!

[The chart cited by Mr. Knight was one of four standard charts published in BETTER THEATRES *during the summer of 1933. They were reproduced in a single folder of heavy paper with explanatory text, for the convenience of owners, managers and engineers. To the extent of the limited supply remaining, they may be obtained from* BETTER THEATRES *at the nominal price of 25 cents each.*—THE EDITOR.]

Remodeling the Virginia in Detroit

(*Continued from page* 25)

painted silver and have concealed light sources. They also act as additional exhausts in the summer when the sides are opened.

Auxiliary heating in lobby, office, toilet rooms, etc., is by direct radiation. Steam is generated in a steel tubular boiler. The feed lines to the front of the building were carried overhead in the attic space and between the existing trusses. The return lines were carried back to the boiler by copper pipe installed in the old cast iron feed lines. At present the fuel is coal, but provision has been made for oil or gas.

The auditorium is illuminated by indirect lighting supplied through ten ornamental plaster urns located on the side pilasters, and two urns on the side walls of the foyer. Each urn contains two blue, one red and one white light. The white lamp is 150 watts, and each of the colored is 60 watts. Colored bulbs have been used in place of lenses, thereby effecting some saving in cost of electrical equipment. Concealed illumination has also been worked out at the sides, and overhead at the proscenium arch. Lighting fixtures in the foyer and vestibule are of a modern design and are arranged tight to the ceiling. Each fixture has an ornamental plaster surround design. Concealed lighting has also been worked out in the exterior cornice over the ticket office.

ACOUSTIC TREATMENT

Cinder blocks for the interior of the auditorium wall treatment were selected for their acoustic and insulating values. The blocks form a veneer to the present walls and are bonded to the existing masonry walls with metal ties. The existing pilasters originally projected 4 inches from the wall, which allowed using a block 3 inches thick without sacrificing any valuable space. The blocks are of various sizes and laid in an ashlar pattern, giving a pleasing effect to the spaces between the existing plaster pilasters. Sunflex paint was applied on the walls. A warm buff shade is a base coat, then different blocks were hand painted in various light shades to give a caen stone appearance. The use of this type of paint does not seal the porous texture of the blocks.

Nu-wood panels were installed in the ceiling, nailed and glued to the present plaster ceiling over metal lath. The nu-wood was laid in an over-all diamond pattern, using five slightly varying shades. Painting of this material is not required. Aside from its acoustic quality, it is an insulating material. Due to the curvature of the ceiling, much care had to be taken in its installation.

PLAN AND DECORATION

The general floor plan is such that little or no space is lost and patrons pass directly through a small lobby into a foyer. Rest rooms are provided at each end of the foyer, with concealed entrances. The foyer is separated from the auditorium by means of a wood-paneled standee rail, the upper part of which is glazed with plate glass decorated with sand-blasted ornamentation. Separate reinforced stairways lead from the alcoves to the projection room and office.

Poster frames are of white metal over wood. The main entrance doors are also covered with white metal and have chrome push bars.

The lobby follows the general architectural design. The wainscoting is of wall tile, representing a polished marble with chrome metal division strips. The upper portion of the lobby is of a metallic "tekko" wall covering in a rose shade. All wood trim is of a modern design and is enameled black. The ceiling is of plaster, paneled and finished with an ornamental plaster cornice, which is painted in bright but harmonizing colors. Floors are of colored terrazzo in pattern design, with a black brictile base. Radiators are concealed by metal grilles with an aluminum finish.

The foyer and auditorium form a unit and are finished from floor to ceiling with cinder blocks laid in ashlar design. As heretofore mentioned, the blocks have been painted very successfully to imitate caen stone. Where the ceiling adjoins the wall, ornamental plaster cornices occur. Ornamental plaster caps are imposed upon the pilasters. All ornamental plaster is of a modern, crisp design, and also have been worked out in a brilliant color scheme. Colors used in the interior stencil design on the plaster pilasters and elsewhere are blues, reds, silver and bronze, with some green.

The total cost of remodeling the Virginia was $16,000.

Notes on Writers and Articles in This Issue:

EUGENE CLUTE *is a well known writer on architectural subjects. He was formerly editor of Pencil Points and is the author of several books on architecture.*

FRANCIS M. FALGE *is associated with the engineering division of the General Electric Company at Nela Park, where his work has included a great deal of developmental activities in theatre lighting.*

J. T. KNIGHT, JR., *is a regular contributor to* BETTER THEATRES *on the physical phases of theatre operation. He is in charge of theatre maintenance for Paramount.*

FRANCIS L. BURT *is a writer and newspaper correspondent reporting activities in the nation's capital.*

LEO T. PARKER, *a regular contributor to* BETTER THEATRES *on the legal affairs of the theatre, is a Cincinnati attorney.*

ROBERT O. BOLLER *is a nationally known architect who long has specialized in theatre design. He resides in Kansas City.*

O. T. TAYLOR, *whose current article is one of a series, has been producing stage presentations for many years. He is associated with D & R Theatres in Aberdeen, Wash.*

BETTER THEATRES CATALOG BUREAU

Detailed information and catalogs concerning products listed here will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail as directed. Readers will find many of the products listed are advertised in this issue.

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Amplifiers
Architectural materials
Automatic curtain control

C
Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Condensers
Cutout machines

D
Dimmers
Disinfectants

E
Effect machines
Electric signs
Electric signal and control systems
Emergency lighting plants

F
Film rewinders
Film splicing devices
Flashers, electric sign
Flood lighting
Fountains, decorative
Frames, lobby display

H
Hardware, stage
Heating systems
Horns
Horn lifts and towers

L
Ladders, safety
Lamps, decorative
Lamps, incandescent projection
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Lighting systems, complete
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Rectifiers
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Safes, box office
Safes, film
Screens
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Signs, marquee
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"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

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5 .... 11 ....
6 .... 12 ....

Remarks: ....

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Name .... Theatre .... City ....

State .... Seating Capacity ....

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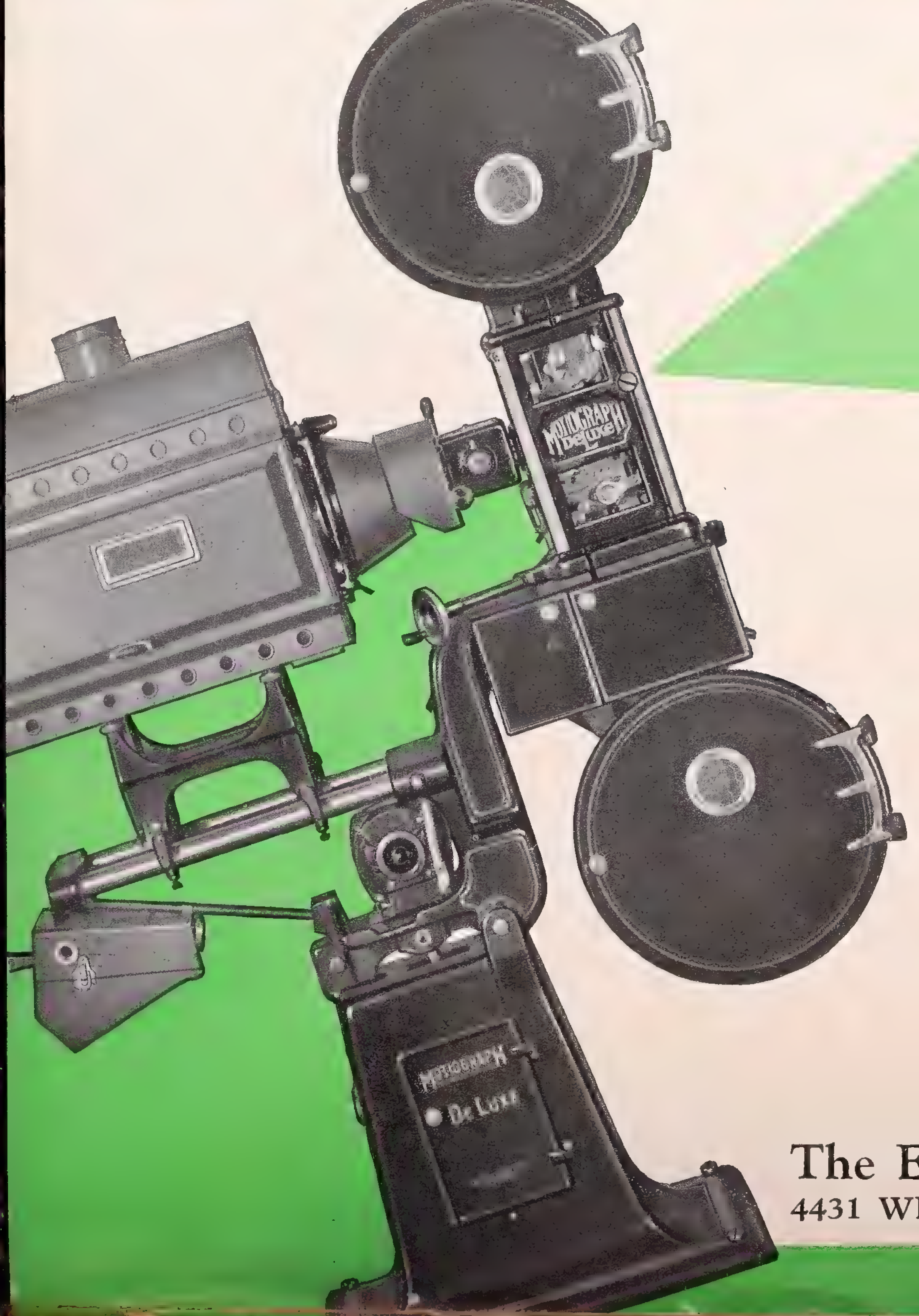

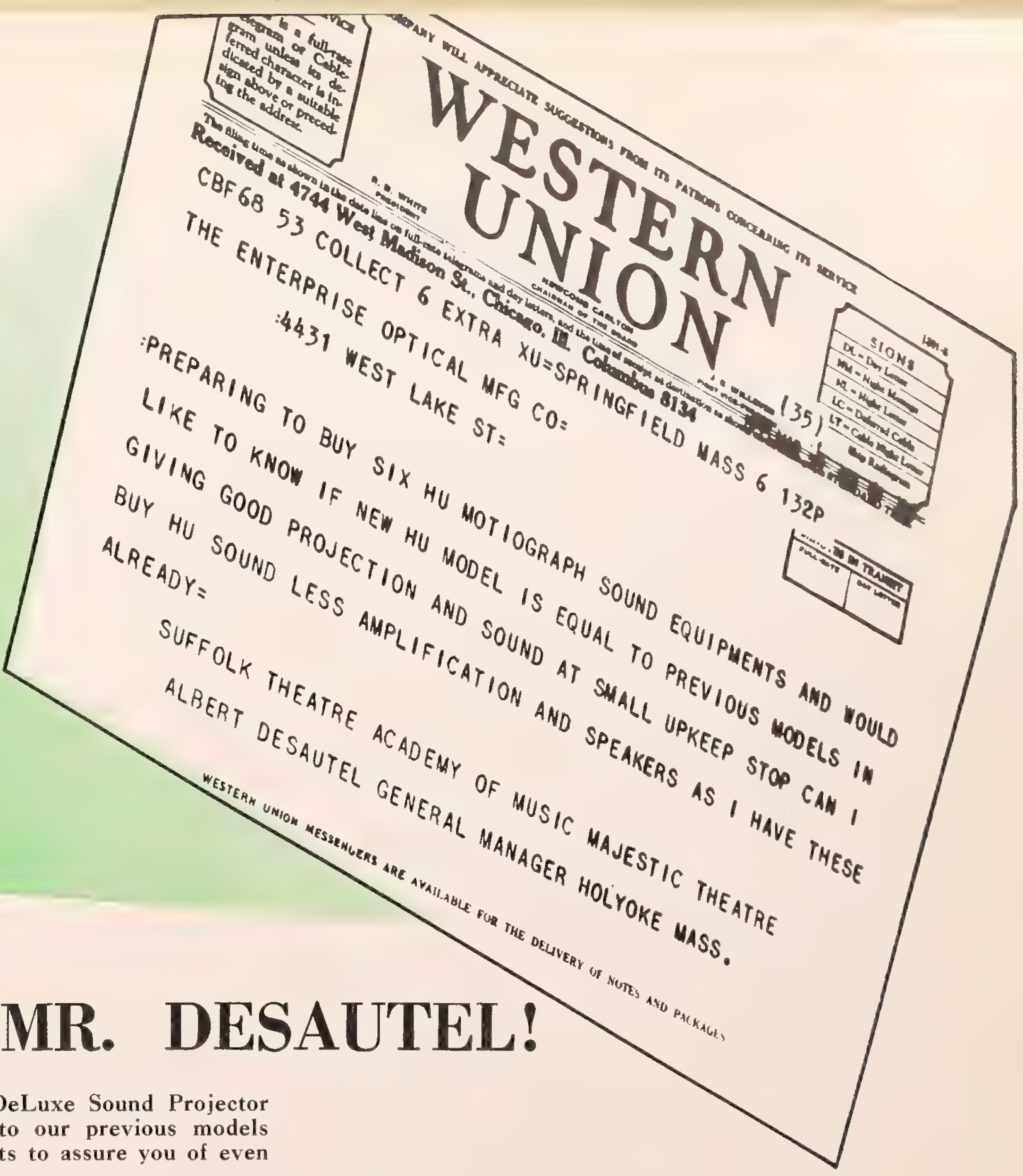

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

WHAT LEGISLATURES ARE DOING TO SCREEN: 137 BILLS—22 LAWS

Panoramic of state legislative activities this year shows 42 measures defeated, many pending with special sessions ahead. » » »

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TODAY Hollywood's most glamorous star is shooting scene number fifteen of a production that will show you why

MARION DAVIES

switched to WARNER BROS. . . the Broadway stage success by Joseph Schrank and Phillip Dunning brought to the screen under Mervyn LeRoy's direction —

"PAGE MISS GLORY"

A Cosmopolitan Production, released by the producers of JOLSON and KEELER in "GO INTO YOUR DANCE"°. . . PAUL MUNI in "BLACK FURY"° JAMES CAGNEY in "G MEN"°. . . "IN CALIENTE" starring DOLORES DEL RIO° "OIL FOR THE LAMPS OF CHINA"†. . . "A MIDSUMMER NIGHT'S DREAM"*

*A Warner Bros. Picture °A First National Picture †A Cosmopolitan Production Vitagraph, Inc., Distributors

Of course you have noticed

how Will Rogers is mopping up in "Life Begins at 40" and Shirley Temple continues to break records in "The Little Colonel"! Watch "George White's 1935 Scandals" follow in the golden trail they have blazed!

FOX

MOTION PICTURE HERALD

Vol. 119, No. 2

April 13, 1935

"PARENTS AND TEACHERS"

MUCH that has appeared in the columns of *Motion Picture Herald* reflects and presents an attitude on the part of certain and various militants on the official roster of the National Congress of Parents and Teachers which is far from friendly to the existing institution of the screen and the motion picture industry as constituted.

That, however, official as it may be, as expression of persons in official position, is not precisely to be taken as the attitude of the vast membership of the National Congress of Parents and Teachers, those earnest, sincere thousands whose sole interest in this organization is in behalf of the welfare of the children of the land.

The great membership which makes the National Congress of Parents and Teachers an important organization is not interested in invasion of the motion picture industry. Those thousands are not seeking publicity for themselves. They are not trying to make jobs for themselves. They are not covertly interested in creating a market for motion picture equipment. They know nothing about and really care nothing about "block booking" or "blind buying" or "percentage" or "zoning" or "clearances" or any other detail of motion picture industry operation. They do want decent entertainment for their children and they are willing to pay for it at the box office.

Motion Picture Herald is in receipt of ample expressions of inquiry which clearly enough reveal a condition in which socially minded groups, interested in the motion picture as consumers, are confused by the garbled technology which is being poured upon them by "leaders" with axes to grind.

All large, diffuse, national organizations of the type are susceptible to influences and pressures that are the common devices of politicians, fixers and ax grinders.

The professional "leader," the organizer, the chronic "secretary" moving from one organization to another, eternally discovering "causes" about which to shout, is a painfully familiar type.

All that is really necessary to do about the "plan" and agitations of the current program credited to the National Congress of Parents and Teachers is to make it known and understood to the membership for exactly what it is.

△ △ △

AS WE GROW UP

THE motion picture art has progressed a long way from the days when the screen wanted nothing but the sweet young lollypops and marshmallows of adolescent desire. Today we read with pleasure of a present for Miss May Robson in honor of her seventieth birthday consisting of a starring role in "Living in a Big Way." Miss Robson is also to play in "Anna Karenina" and "Tale of Two Cities." As maturity comes to the art it presents opportunity for actors beyond "types."

△ △ △

IMMORTALITY

NO surprise should be occasioned by the discovery of Egyptologists of a progenitor of Mickey Mouse in ancient papyrus manuscripts of the days of the Pharaohs. Mickey belongs to the ages, along with Pan, and he becomes visible to mortals under various propitious conditions. The sunburned scribes of the old Nile country and Mr. Walt Disney are alike as much Mickey's instruments as the stylus that put him on papyrus and the camera that liberates him on the screen. Mickey is an idea and real ideas are without age or time. He will keep on turning up forever and aye.

△ △ △

FADING STAR

THE authority of H.R.H. the Prince of Wales as the world's fashion plate is waning, if one is to accept dispatches from London. It seems that even London has dared to question, delicately you understand, the advisability of following his recent appearance in morning coat and blue shirt. And that brings us to the great moral lesson. H.R.H. really attained his position as a motion picture figure. Presented with frequency on the screen as a gallant young man, he became a great figure with a vast fan following. In recent years he has avoided the camera, petulant, annoyed at the screen's increasing revelation of his nervous habits, including the endless fingering of his tie. He is, in consequence, out of the picture. All stars wane, all fans are like that.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK---

RADIO AND FILMS

Speaking before the Associated Motion Picture Advertisers in New York last week, Merlin Hall Aylesworth, president of NBC and RKO, urged greater cooperation between radio and film industries for the good of theatres. "Let's take the great forces of radio and the theatre and make them work for each other," he concluded. Next day he boarded a plane to rush to Fort Collins, Col., where his mother, Mrs. Georgia Shores Aylesworth, had just died.

TRI-ERGON'S END

Received by the United States district court at Scranton, Pa., last week was an official notice from the U. S. supreme court terminating all action relative to the Tri-Ergon cases against Wilmer & Vincent and Altoona Publix, theatre circuits. . . .

HUFFMAN CASE

At Washington the U. S. Justice Department has not determined its course of action in the Harry Huffman Denver case, following a court decision that the code did not apply to exhibition, which was termed "intrastate" commerce. Justice officials indicated action will be based largely on an expected supreme court decision in the New York poultry case, virtually a Recovery Act test. . . .

CHICAGO UNION

Named in a suit charging misappropriation of $500,000 of union funds, brought by third Vice-president Harland Holmden of the Chicago operators' union, were the estate of Thomas E. Maloy, whose dictatorship ended in a hail of machine gun bullets, and 11 of his lieutenants. An accounting of the union's books is asked. . . .

WOULD SETTLE SUIT

Plans are under way to settle the $1,000,000 suit of the Chicago Title and Trust Company against William Fox and Fox Theatres, it was revealed in New York supreme court, when counsel were granted a postponement of trial to May 13. The action involves defaults on guaranteed redemption of Roxy theatre stock, the bank suing as assignee for Herbert Lubin. . . .

EDUCATIONAL'S 20th

Educational will celebrate its 20th anniversary on May 8. Formed on that date in 1915, the short subject producing company was headed by E. W. Hammons, who still is president of the company, which has retained its original name. . . .

SHIRLEY'S GIFT

To indicate their appreciation of her work on the screen, school children of Tillamook, Ore., cheese making center, sent to Shirley Temple, Fox star, a pure bred Jersey calf. A calf on a leash should be a new Coast novelty. . . .

COLOR CAMERA

In MGM's new Technicolor short, "Department Store," a novelty scene has been filmed with a newly developed color camera, which films dancing costumes, while the wearers remain invisible. It was discovered that by painting the girls a brilliant red, and photographing them with special tri-color lenses under particularly strong light, the red (or girls) was invisible.

COMPROMISE

Eleven members of a Birmingham, Ala., jury wanted to see a motion picture, and the law provides that juries must remain together. The snag was that Rev. Arthur O. Garner, juror, does not believe in "such entertainment." The solution: the Rev. Garner went to the show, sat Bible in hand, his back to the screen, blindfolded, in an agreement under which the 11 others listened to a Bible reading after the show.

"GRANDMOTHER" LA FAYETTE

One of the oldest former players in Hollywood, and famed as a portrayer of grandmothers, Ruby La Fayette, widow of John T. Curran, died last week in suburban Bell, at the ripe age of 90. It is estimated she appeared in 200 pictures, including the silent "Miracle Man" and a bit in "Grand Hotel." She retired from the screen last year, at 89. . . .

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NATIONAL SCREEN

National Screen Service, defending a Warner action seeking a permanent injunction to restrain the trailer company from making subjects based on Warner films, contends the action is unjustified since Warner took no action over a long period during which National Screen made trailers on Warner films, and actually used such trailers in its own theatres. Trial is not expected for several months. . . .

PARIS THEATRES

When the French Chamber of Deputies adjourned last week without action on theatre tax reduction, threats were heard of the closing of Paris theatres during May and August, though not taken over-seriously. It is said the exhibitors' maneuver in inserting in the bill a clause that houses showing American films should get no reduction, which brought U. S. official protest, caused the bill to die. . . .

THEATRES TO BLOCK

The Criterion and Loew's New York theatre properties will be sold at auction April 26 to satisfy a $4,353,444 defaulted mortgage held by City Bank Farmers Trust Company, which will bid in the property unless a new arrangement is made with Paramount in the interim. Twice offered for sale by Seneca Holding Company, Paramount subsidiary, no acceptable bid was received. . . .

SALOMON WITH TIME

Dr. Erich Salomon, noted "still" photographer of Europe, has concluded a deal with the March of Time newsreel, whereby he will be one of its cameramen, using a new high speed, silent camera. Dr. Salomon's fame rests on his ability to snap notables in casual moments without their knowledge. With a small, newly developed camera he will do the same for the motion picture. . . .

CONTEST WINNERS

Barbara Whitwell, 16, Aurora, Ohio, last week was declared the winner of the essay contest sponsored by Cecil B. DeMille, Paramount director, in connection with his picture, "Cleopatra." The prize, likewise received by second and third place winners John Caldwell, Terre Haute, Ind., and Lawrence S. Cruikshank, Brooklyn, N. Y., was $500 for scholarship purposes. . . .

BERLIN MEETING

Leading films from all countries will be shown at the International Film Congress scheduled for April 25-May 1 at Berlin. The National Association of German Film Theatres will hold its annual convention at the same time. Delegates from leading countries, including the U. S., are expected to attend. . . .

LEGISLATURES vs SCREEN: SCORE: 137 BILLS, 22 LAWS

Many of 73 Measures Pending Will Come Up at Special Sessions; 42 Bills Defeated; Other Proposals Up at Washington

With 137 measures in 43 state legislatures specifically directed against it, the motion picture industry during the first three months of 1935 has come face to face with what observers call the worst flood of adverse bills ever loosed upon the business. Thus far only 42 of these proposed laws have been defeated, 73 legislative proposals remaining either in committee or on the calendars of unfinished business to be taken up in special sessions or reintroduced next year. Twenty-two measures leveled at exhibition and distribution already have become law and of the 73 remaining measures it was estimated that at least one-fourth, or 18 will be passed.

Motion Picture Herald presents on the following pages a detailed survey of legislative activity in 43 states having legislative sessions this year to ascertain exactly what the theatre man, the distributor and the motion picture producer may expect if the bills directed at them and their businesses become law. General legislation, though it may have an indirect relation to the industry, has not been included in the study of the situations in the states.

Of the legislatures which convened this year, 20 have adjourned at this writing. An indeterminate number will reconvene in special sessions, some starting the end of this month and running through June. Others will not call special sessions until after the adjournment of Congress. Among those states whose lawmakers have adjourned are Alabama, Arizona, Arkansas, Colorado, Delaware, Georgia, Idaho, Indiana, Kansas, Maine, Montana, New Mexico, North Dakota, Oklahoma, Oregon, South Carolina, South Dakota, Utah, Washington and Wyoming.

The legislators of these 20 states are responsible for 13 adverse film measures passed to date out of a total of 22 voted in all legislatures.

Among measures of importance pending at the national capital, in addition to the Pettengill measure, are a block booking bill introduced by Representative Celler of New York and now before the House interstate and foreign commerce committee; a block booking bill introduced by Representative Culkin of New York, currently before the same committee; a bill prohibiting the importation and interstate transportation of prize fight films, introduced by Representative Celler, now before the interstate and foreign commerce committee; a bill introduced by Representative Culkin calling for federal control of the industry to protect it against "unfair trade practices and monopoly," to create a Federal Motion Picture Commission and regulate the manufacture of motion pictures at sources of production; a bill applying the contract-labor provisions of the immigration laws to alien actors, introduced by Representative Dickstein; a bill introduced by Representative Sirovich of New York providing for the recording of patent pooling agreements and contracts with the commissioner of patents, and an admission tax bill introduced by Representative McLeod of Michigan designed to repeal the present admission and other nuisance taxes and substitute therefor a manufacturers' sales tax of three per cent, applying to films and all other commodities except the necessities of life.

Bills Directed Against Industry And How They're Standing

State	*Bills*	*Passed*	*Defeated*	*Pending**
Alabama	1	..	1	..
Arizona	2	1	1	..
Arkansas	4	1	2	1
California	17	..	1	16
Colorado	0	..	..	..
Connecticut	6	..	..	6
Delaware	4	2	2	..
Florida	2	..	..	2
Georgia	3	..	3	..
Idaho	1	1	..	..
Illinois	2	..	..	2
Indiana	4	..	2	2
Iowa	3	..	1	2
Kansas	5	1	4	..
Louisiana (1934)	1	1	..	..
Maine	1	1	..	..
Maryland	5	..	5	..
Massachusetts	9	2	4	3
Michigan	2	..	..	2
Minnesota	4	..	..	4
Missouri	12	..	8	4
Montana	2	..	2	..
Nebraska	4	..	1	3
New Hampshire	1	..	..	1
New Jersey	1	1	..	..
New Mexico	0	..	..	..
New York	11	1	..	10
North Carolina	2	1	1	..
North Dakota	2	1	1	..
Ohio	6	3	..	3
Oklahoma	2	2	..	..
Oregon	1	..	1	..
Pennsylvania	5	..	..	5
Rhode Island	2	..	..	2
South Carolina	1	..	1	..
South Dakota	1	1	..	..
Tennessee	1	..	..	1
Texas	1	..	1	..
Utah	2	..	..	2
Vermont	0	..	..	..
Washington	2	1	..	1
Wisconsin	1	..	..	1
Wyoming	1	1	..	..
TOTALS	137	22	42	73

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* Includes measures pending as of April 1, 1935. Many of these represent unfinished business of legislative sessions recently adjourned but to come up again at special sessions.

STATE LEGISLATIVE TOLL

On this and following pages is presented in detail the story of lawmaking activity directed against the motion picture industry in the 43 states having legislative sessions to date this year or at the end of 1934 and thus effective this year. Included is a digest of each bill and action taken.

ALABAMA

(Adjourned, March; reconvenes Apr. 30)

Taxation:

General tax bill, including admissions, introduced and killed in committee.

A similar bill may be introduced at adjourned session April 30.

Censorship:

No legislation introduced. State has no censor laws, but some municipalities have local restrictions.

Sunday Shows:

Has had strict Sunday closing laws. In 1932, legislature allowed cities to regulate on local option.

ARIZONA

(Convened in January; adjourned Mar. 14)

Taxation:

Theatre tax proposals scheduled for settlement at special session, April 10.

Two per cent gross income tax bill, including theatres, proposed and passed by both houses.

Two per cent luxury tax, including theatre admissions, proposed. Defeated in House.

Censorship:

None.

ARKANSAS

(Convened in January. Adjourned Mar. 15)

Taxation:

Omnibus Tax Bill proposing extra tax theatre license fees to raise $6,850,000, as follows:

Up to 350 seats in 20,000 or more population, $25 weekly, or $150 annually.

Seating 350 to 3,000, additional $2.50 tax for each 10 seats over 350.

Seats over 2,000, additional $5 tax for each 200 seats.

Cities between 10,000 and 20,000 population, fee is $15 weekly, or $100 annually up to 350 seats and $1.25 for each additional 10 seats.

Between 4,000 and 10,000 population, $10 a week or $50 a year is required, with $1 on each 10 seats over 350.

Cities of 1,000 to 4,000, $3 per week or $25 a year with tax of 50 cents on each 10 seats over 350.

Cities under 1,000, or in rural areas, the tax is $1 a day, $2.50 weekly, or $10 a year. Killed.

Amusement Tax (exempting benevolent, charitable or education):

Theatres in towns over 15,000 population must pay license fees of $5 for each performance; $15 for week of continuous performances, or $500 annually;

In cities less than 15,000, this tax would be $2 for each day; $6 a week, or $200 a year.

Both these bills sponsored by Governor Futrell.

Privilege tax on theatres, introduced by Representative Proctor. Defeated.

Two per cent sales tax, including theatres, proposed and passed.

Censorship:

No state law.

Sunday Shows:

State law exists but is enforced in only a few small towns.

CALIFORNIA

(Convened in January)

Taxation:

Income: —Proposed levy up to 75 per cent. This was cut in March to 15 per cent on incomes $30,000 and up. Proposed rate, if grafted to current state and federal imposts, would make total 76 per cent on incomes of $1,000,000. Vote in House scheduled for this week.

Admissions: Bill No. 703. Introduced by Senator McColl. Provides for imposition of 10 per cent tax on all theatre admissions over 20 cents, the tax to be on the net amount over 20 cents. Estimated cost to industry: $6,000,000. Referred to committee on revenue and taxation. Little likelihood of passage because this is one of the "consumers' taxes" opposed by the coalition of EPIC and Republican forces in the Assembly.

Bill No. 915. Introduced by Senator Young. Same provisions as Bill No. 703. Referred to committee on revenue and taxation.

Bill No. 931. Introduced by Senator Shottky. Provides for 10 per cent tax on all amusement tickets of any kind, exempting first 10 cents. Referred to committee.

Bill No. 2095 (Assembly). Introduced by Assemblyman Stream. Same provisions as Senate Bill No. 703 and same status as to passage and cost to industry.

Linear Tax: Bill No. 1153. Introduced by Assemblyman Chatters. Provides for tax of one cent on each foot of motion picture film to be paid in all cases of sale, lease, rental or distribution in any manner within the confines of the state of California. Cost to industry would average around $80 for exchange of each feature. Likelihood of passage uncertain but possible because of great deficit in state's treasury.

Bill No. 1659. Introduced by Assemblyman Laughlin. Provides a tax, amount to be determined later, in accordance with same general provisions as in Bill No. 1153. Amended to ½ cent a foot. Killed in committee.

Bill No. 1796. Introduced by Assemblyman Laughlin. In skeleton form. Referred to committee on revenue and taxation.

Gross Receipts: Bill No. 2226. Introduced by Assemblyman Turner. Imposes a tax in excess of $250 on gross receipts, amount to be determined by State board of equalization. Referred to committee on revenue and taxation.

Two-Men-in-Booth:

Bill No. 602. Introduced by Assemblymen Richie, Reaves and Flint. Provides for minimum of two operators in each projection booth.

Censorship:

Bill No. 888. Introduced by Assemblyman Hunt, to establish state motion picture commission, and provides for supervision of manufacture and projection of motion pictures in California, including inspection, classification and cataloguing of such pictures. Referred to committee on governmental efficiency and economy.

Bill No. 1472. Introduced by Assemblyman Hunt. Same general provisions as Bill No. 888 and same status. Distributors must pay annual license fee of $100 to operate and must post bond of $5,000. Exhibitors must obtain license to show pictures. Same status as Bill No. 888.

Bill No. 2167. Introduced by Assemblyman Rosenthal. Creates a Board of Review for licensing of distributors and exhibitors and prescribes rules for regulation of production, distribution and exhibition of pictures. Referred to committee on governmental efficiency and economy.

Indications early this month were that Governor Merriam will veto these socalled "purifying" bills.

Sales Tax:

Bill introduced by Senator Sharkey. Provides for continuance of the sales tax at two and one-half per cent, instead of permitting a reduction to two per cent on June 30 as required by law.

Senate revenue and taxation committee approved a bill under which film releases and rentals and other tangibles could be brought under the general sales tax of three per cent. Later the Assembly amended this to exclude short term rentals, such as films.

General:

State franchise levy increase proposed, providing an increase of from two to four per cent, directly affecting producers and distributors in the state.

A measure providing for licensing fees for each unit operated by a chain organization, including theatres, was declared unconstitutional by Attorney General Webb. This measure was aimed at chains operated outside the county where the organization has its headquarters.

California has no existing censorship laws.

There is no Sunday closing law in the state.

COLORADO

(Convened in January; adjourned April 6)

Taxation:

Sales Tax: Two per cent sales tax passed, exempting theatres. No likelihood of any legislation affecting theatres in present session.

Censorship:

There is no censor law in Colorado.

Sundays:

The state has no Sunday closing law.

CONNECTICUT

(Convened in January)

Taxation:

Gross Receipts: Bill introduced by Senator Barney provides a five per cent tax on all amusements. Now pending in legislature. Meeting strongly organized exhibitor opposition.

Seating Tax: Bill introduced by Representative Thornhill provides increase in present seat tax rate, which varies in accordance with size of theatre from $1.50 to $8 daily, by 25 per cent.

Bill introduced proposing increase in billboard advertising tax by 300 per cent. Referred to committee.

Other Bills:

Three bills were scheduled to come up April 12. They are: Two-Men-in-a-Booth; compulsory control projection device for each machine in a booth and a censorship bill.

Bill, introduced by Senator Spiro, permits theatres to open Sunday after 2 p.m. In committee.

DELAWARE

(Convened in January. Adjourned April 4)

Taxation:

Bill, No. 101, introduced by Representative Heal. To license billboard advertising. Passed by both houses.

Censorship:

Bill to create a Board of Motion Picture Review. Introduced by Representative Dugan. Provides for board of three to censor all films

TAXATION CHIEF AIM OF MEASURES

shown in state. Fee for each reel approved or censored, $2. Estimated cost to industry, $91,000 annually. Not called up for vote.

Sundays:

Bill to permit limited Sunday film shows. Introduced by Representative Dr. Willard Pierce. Provided for showing of Sunday pictures after 9 P.M., with a tax of three cents on each ticket. Measure abandoned.

Bill to permit Sunday showings after 1 P.M. Introduced by Representative Joseph Brogan. House reported favorably on the measure and then recalled the report as a mistake. Bill referred to House miscellaneous committee, which reported unfavorably. Thereafter defeated in House, 8-20.

FLORIDA

(Convened in April)

Taxation:

Florida Education Association announced it would drop its plan for a general sales tax to put a straight 10 per cent tax on all amusements. This was introduced by Senator Bass.

Censorship:

A Board of Review of Motion Pictures was created by the legislature 20 years ago, but has never been called upon to pass a picture.

Sundays:

There is a Sunday closing law, but it is not enforced to any extent.

Licensing:

Bill, proposed by Senator Smith, calls for an annual license fee of $50 on all houses grossing less than $10,000 annually. From $10,000 to $25,000, the fee would be $1,000, and for any gross over $25,000, a license would cost $5,000.

GEORGIA

(Adjourned, March 20; meets July 15)

Taxation:

Bill providing for five per cent tax on theatre and other amusement admissions. Referred to committee and unanimously reported adversely.

Gross revenue bill introduced. Provided for levy of 3 per cent on gross business of exchanges. Killed in committee.

Censorship:

Bill, introduced by Senator Skelton, provided for appointment of a commission to regulate the film industry and set up a code of ethics. Killed in committee.

Sundays:

State has Sunday closing law, but state supreme court ruling of two years ago permits theatres to open Sundays provided proceeds go to charity after deduction of expenses.

IDAHO

(Convened in February; adjourned in Mar.)

Taxation:

Sales Tax: Bill, proposing two per cent retail sales tax, introduced and killed in House, which recommended similar measure with amendments. Latter was passed by both houses and signed by governor. Includes admissions.

ILLINOIS

(Convened in January)

Taxation:

Bill, introduced in House, provides for increase in sales tax from one to 3 per cent, including motion picture theatres. Referred to committee.

DELAWARE UNION INVITES INDUSTRY

The Central Labor Union of Wilmington, Del., at the request of projectionists, stage hands and musicians, this week invited California producers contemplating removal from that state because of high taxes to locate in Delaware. In a wire to Louis B. Mayer, vice-president of MGM, an invitation was extended following reports that agents from leading companies had made surveys in Delaware, New Jersey and Florida.

Will Rogers, on his regular broadcast last Sunday night, told his audience that he expected the tax situation in California would undoubtedly cause a wholesale exodus of the studios from their present location.

"But," the comedian said, "I doubt if they'll go any farther than the other side of Vermont avenue."

Bill, introduced by Senator Kribs, proposes a gross income levy of one-fifth of one per cent. Referred to committee.

Censorship:

Bill calling for abolition of all city censor bodies and, in their place, establishment of a state board of five to be appointed by the governor. Introduced by Representative McSweeney. Measure provides power for board to prohibit exhibition of any pictures as well as to make deletions. Sentiment on the bill is that if there must be any form of censorship in the state a state board, rather than city boards, is preferable, inasmuch as the cost to exchanges of the local boards has been far too high.

Sundays:

There is no Sunday closing law in Illinois.

INDIANA

(Convened in January; adjourned in Mar.)

Taxation:

Admissions: Bill introduced by Representative Stanton. Provided for 10 per cent straight tax on all admissions. Indefinitely postponed.

General:

House Bill No. 242. Provides for licensing of all electricians and requiring all work done under their direction. Introduced by Representative Lutz. Measure would have added an electrician to all stage crews and would have required an electrician to supervise all booth repairs formerly done unaided by operator. Indefinitely postponed.

Bill No. 411, introduced by Representative Wood. Withdrawn.

Bill No. 527, introduced by Representative Wood. Passed by House, but defeated in Senate.

Censorship:

No measures introduced. No state law.

Sundays:

There is no Sunday closing law.

IOWA

(Convened in January)

Taxation:

Bill, introduced by Representative Johnston, provides straight 10 per cent admission tax. Reported favorably by ways and means committee before recess to March 12. No further action.

Two Men in a Booth:

Bill introduced in House. Referred to committee.

Fire Prevention:

Bill to regulate exhibitions and provide for fire preventions and protection of patrons and employees. Introduced by Senator Reese. Killed by Senate on opposition of exhibitors claiming measure would increase number of operators.

Sundays:

The House passed to the Senate, 61-38, repeals of Sunday Blue Laws.

KANSAS

(Convened in January; adjourned in Mar.)

Taxation:

Excise: Bill No. 631. Introduced by House committee on taxation. Provided for four per cent tax on gross business of motion picture theatres. Under its terms exhibitors would have had to keep permanent records subject to examination by state tax commission, with penalties of $100 a day for each day's failure to keep records and 25 per cent of amount of tax for failure to file return. Estimated cost to Kansas exhibitors, $120,000 annually. Proposal defeated.

Admissions: House bill No. 638. Introduced by committee on education. Bill provided revenue for school fund to be derived from a 10 per cent tax on admissions to all amusements, excepting county and state fairs, amusements of a charitable nature and school events. Tax would be levied on free passes as well as paid admisisons, with the exhibitor passing it on to the state department of inspections and registration. Penalty for non-payment included 100 per cent of the amount of the tax, together with a fine and jail sentence. The House passed the bill with amendments, striking out the amusement tax section. The entire bill was killed in the Senate. Estimated cost to industry was $300,000 annually.

Bill, No. 229, introduced by Representative Relihan, provided for tax of one-tenth of one mill per foot as gross business tax. Defeated in House.

Censorship:

Bill No. 129. Introduced by Representative Briles. Provided for repeal of provision of state censor law prohibiting the making of film contracts in Kansas before the picture is passed on by the censor board. Passed both branches and now part of original censor law.

Sundays:

Bill No. 410. Introduced by Senator Baird. Provided for prohibition of sale of goods, services and merchandise on Sunday. Kansas already has a Sunday closing law, but this bill was aimed at those who circumvent the law. The bill was killed in committee.

Bill No. 337. Introduced by Senator Miller. Provided for legalization of Sunday shows. Killed in committee.

LOUISIANA

(Special session, 1934; adjourned)

Taxation:

Corporation Franchise: An increase of

RESTRICTIVE BILLS IN MANY STATES

from $1.50 to $2 per $1,000 of capitalization was rushed through the third special session of the legislature.

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MAINE

(Convened in January; adjourned April 8)

Sundays:

Bill to provide local option throughout state. Introduced by Representative Bramson. House legal affairs committee returned majority vote against it. The vote was accepted and bill was not passed.

Licensing:

Bill, introduced in House, providing for regulating and licensing of billboard advertising. Passed in both houses and signed by Governor Brann.

Censorship:

Maine has no censor law. None was introduced this session.

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MARYLAND

(Convened in January; adjourned in April)

Taxation:

Admissions: Exhibitors escaped a state admission tax, attempted in the Assembly, which, however, enacted a one per cent gross retail tax applying to all tangible articles.

Bill, H.B. No. 601. Provided straight 10 per cent admission tax. Defeated in House.

Luxury tax, providing a levy of 5 per cent on gross business, and including theatres, defeated in House.

Licensing:

Bill introduced by Senator Callan calling for doubling of present theatre license fees. The bill also provided for an additional charge to circuits. All theatres charging over five cents would have been affected. Defeated by Senate.

Censorship:

Bill introduced by Senator Baile provided for increase in censor fees from $2 to $3.50 for each 1,000 feet of master print and from $1 to $2 for each 1,000 feet of additional print. The measure was defeated.

Sundays:

Bill to permit Sunday shows in Alleghany County passed the House.

General:

Legislation introduced by Senator Miss Mary Risteau sought to outlaw the making of sound pictures during court sessions of a trial.

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MASSACHUSETTS

(Convened in January)

Taxation:

Excise tax on tobacco and theatre admissions, providing a levy of five cents on first 50 cents and 10 cents thereafter, proposed in House by Representative Bateman. Passed both houses.

Restrictive legislation:

Bill introduced by Representative Dorgan. Provides that children under 14 shall not attend motion picture shows except those "suitable for children." Bill would give a religious group legal right to revoke state license of distributors not complying with its provisions, this power lying in the variable meaning of the word "produce." According to the bill, anyone showing "or producing" a motion picture that does not pass the board to be set up under the bill shall have his license revoked. The board would be unpaid, appointed by the Governor and would consist of one representative of each religious denomination. The House refused, by a vote of 57 to 31, to offer a substitute measure following an unfavorable report by public welfare committee.

Bill introduced by Representative Dorgan to prevent attendance by persons under 20 years at theatres located in buildings where liquor is sold. Was killed by the House, 56-42.

Censorship:

Bill No. 156, introduced by Senator Scanlan, would turn licensing boards in the state into censor boards bound to pass on each separate motion picture before it could be exhibited to anyone in the boards' respective communities under the age of 21. Senator Scanlan's bill also petitioned that no one under the age of 14 could attend any show, whether approved or not, after "seven o'clock in the evening of any day unless accompanied by an adult." Infraction of any provisions of Bill No. 156 would result in automatic revocation of theatre licenses. Bill was defeated.

Licensing:

Bill to put licensing of stage hands under the jurisdiction of the commission of public safety was heard in executive session and approved. The bill prohibits employment to any person acting as a master mechanic or stage hand on any stage during a performance until he has received a special or first class license to do so from an inspector.

Bill introduced in Assembly provides no license for billboards or other outdoor advertising can be granted without written consent of a mayor or alderman. Referred to committee.

Another bill provides a complicated licensing system for heating and cooling systems under control of the Department of Public Safety. Referred to committee.

Bill No. 1133, introduced by Representative Quigley, would compel booking agents to seek licenses from the Secretary of State. Referred to committee.

Sundays:

Massachusetts has strict Sunday closing laws which are rigidly enforced. Bill 1202, introduced this session by Representative Mannevitch, sought to permit stage dancing on the Sabbath. Churches in the state have been allowed to put on exhibition dancing on Sundays, but theatrical acts always have been out except in a few instances where the movements can be interpreted as an acrobatic performance. Bill was withdrawn.

General:

Bill introduced by Representative Marshall provided that all corporations and individuals doing business in the state would come under an Economic Council, or a state version of NRA, with wide powers and a 10-year period of life. The council would, among other things, have control of financing of film companies and subsidiaries and distribution of product. The measure was defeated in the House.

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MICHIGAN

(Convened in January)

Taxation

Bill, proposing 10 per cent tax on all admissions from 10 cents up, introduced in House. Referred to committee.

Censorship:

Bill, introduced by Representative Fenlon, provides for state censor board of three, to be appointed by Governor for three-year terms. Cost of administration to be paid by fees levied on distributors and exhibitors amounting to $3 for each reel of first print and $1 per reel on each succeeding print.

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MINNESOTA

(Convened in January; adjourns April 26)

Taxation:

Footage: Film footage tax, substituted for 10 per cent amusement levy in omnibus bill which recently was killed in committee, proposed. Levy is one-half cent for each linear foot of film used in the state. This would be $30 on a 6,000-foot feature. Present sales contracts require exhibitors pay this tax, if and when imposed.

Bill, introduced in House, provides for 3 per cent sales tax. Referred to committee.

General:

A bill, exactly similar to that passed in Ohio, making it unlawful for distributors to require exhibitors under contract to play any picture on a specific day, was referred to committee for deliberation.

Bill, introduced by Senator Mullin, provides for regulation of selling of motion picture film in state.

Censorship:

No censorship proposals this session. State has no censor law.

Sundays:

Minnesota has no Sunday closing law.

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MISSOURI

(Convened in January; adjourned in April)

Censorship:

Bill No. 123, introduced by Senator John P. Shea, provides for setting up of state censor board with power to censor all films and "folders, posters, pictures or advertising matter." Newsreels are not exempted. All eliminations, changes and rejections must be made in duplicate prints as well as originals. Requires advance fee of $5 for each reel examined, whether approved or disapproved and whether originals or duplicates; and a fee of 50 cents for inspection of each piece of advertising. Estimated cost to industry is $300,000 annually. The board would consist of three members, each to be appointed by the Governor and each to receive a $4,000 salary (this was amended to $2,500 annually). The board may appoint a secretary at an annual salary of $3,000 (amended to $1,500). Board is given unlimited powers. Penalties for failure to observe bill's provisions are $1,000 fine or jail sentence of not more than one year. Bill approved for passage with amendments by Senate committee on criminal jurisprudence.

Taxation:

Amusements: Bill No. 184, introduced by Representative Lindhorst, provided for 10 per cent tax on motion picture showings, "tobacco, cosmetics, chewing gum and candy." Killed by House committee on pensions.

Bill No. 406, introduced by Representative Brady, providing for 10 per cent tax on all tickets of admission to theatres, parks and other amusements. Killed by House committee on ways and means.

Bill No. 476, introduced by Representative Brady, providing for tax of one-tenth of one mill per foot of motion picture film sold, rented, leased or licensed to exhibitors, with tax levied on distributors in the nature of a license tax. Killed by House committee on municipal corporations.

Bill No. 486, introduced by Representative Eckert, was identical with Bill No. 476 and was killed by the committee on municipal corporations.

Sales Tax: Bill to increase state sales tax to two per cent from one-half of one per cent, after a long battle in the lower chamber over allocation of the expected revenue, was passed by the House, with amendments, to be passed on to the consumer. Admissions, advertising and other services come under the measure's provisions. The bill was sent to the Senate for consideration.

Other sales tax proposals, including one of

HOST OF MEASURES IN NEW YORK

five per cent, another of three per cent, were killed in House committee.

Miscellaneous:

Bill introduced in Senate for a four per cent levy on all transactions and services rendered.

A chain store tax proposal, including theatres, was reported favorably in the House. Bill would levy a tax of $25 to $200 per unit, depending on the number in the chain. Sent to Senate.

Gift Enterprises:

Bill No. 203, introduced by Representative Catron, amended the 1929 lottery laws by adding a new section prohibiting drawings in the nature of a lottery or gift enterprises at business establishments, theatres, and other amusements. Bill specifically banned bank nights and cash nights. Killed by House committee on criminal jurisprudence.

Standing Room:

Bill No. 495, introduced by Representative Brady, prohibited theatres and other places of amusement from selling admissions tickets when there are not seats immediately available to the purchaser. Killed by House committee on municipal corporations.

Sunday:

Missouri has Sunday closing law but it is not generally enforced.

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MONTANA

(Convened in January; adjourned in March)

Taxation

Taxation of chain stores, including theatres, proposed in House and passed. Amended in Senate to exclude theatres and passed.

Censorship

Bill, introduced by Senator Paige. Provided for censor board. Defeated in Senate.

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NEBRASKA

(Convened in January)

Taxation:

Circuit Tax: Bill No. 94, introduced by Representatives Wachtler and Hopkins, proposing levy of an annual tax on circuits, rates running from $25 for two theatres; $35 each for three; $50 each for four; $100 each for five; $150 each for from six to 10 and $200 each for more than 10. Total expense to industry in the state would be about $20,000 annually.

Sales Tax: Bill No. 352, asked sales tax of two per cent on all retail transactions, including admissions to places of amusement. Estimated cost would be $100,000 annually. Tax would have been added onto ticket price. Killed in House.

Gross Income: Bill No. 602, introduced by Representative Obbink asked tax of 10 per cent imposed on gross income derived from the sale, lease, rent or furnishing of any motion pictures shown for profit. Tax would hit distributors for about $450,000 each year. Killed in House by vote of 44-26.

Miscellaneous:

Bill No. 57, introduced by Representatives Wachtler and Hopkins, requires all film theatres have a separate fireproof receptacle for each reel of film, and that in all theatres having more than 300 seating capacity there shall be an operator for each machine. The bill would cost the Nebraska industry an estimated $1,000,000 additional each year.

Censorship:

State has no censor law, although one is submitted at almost every session. One was prepared for the current session but was not introduced.

Sundays:

No state closing law.

KUYKENDALL SEES A BRIGHTER 1935

Speaking informally early in January on the outlook of exhibitors for the year 1935, and with special regard to the legislative situation, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, said:

"Theatre owners everywhere are looking forward to 1935 with renewed courage and optimism. It is as it should be, because 1934 is past history."

NEVADA

(Convened in January; adjourned in March)

Adjourned without considering any anti-industry measures.

Censorship:

None.

Sundays:

No closing law.

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NEW HAMPSHIRE

(Convened in January)

Daylight Saving:

The House voted, 188-100, to prohibit daylight saving in the state after majority committee report. Measure was voted down in Senate.

Taxation:

Theatre licensing bill, similar to that introduced in Massachusetts, authorizing town and city authorities to impose any fees, regulations or restrictions they consider desirable, was introduced in Senate.

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NEW JERSEY

(Convened in January)

Taxation:

Sales Tax: Sales tax legislation expected to include films and other amusements.

Bill, providing for an increase in license fees of billboard advertising, proposed and passed by both houses. Amount of increase not made known.

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NEW MEXICO

(Convened in January; adjourned in March)

Legalizing Gift Enterprises:

Bill No. 78, introduced by Representatives Baca, McNeill, Taylor, Wamel and Levya, constituting an act amending the New Mexico statutes of 1929 relating to exemptions of lotteries. Exempting provisions of the lottery law when drawings are promoted "by any licensed business firms for advertising or business promotion purposes" and when there is no consideration directly charged by such business firm for chances and for tickets thus used.

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NEW YORK

(Convened in January; adjourned in April)

Censorship:

Senate Bill No. 68, introduced by Senator McCall, provides for supervision of contractual relations between exhibitors and distributors. The bill is in the form of an amendment to the state Education Law, specifically that portion dealing with motion picture censorship. It provides for the classification of motion pictures into adult, family and juvenile grades. It requires each distributor to pay an annual license fee of $5,000 and post a surety bond or insurance policy of $100,000, the premium under which would be about $3,500. The exhibitor is required to pay an annual license fee, regardless of the number of seats in his theatre or the population of the community in which it is situated, of $1,000, and post a bond of $50,000, upon which the premium would be $1,750. Referred to public education committee; committee discharged; bill amended, ordered reprinted.

Senate Bill No. 646, introduced by Senator McCall and Representative Canney, amending the education law in relation to the approval and licensing of motion picture films by the motion picture division. The bill adds the words "lewd, filthy, lascivious" to the reason for rejecting a film, provides for censorship of advertising matter and prohibits approval of any advertising which is in any manner "misleading, or extravagant in its terms, effects and/or illustrations calculated to misinform, mislead or deceive in any material fact." The bill raises the fee for approval of a film from $3 for each 100 feet to $100 for the first 1,000 feet, and $5 for each additional 1,000 feet or fraction thereof of any film examined. Further, the bill provides that all advertising matter to be used in connection with any motion picture must be approved by the censorship board and a fee of $10 paid for each item so approved. (This would include such items as press notices, photographs, posters and the like.) Referred to public education committee.

Bill No. 316, introduced by Representative Breitbart, provided for special censorship of films intended to be shown to children and prohibits the admission of children to witness a picture which has not been approved for juvenile consumption. The bill carried no tax.

This bill was first introduced in the Assembly by Mr. Breitbart at the mid-summer session last year.

Bill No. 219, introduced by Representative Neustein, to liberalize the present censorship law and attempts to transfer the film censorship machinery from the office of the commissioner of education to the state comptroller's office. The bill was adjudged unconstitutional, because the constitution prohibits the imposition of any administrative powers and duties upon the state comptroller, and was killed.

Bill No. 377, introduced by Senator Schwartzwald, to amend the education law by providing that the state issue licenses for films imported from foreign countries placing unreasonable restrictions on the exhibition of American pictures. This bill was directed against German films. Referred to public education committee.

Taxation:

Seating and Registration: Senate Bill No. 647, introduced by McCall-Monahan, to amend the tax law by imposing a tax of 10 cents per 100 feet for the privilege of running motion picture film through a projection machine. This tax would be at the rate of about $5.40 an hour on each theatre. The bill further provides that the exhibitor must pay an annual registration fee of 50 cents for each seat in his theatre and post a bond of $20,000. If he does not pay his taxes, the tax department is authorized to use as a base for determining his tax the number of minutes the theatre is open each day multiplied by 90 as a base, to which would be added a penalty of $20 per day for failure to file a return. The premium on the bond would be $700 annually. Referred to committee on taxation and retrenchment.

Bill, introduced by Representative Moran, provided for an annual registration fee of $50 for each motion picture theatre and a bond of $5,000. It provided for a graduated tax on the exhibition of motion picture film running from one cent per foot in a theatre of more than 5,000 seats in a city or borough containing more than 1,000,000 inhabitants, "including aliens,"

ADMISSION TAXES CHIEF PROBLEM

down to 2/10ths of a mill per foot in a theatre of 2,000 seats or less in a city, town or village of 10,000 inhabitants, "including aliens and aborigines." Were this bill to become law it would cost the Radio City Music Hall, for example, about $600 a day and a theatre situated in a place of 10,000 inhabitants or less with less than 2,000 seats about $1 an hour. The bill provided, however, that in any week wherein the total paid admissions to a theatre are less than one and one-half of the seating capacity multiplied by the number of days of exhibition during the week, the tax imposed for that week to be but one-half of the prescribed rates. Bill set aside for hearing.

Bill, introduced by Representative Moran, to impose a tax of 2/10ths of a mill per foot on all film before it can be examined by the censor board.

Restrictive:

Bill No. 2059, introduced by Representative Stephens, to amend the general municipal law and the penal law so as to permit a city, town or village to enact a local law or ordinance permitting children between the ages of 5 and 16 to be admitted to motion picture theatres between the hours of 10 A.M. and 6 P.M., except on school days, when the hours shall be from 3 P.M. to 6 P.M., unaccompanied by parent or guardian, to witness films which have been specially censored for children. The bill provided that the theatre shall pay an annual license fee of $10 for the privilege of showing to children. The theatre must provide a separate seat for each child and a matron for each 75 children, and women registered nurses and women eligible to teach school shall be given preference in appointment as matrons. No theatre to be licensed to exhibit to children unless it has received written approval of the local police, health and fire departments.

Senate Bill No. 1442, introduced by Senator Mandelbaum and Representative Stephens, to amend the penal law permitting children to be admitted to motion picture theatres if the theatre obtains the approval of local police, and fire departments or other analogous agency and if a separate section is reserved in the theatre for children. No such child shall be admitted during school hours. A matron is to be employed for each 200 children.

Income:

Bill No. 416, introduced by Representative Schwartz, amending the tax law in relation to personal income tax by providing, among other things, that a non-resident of the state who receives a royalty or other fixed amount of money based upon paid admissions to any motion picture theatre operated within the state, shall be deemed to be engaged in a business carried on in the state and subject to the personal income tax. Referred to committee on taxation and retrenchment.

Sundays:

Bill, introduced by Senator Berg, to permit Sunday dramatic and musical shows in the state. Passed both houses and signed by Governor Lehman.

Bill, introduced by Senator Berg, provides that actors and other employees in dramatic or musical companies shall be given one full day of rest in seven. Passed both houses and signed by Governor Lehman.

General:

Bill, introduced by Senator Williamson, provided that a guarantee mortgage corporation organized under provisions of the insurance law is prohibited from issuing participating certificates in or assigning any share or part of a mortgage on a theatre, opera house, motion picture theatre, gas station, amusement park or assembly hall.

NORTH CAROLINA

(Convened in January)

Taxation:

Admission: Bill, introduced in the General Assembly by Representative McDonald, provided for a 10 per cent levy on all gross admission receipts of theatres. Tax would have to be passed on to public because theatre taxes in the state have increased from $11,992 to $170,688 since 1928. Defeated in House, 38-26.

Franchise:

Bill introduced in legislature to increase tax on film exchanges to $1,250 annually apparently defeated when exchange heads threatened to move out of state if bill was passed. On reduction of fees to $625, committee recommended adoption.

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NORTH DAKOTA

(Convened in January)

Taxation:

Sales Tax: Measure providing for a two per cent levy on all admissions passed and signed by Governor Welford.

Another admission tax measure was defeated, as was a proposed seat tax.

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OHIO

(Convened in January; adjourned Mar. 9)

Taxation:

Sales and Admissions: Three per cent sales tax became effective January 1, and the former 10 per cent admission tax on theatre tickets was suspended at that time. Sales under 10 cents are exempted. The sales tax requires that it must be paid by patrons and not absorbed by exhibitors or other merchants. The state legal department ruled recently that placards, billboards and similar advertising material sold or leased by Ohio exchanges to theatres within the state are subject to the tax.

Bill, introduced in February in the House, proposed a return to the old 10 per cent admissions tax, but was not acted upon.

Governor Davey this month proposed renewal of the 10 per cent admissions tax.

Censorship:

Bill No. 73, introduced by Senator Zoul, provides for increase in censor fees to $3 for first 1,000-foot reel and $2 for each succeeding 1,000 feet. Referred to committee on taxation. Estimated industry cost, $100,000 extra annually.

Bill No. 159, introduced by Representative Carey, provides for an increase in censor fees to $5 for first 1,000 feet and $3 for each 1,000 feet thereafter. Passed by both houses. Estimated cost to industry, $200,000 extra annually.

Restrictive:

Bill No. 88, introduced by Senator Waldvogel. Prohibits distributors from specifying and enforcing designated playdates under contract. Sponsored by Independent Theatre Owners of Ohio, which contends the enforcement of designated playdates compels exhibitors to play "sex" and other objectionable pictures on Sundays. Bill passed by both House and Senate and sent to Governor Davey for signature. Governor sought opinion from state attorney general Bricker, who pronounced the measure unconstitutional, as interfering with the rights and property of copyright owners under federal laws and an unwarranted interference with the rights of private contract of the owners of film. Governor Davey allowed the bill to become a law without his signature, effective July 5.

Two-Men-in-a-Booth:

Bill, said to have been sponsored by operators' unions, introduced in General Assembly. Calls for an operator for each machine and a minimum of two men in each booth.

OKLAHOMA

(Convened in January; adjourned in March)

Taxation

Bill No. 243, introduced in House. Provided for a five per cent admission tax. Passed in both houses.

Bill, proposing increase from 1 to 3 per cent in state sales tax, introduced and passed.

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OREGON

(Convened in January; adjourned in March)

Taxation:

Admissions: Bill No. 445, introduced by Representative Oleen, bill proposing 10 per cent on motion picture theatre admissions, defeated in committee.

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PENNSYLVANIA

(Convened in January)

Taxation:

Admissions: Bill, introduced by Assemblyman Eberharter. Imposes tax of 10 per cent on gross receipts of motion picture theatres. Was passed by House. Before Senate finance committee.

Distribution: Bill to impose tax on sales and distribution of motion pictures. Referred to committee.

Footage: Bill, introduced by Assemblyman Cohen, proposes a tax of one and one-half cents per lineal foot on all motion picture film exhibited in state, the fee to be paid by producer or distributor. Bill now before House ways and means committee.

Censorship:

Bill, introduced by Assemblyman Cohen, increases fee for examination of motion picture by state board of censors from present rate of $2 for each 1,200 lineal feet to $15 for each 1,000 lineal feet. Bill before House ways and means committee.

Advertising:

Bill, introduced by Senator Harris, proposes a levy of three cents per square foot on all advertising billboards. Persons and firms engaged in erection of billboards would be required to pay an annual license fee of $100.

Sundays:

Bill, introduced by Assemblyman Schwartz, would require every municipal subdivision of the state at the November general elections to vote on whether or not to permit amusements on Sundays after 1:30 p.m. Referred to House committee on law and order.

Bill, introduced by Assemblyman Schwartz, would make 2 p.m. on Sundays the hour on which Sunday showing could start. Referred to House committee on elections.

Bill, introduced by Senator Aron, to make Sunday opening hour 2 p.m. Sent to Senate committee on law and order.

Bill, introduced by Assemblyman Barber, provided for a compulsory referendum in each municipal subdivision of the state at the November elections on question of whether to permit Sunday shows after 2 p.m.

Projectionists:

Bill, introduced by Assemblyman Yourishin, to grant projectionists at least 24 consecutive hours of rest in every calendar week. Employer violating proposed act would be subject to a fine of $20 to $50, first offense; $50 to $250, second, or 30 days' imprisonment, and a fine of not less than $250 or imprisonment for 60 days for third offense. Bill referred to committee on labor.

TWO-MEN-IN-BOOTH ISSUE RAISED

RHODE ISLAND

(Convened in January; adjourned in April)

Two-Men-in-a-Booth:

Bill, sponsored by operators' unions, introduced in House. Provided for one man to every machine.

Bill, introduced by Representative Fox, provided all films must be projected from machines on ground floor, or entrance floor, except in regulation booths.

Censorship:

No state censor laws. Providence, the capital, has city censorship.

Sundays:

No Sunday closing laws.

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SOUTH CAROLINA

(Convened in January; adjourned in April)

Censorship:

Censor bill offered early in session but was defeated in House.

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SOUTH DAKOTA

(Convened in January; adjourned in March)

Taxation

The legislature passed a 2 per cent sales tax, to include motion picture theatres.

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TENNESSEE

(Convened in January)

Taxation:

Bill, taxing amusements at rate of 10 per cent, introduced and passed by Senate. Efforts to exempt admissions up to 30 cents were defeated. Politicians estimate levy will bring in $650,000 annually. Bill referred to House for vote.

Sundays:

Bill permitting Sunday shows by local option. Passed in both Houses and signed by Governor McAlister this week.

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TEXAS

(Convened in January)

Taxation:

Bill, calling for 10 per cent admission tax, killed in the House.

Censorship:

No state censor law.

Sundays:

Governed by local option.

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UTAH

(Convened in January; adjourned in March)

Taxation:

Admissions: Bill, introduced by Representative Jensen, proposes increase in present two per cent state amusement tax to 10 per cent. Referred to sifting committee and remained there.

Sales:

Amendment of the Utah sales tax law to provide for exemption from now prevailing two per cent tax of first $500 gross sales, proposed in Legislature. No action taken.

Censorship:

State has no censor law.

Sundays:

No Sunday closing laws.

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VERMONT

(Convened in January)

Sundays:

Bill, to permit statewide Sunday showings, introduced by Senator Rice. Amended in Senate and passed. Now in committee in the House.

FRENCH ISLANDS HAVE CENSORSHIP

The islands of St. Pierre and Miquelon, located off the Gulf of St. Lawrence, whose population found American Prohibition so profitable, are not to have their morals corrupted by the American motion picture if the French government has anything to say about it. A decree in the Journal Official *in Paris said recently that "since the cinema constitutes the chief amusement of the populace and can, in view of the geographical isolation of the colony, exercise considerable influence over its youth," a film censorship must be established. The population of the islands, chiefly fishermen, is now 3,584 and one (1) censor.*

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WASHINGTON

(Convened in January; adjourned, March)

Taxation:

Admissions: Bill, introduced in Legislature, proposed theatre patrons pay tax of one cent on each 25-cent ticket; two cents on each 40-cent ticket, three cents on a 50-cent ticket and five cents on those costing $1. Admissions non-taxable under 20 cents. This was part of the contemplated state retail sales tax.

Both houses late in March passed a revised revenue bill intended to raise $16,000,000 annually. It includes a one-cent tax on theatre admissions of 20 cents or fractions thereof, with no tax on tickets of 10 cents or under.

Legislature voted to decrease state occupational tax from 1½ to ½ per cent on gross business.

Censorship:

State has no censor law.

Sundays:

No Sunday closings.

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WISCONSIN

(Convened in January)

Taxation:

Bill, introduced in House by Representative Carow, provides for a four per cent tax on gross receipts and an annual license fee of $5.

Censorship:

Wisconsin has no state censor law.

Sundays:

Sunday Blue Laws were voted out by the 1933 legislature.

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WYOMING

(Convened in January; adjourned in March)

Taxation:

Sales Tax: The legislature passed a two per cent sales tax, applicable to all theatre admissions over 15 cents. It is a violation for theatres to absorb the tax.

Use of Code Funds Approved by NRA

Use of funds in the possession of the motion picture Code Authority for administrative expenses pending approval of a budget for the first half of the current year was approved in Washington this week by the NRA.

Under the order, the Code Authority is permitted to spend $100,054 for expenses during the first four months of 1935, the sum set representing four times the actual expenditures of last December, plus $500 for legal fees made necessary by a suit pending against the Cleveland grievance board and $1,100 necessary for the payment of accounting and auditing service.

It was explained that at the close of 1934 the Code Authority had a surplus of some $30,000 to which have been added contributions received under the assessment for the last half of the year. From this are to be taken temporarily funds necessary for operation pending approval of a new budget under which assessments can be levied for the period from January 1 to June 16, 1935.

Other developments included, in New York, the first meeting of an arbitration committee authorized by the film code in connection with a breach-of-contract complaint. The complaint was brought against the W. G. L. Amusement Company by Fox, the plaintiff winning by default when the defendant did not appear. W. G. L. Amusement Company operates the Lincoln theatre, Brooklyn.

Ben Berinstein and Harry Vinnicoff, representing the Independent Theatre Owners of Southern California, arrived in New York on Tuesday for a hearing before the Code Authority on the Los Angeles clearance and zoning schedule. They insisted that Fox West Coast be denied a rehearing and that the schedule be made effective at once, Mr. Berinstein said.

Fabian to Bid on Fox Metropolitan

Si Fabian, operator of the Fox theatre in Brooklyn, is contemplating a bid for Fox Metropolitan Playhouses in competition with that advanced by Joseph M. Schenck and Fox Theatre Corporation. Mr. Fabian said this week, however, that numerous details remain to be set before his bid will be made, and said that he doubted whether any definite offer could be made by him before April 15, the date set for hearing of the Schenck-Fox Theatres reorganization plan.

Mr. Fabian made a formal denial that Warner is associated or in any way interested in the contemplated bid. His principal financial associate is reported to be the Bankers Bond & Mortgage Company, with possibly Albert M. Greenfield of Philadelphia participating on an investment basis.

INDEPENDENTS ATTACK FILM CODE AT SENATE HEARING ON THE NRA

Myers of Allied and Melvin Albert for New York ITOA Charge Inequitable Setup of Authority and Boards

The "little fellows" in motion picture exhibition again went to Washington this week to complain about the hardships worked on them by the motion picture code, when, on Monday, at an NRA hearing, the Senate finance committee was told by representatives of independent exhibitors that unless needed changes are made there may be a general abandonment of the Blue Eagle by that division of the industry.

For the most part, the testimony on the code, offered by Abram F. Myers, general counsel of Allied States Association of Motion Picture Exhibitors, and Melvin Albert, appearing on behalf of Harry Brandt and the Independent Theatre Owners Association, New York, related to the alleged inequitable setup of the Code Authority and the regional boards.

Appearing as the first witness to discuss the code, Mr. Myers told the committee that "we regard the film code as entirely separate and apart from general NRA codes" and that the "best friends of NRA should be eager to ferret out the inequities of this code."

Notes Difference from Other Codes

He pointed out that the difference from other codes lies in the fact that the Code Authority is named in the agreement as a result of which, he charged, "The Big 8 were given complete domination of the film Code Authority. The inequity of that is that this Code Authority, unlike most others, does not simply administer the mechanical features of the code but has conferred on it quasi-judicial authority."

Going back to the negotiation of the code, Mr. Myers asserted that the committee which negotiated it was named by the deputy administrator in charge, Sol A. Rosenblatt, who finally declared that a code would be written for the industry.

Asked by Senator King (Dem.) of Utah, whether he ever found out who actually drafted the code, the witness replied "I do not know. I do not think Mr. Rosenblatt drafted it because I do not think he had the grasp of the industry problems or, perhaps, the subtlety to draft a code like this," and intimated that Nathan Burkan exercised some influence in its writing.

Says "Big 8" Voted Together

"Allied were treated as outcasts during the negotiations," he commented, asserting that the code was signed "in secret" and his organization was not invited to sign.

The representatives of the "Big 8," plus Ed Kuykendall, president of the MPTOA, the witness told the committee, "have voted together on every issue involving exhibitors" and there is a fixed division of seven to three on the Code Authority on all issues which arise between sellers and buyers of film and between the different classes of theatres.

Mr. Myers read into the record a letter from Nathan Yamins, Fall River, Mass., exhibitor, and independent theatre representative on the Code Authority, in which it was declared the producer-distributor members of the Code Authority were permitted to name the members of the local boards who were to represent their interests without interference from the exhibitors, but the exhibitor members were not permitted to name their representatives and no exhibitor was named until he had been investigated and approved by the distributor members.

Mr. Yamins, the letter said, protested the alleged evasion of the code by the insertion into contracts of various provisions, but the Code Authority refused to send the matter to the legal division of the NRA for an opinion.

Mr. Yamins also charged that when a case comes up in which a member of the Code Authority may be disqualified because of his company's interest in the matter, he is nevertheless permitted to sit in on the argument although he does not vote, through an "interpretation" of the code which restricts the definition of "sitting" to voting.

"My conclusion after one year's service on the Code Authority is that the independent receives little or no consideration when his interests conflict with those of the affiliated members," he declared.

Mr. Yamins concluded by pointing out that two months ago Mr. Rosenblatt recommended that the Code Authority study recommendations for revision, but that nothing has been done "and when the matter is brought up by the executive secretary it is immediately tabled."

"Received Evasive Replies"

Mr. Myers explained that his organization has several times written to the National Industrial Recovery Board suggesting that the code be reopened "but have always received the most evasive replies."

Mr. Myers was questioned by Senator Barkley (Dem.) of Kentucky, who apparently had been given information regarding the code, as to the number of assents, the Senator asserting that there were 10,143 theatres in operation on February 1, last, of which 9,169 had voluntarily consented to the code, 6,500 of the assenters being independent operators.

"I have heard statements made by a member of the Code Authority that they had approximately 7,500 assents," Mr. Myers responded.

"You do not contend that the evils did not exist prior to the code?" Senator Barkley continued.

"What the code did," Mr. Myers explained, "was to take each of these practices and without materially remedying them, incorporate them in the code."

"Are you advocating the discontinuance of the NRA?" the Senator asked.

"No," said Mr. Myers. "On the contrary. I am complaining only of the motion picture code in its present setup."

Offers New Provision

Asked by Senator Barkley as to the operation of the local boards, Mr. Myers said, "So far as I know no exhibitor has received any adequate assistance through that method." Senator Barkley also referred to forcing and cancellation, neither of which, Mr. Myers contended, were satisfactory to the exhibitors.

Laying the matter squarely before the committee, Mr. Myers presented the draft of a provision which he urged should be incorporated in any legislation developed to extend the industrial recovery act, as follows:

"All codes which authorize the Code Authority or other board or agency created thereunder to hear and determine controversies between concerns engaged in different branches of the industry affected shall, as a condition of their validity, provide that such Code Authority or other board or instrumentality shall be composed of an equal number of bona fide representatives of each branch of the industry embraced in such code and shall also provide for a representative or representatives of the government with power to cast a deciding vote in case of a tie; provided, that any concern embraced in any such code which is engaged in the manufacture or production of any commodities or products or in making the initial sales or leases thereof and is also engaged, directly or indirectly, through holding companies, stock ownership, interlocking directorates or otherwise, in the buying or exhibiting of such commodities or products, may be represented on any such code authority or other board or agency only in its capacity as a manufacturer, producer or original seller or lessor thereof."

Yamins, Code Authority Member, Says in Letter Independent Receives Little or No Consideration from That Body

Only Vertical Code, Says Albert

Declaring that it is the only vertical code in operation, Mr. Albert asserted, "the producer and distributor are one, so that on all boards and the Code Authority there is no exhibitor representation at all, I mean independent. He is outnumbered two to one."

New York independents have never signed the code, "90 per cent have not signed", and have defied the code and the regional labor board, he said. In connection with the latter, he explained his group refused to reinstate employees as ordered in the hope the board would take the matter to the courts, but it has never done so because, he charged, "they know the code could not stand investigation".

Of 150 cases arising during the past year only two have been taken to the local board, he said, because it is felt no fair decision could be secured.

"We feel that we need a code," he concluded, but "if we are going to have a code of that type, the exhibitors of New York will haul down their Blue Eagles."

MPTOA Calls Code "Football"

It is anticipated that before the hearings close, Division Administrator Rosenblatt will testify in rebuttal of the charges made by Mr. Myers and Mr. Albert.

In New York, a bulletin from national headquarters of the Motion Picture Theatre Owners of America pointed out that, "the NRA is under a barrage of criticism in Washington, where all the disappointments, complaints, hostility of those who have been forced to behave under it, jealousies and suspicions and rumors are being dragged out to 'help Congress improve on the present law.' It is now a political football. Hence, it appears to be hopeless to get any serious consideration right now on what can be done to make the motion picture code what it should be."

"Most of the yelling will again be done by the very chiselers and professional agitators who have loudly opposed NRA from the beginning. It's hard to make any headway in regulating unscrupulous competition in this business."

BALCON HAS EYE TO EIGHTH AVENUE

Affable Director of Gaumont British Production Signs Talent For Films for American Market

by DOUGLAS W. CHURCHILL

The menacing cloud that hung over the studios for so long, the threat of British invasion, has passed and left Hollywood unperturbed. Although it was admittedly an aggressive thrust on the part of London producers, the method by which it was accomplished was so disarming that today no one seems to be aware of it.

It is unreasonable that an observer of this industry should be more suspicious than the people in it. No one, I have heard it said, is more skeptical than a Hollywood producer. It is equally true that no one is more gullible—in some ways. It is the distinct impression of this correspondent that youthful, casual, charming Michael Balcon, armed with certain weapons, in a quiet way emulated the late General Grant when he took Richmond. Hollywood, however, differed from Richmond, for Hollywood liked it.

Mr. Balcon, director of production of Gaumont British, arrived, achieved his purpose, and was scheduled to depart this week bearing the commitments he sought. While here he was royally entertained as only the regal families of Hollywood can do it. His charm was matched by the graciousness of the executives. His victory, in Hollywood's eyes, was unimportant. That Balcon attained his ends was not regarded as significant here. That Britain's diplomacy succeeded in placing an opening and sizable wedge in the local scheme of things seems to interest no one.

Mr. Balcon signed contracts with Helen Vinson, Richard Dix, Noah Beery, Madge Evans and C. Aubrey Smith, admittedly not Garbos and Gables, but substantial persons all, whose names are known to the customers. He selected the writers for whom he will send in the fall. He dangled before the local lads such individuals as Jessie Mathews, Alfred Hitchcock, Peter Lorre and others on whom the boys have looked with covetous eye. He got Irving Thalberg to abandon the idea of making a film based on the life of Cecil Rhodes with Charles Laughton. He gave and secured pledges of cooperation and interchange of stars, stories, directors and writers for the admitted purpose of competing with the Hollywood product in what has been Hollywood's own and virtually exclusive market.

Taken Unawares by New Methods

The town was taken unawares, it seems, because of the contrast in methods used. The American system, under such circumstances, would be to enter England, announce loudly that stars were wanted and that fabulous salaries would be paid and in case there should be those who doubted, that the Americans were going after British scalps. It is a cynical view to have of the matter but the past indicates that it is a logical one. Probably the Prince of Wales would have been offered a job.

While it is impossible to give an eye witness account of any session Mr. Balcon had with any executive, the scene can be pictured as a result of as delightful and interesting an interview as I have had with any producer. Casualness was the most marked quality in the man's manner. He promised nothing sensational. "Every picture we make is not of high enough quality to sell in a highly competitive market but those that are good enough will be offered in this country," he said. With the Hollywood conception of simple statement, it is understandable why he was not viewed with alarm.

In fairness to the town, it must be said that recent developments abroad with the resulting product indicates that Hollywood is prepared for and resigned to competition and it is realized that a wall of antagonism will not protect local interests.

On the eve of his departure for London, the producer discussed for the first time his work here and the thing that impelled the invasion, although he was careful to avoid use of such a word. British-Gaumont, in this initial foray, was not so highly concerned in getting persons who would improve the standard of their films as they were in securing names familiar to American audiences so that the naturally leery customers would not shy at an alien product. Familiar names, they reasoned, would make English films more welcome here. Carried in a measure by Hollywood names, British players will be introduced to American audiences until such a time as they create their own drawing power.

Eye to Lads on Eighth Avenue

That London has a definite problem in making pictures for American theatres is recognized, Mr. Balcon said. Already they are watching the shooting of the films with an eye on the lads on Eighth Avenue. An American is always on the sets watching accents and phraseology. Two negatives of each picture are made, one cut for the Empire and one for the States. When it is necessary, two takes are made to cover any language discrepancy.

One gathered in talking to Mr. Balcon that the idea of making American stories acceptable to our audiences was one of his most cherished hopes. He admitted that it would be difficult if not impossible to make a picture based on the broader aspects of our civilization but there are American yarns that they can make as successfully as American producers.

England has been challenged by the success of such films as "Cavalcade," "Journey's End," "Clive of India," "Bengal Lancers," "One More River." They have not resented the American ability to please the English with their own stories. But they would like to achieve a comparable victory. They would like, Mr. Balcon said, to produce a play like "Dodsworth" with Walter Huston who, incidentally, is scheduled to go to G-B for one picture. A picture of that type, the Briton said, could be made as well by them as by Hollywood.

"There is no physical reason why our films shouldn't be as good as yours," Mr. Balcon declared. "Our equipment duplicates yours. We are investing substantial sums in our features. At the moment we have a camera crew in India gathering atmosphere and background shots for Kipling's 'Soldiers Three' and another technical crew is at work in Africa preparing for our 'Cecil Rhodes'. We have our pick of the English, American and German camera men and a great number of our technicians are from Hollywood."

Hollywood is to be met face to face with British exploitation. Abroad the publicity will continue about as it is now, for that is the way things are handled there. But the same methods employed by Hollywood will be used in popularizing the product in this country. At the present time publicity for B-G pictures originates in New York, but in all probability substantial studio departments will be created to give the pictures a build-up from the time the stories are bought.

According to the producer, Gaumont-British will make six to eight films a year for exclusive Empire consumption and probably 16 for the combined market. It is for these 16 that he has sought American talent. They have learned that when they make films acceptable to America, they are received with open arms. He cited with understandable pride the fact that in Los Angeles "Iron Duke," "Scarlet Pimpernel" and "Unfinished Symphony" are doing a most respectable business. If this one inroad is possible, it can be done again—and, he hopes, often.

Working on Color

England is interested in color but is doing nothing about it because the American process is not available there. But their own technicians are working on various methods and it is possible that when they hit on a successful formula, it will be used extensively.

In talking about the British market he said that that problem child, the double feature, is as prevalent on the Island as it is here. While their films play in London for extended runs and are kept there as long as they arouse interest, a rigid change policy prevails throughout the provinces and schedules must be met at the studios.

"I hope to make these visits to Hollywood semi-annual affairs. I am delighted by everything I have found here except your miserable climate," which was a sad way to close an interview with a native. "I hope to take back some distinguished writers on my next trip and I believe that the success of this venture will justify our continuing it further and expanding our activities."

'Black Fury' Opens In New York After Fight With Censor

Heralded by vigorous controversy, "Black Fury," starring Paul Muni, who not so long ago appeared in another much discussed Warner picture, "I Am a Fugitive From a Chain Gang," began its premiere engagement at the New York Strand theatre Wednesday morning. The debates over this production started with the decisions of various state censor boards to bar the exhibition of the picture. Since then, the boards invested with the authority to decide upon what the film-goers of Pennsylvania and New York state should be permitted to see, have passed the picture without a single elimination ordered.

However, the fact that these officials had entertained the idea of prohibiting "Black Fury" from being released in their states brought forth a storm of protests from representative groups who saw the picture.

While the film has passed in Pennsylvania and New York, the Chicago board of censors, to date, still stands on its decision against showing there.

Among those who have definitely expressed themselves as advocating the showing of this picture, not only as unusual and praiseworthy screen entertainment, but as a stirring and worthwhile social document of an important phase of our times, are Senator Wagner (D) of New York, Rep. Dunn (D) of Pennsylvania, in whose state the background of the picture is laid, John L. Lewis, president of the United Mine Workers and a member of the NRA Labor Advisory Board, Richard Watts, Jr., motion picture critic of the *New York Herald-Tribune,* and Andre Sennwald, holding a similar post with the *New York Times.*

Excerpts from their opinions of "Black Fury" follow:

Senator Wagner:

"Those interested in our social future should applaud this vivid portrayal of a coal mine strike. It dramatically presents a phase of industrial strife which we are seeking to prevent. I have never believed in censorship, least of all for a splendid picture of this type."

Representative Dunn (Who is Blind):

"The players' voices and the sound effects brought the whole stark picture vividly before me. To censor it would be absurd."

John L. Lewis:

"While some of the scenes are savage, they are in no sense overdrawn. The public will find the picture a great contribution to comprehension of the deep-seated problem involved in industrial relationships."

Richard Watts, Jr.:

"It seems that only the Warner Bros., among all the alert and keen-eyed cinema producers, ever manage to climb down from their ivory tower and recognize that this is a shifting universe. While the other Hollywood magnates are earnestly concerned with the whimsical romantics of a static world, the contemplative Warners have come to realize that there is also such a thing as social and industrial change. . . .

"Now, with characteristic vigor, these earnest-minded producers go into the matter of industrial warfare in the coal field, which is no subject for the delicate-minded. For a long time it appeared likely that 'Black Fury,' which is scheduled for presentation at the Strand theatre this week, would be banned by the squeamish New York censors. If this really had happened, then you never could have convinced me that there wasn't a Communist on the board, bent on keeping an unfriendly document from public circulation. 'Black Fury' . . . is a powerful and effective picture."

Andre Sennwald:

". . . Since the work is as ambitious a social preachment as the American film studios have evolved in many months, and is certain to be among the most violently debated photoplays of the year, I think there ought to be a discussion of its very interesting technique as a conservative propaganda picture."

Loew's Planning A Radio Network

Loew's, Inc., this week took the first step in what appears to be the development of a national radio network, or, at the least, a system of stations which will blanket the New England and many of the eastern states, when three New England stations aligned themselves with station WHN, the Loew New York outlet, in a contract for WHN programs. Further, it was reported, representatives of three southern outlets were in New York conferring with Louis K. Sidney, former Loew theatre operator now in charge of WHN, on proposals involving a deal similar to that of the three New England stations.

WMEX, Boston; WPRO, Providence, and W1BX, Waterbury, Conn., are the three New England outlets, constituting what is left of the former Amalgamated Broadcasting Corporation, which was founded by Ed Wynn and which failed.

Substantiating the possibility of a Loew national network is the fact that WHN and the William Morris Agency are about to incorporate a WHN Artists' Bureau as partners. Morris Agency is the largest talent representative in the country. This enterprise will develop acts, boost studio talent over the air and place radio acts in Loew theatres. The arrangement, however, will not confine talent bookings exclusively to the Morris office.

Under the terms of its agreement with the three New England stations, WHN time is available to any or all any time. WHN is on the air from 7:30 A. M. to 12:30 A. M. daily.

Amalgamated Agency to be Revived; Headed by Ed Fay

The revival of the Amalgamated Vaudeville Agency, an M. E. Comerford enterprise, was begun this week with the appointment of Ed Fay, prominent New England exhibitor, as the new head of the agency. Mr. Fay, whose headquarters are in Providence, will transfer his activities to New York, with Harry Puck, formerly with the Shuberts, as his production assistant.

Amalgamated will begin with the booking of the Comerford theatres at Scranton, Wilkes-Barre, Binghamton and Rome and the Fay houses in Providence. Others are to be added later. The services of the Dow Agency, which has been booking some of the Comerford houses during the inactivity of Amalgamated, will be discontinued.

United Artists In Theatre Move In Great Britain

by BRUCE ALLAN

London Correspondent

United Artists Theatre Circuit, Inc., by authoritative report, will enter British exhibition on a wholesale scale by association with an amalgamation of Odeon Theatres, Ltd., and County Cinemas, Ltd., which today number approximately 70 houses and which probably will have 100 by the end of 1935.

Viewed in some quarters in London as a definite move to develop a third nationwide circuit in competition with Gaumont British and Associated British Cinemas, Ltd., the impression is that the step is more directly aimed at the former, which is John Maxwell's company.

Mr. Maxwell this week took over the three London de luxe houses operated by H. A. Yapp in Wandsworth, Putney and Kensington, the move regarded as a prelude to other theatre deals by Maxwell and other major operators in British exhibition. There is report that MGM may tie in, considered possible through the close relationship between Joseph M. Schenck of United Artists and Nicholas M. Schenck of Loew's and MGM.

Joseph M. Schenck is scheduled to leave New York for London on April 20 in connection with Odeon-County Cinemas amalgamation.

Oscar Deutsch controls Odeon and Charles J. Donada, County Cinemas. Reginald Bromhead is to join the board of the combined companies and a large public stock issue is expected. Also in the deal is J. Amery Parkes, lawyer representing Donada's financial backers and previously associated with the Bromheads. It is generally believed along Wardour Street that the Halifax Building Society's millions are behind Deutsch.

"Approximately 50 new theatres have been built in Great Britain during the past year," Sam Eckman, in charge of MGM's activities in England, said this week upon his arrival in New York from London. "There are now about 4,500 theatres in Great Britain."

Arthur W. Kelly, United Artists foreign head, declined to comment in New York on Tuesday about the possible participation of the company in British exhibition.

New York Court Restrains Two Unions from Picketing

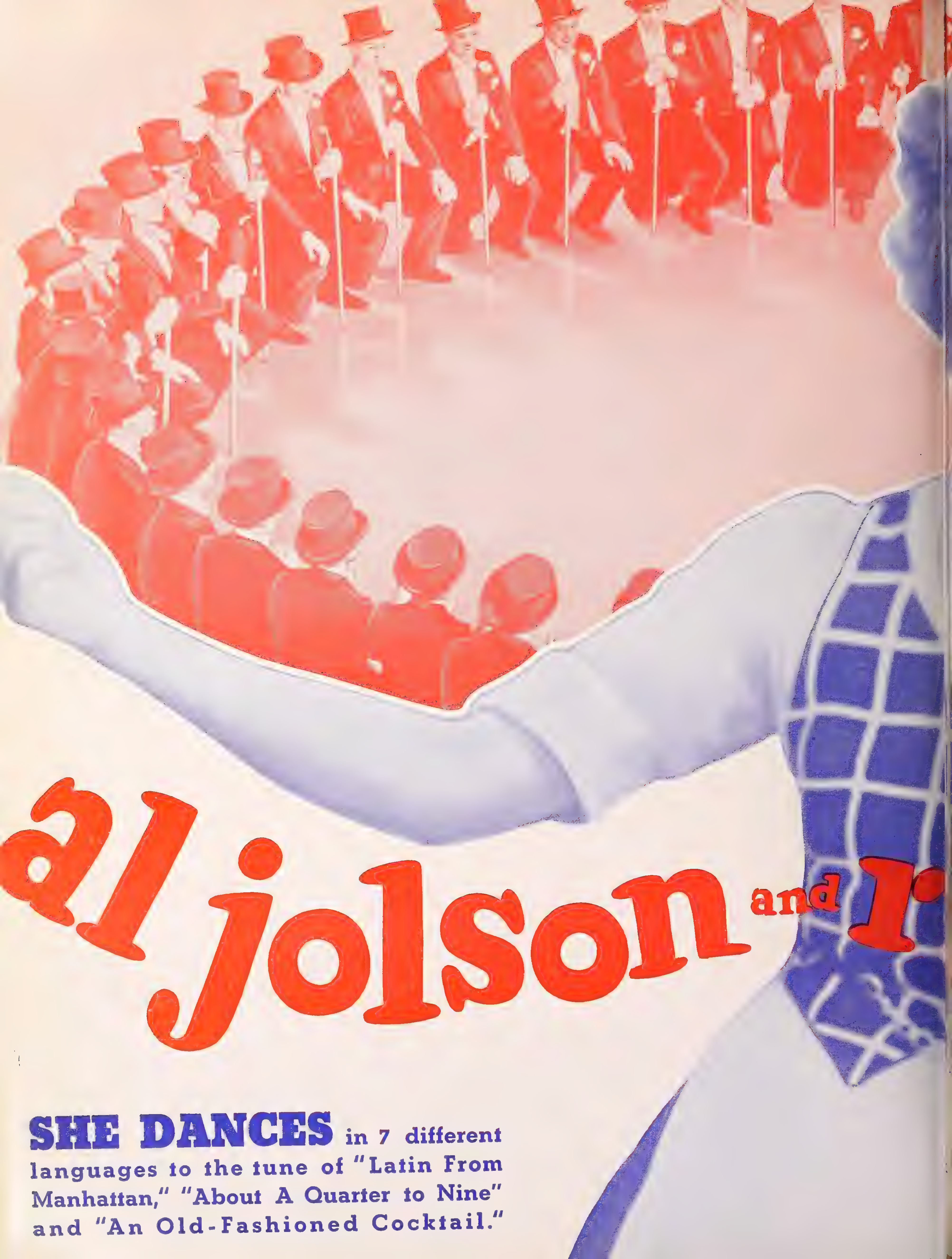
New York Supreme Court Justice Edward S. Dore last week signed an order temporarily restraining two unions from further picketing the Eltinge theatre on 42d Street. The house employs Local 306 men, and the restraining order affects the Empire State Motion Picture Operators Union and the Empire State Theatrical Stage Employees Union. Seventy-three men were arrested last week for mass picketing before the Oxford Burlesque theatre in Brooklyn.

John Danz last week signed agreements whereby his eight Seattle theatres of the Sterling circuit will employ only union members, after 13 years of non-union operation.

Leading the Easter Parade to the Doors of America's Great Theatres April 20th . . . the Most Exciting

song and dance

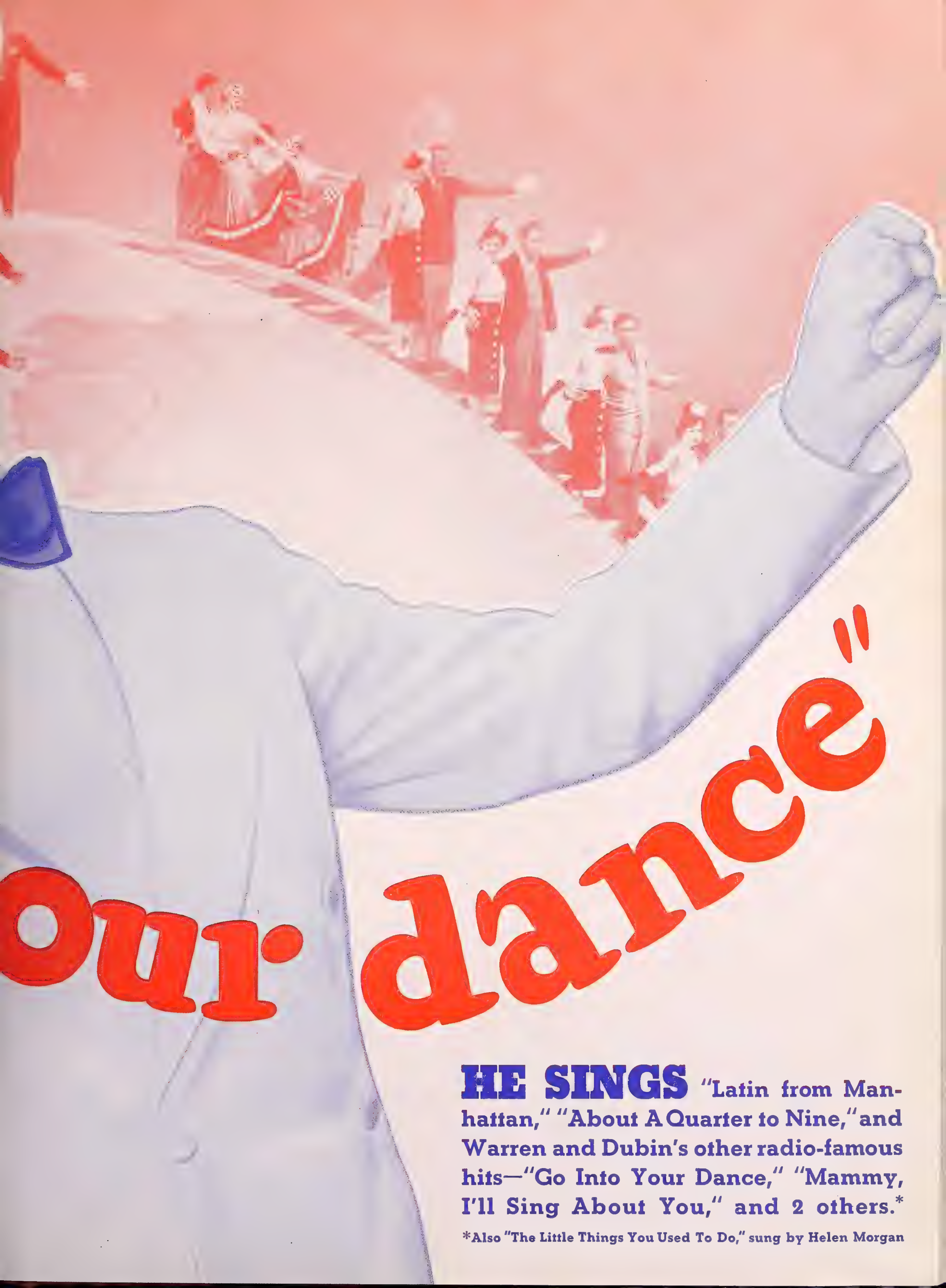
Combination Ever Presented In Any Warner Bros. Musical! . . . .


al jolson and r

SHE DANCES in 7 different languages to the tune of "Latin From Manhattan," "About A Quarter to Nine" and "An Old-Fashioned Cocktail."

uby Keeler

"go into y



HE SINGS "Latin from Manhattan," "About A Quarter to Nine," and Warren and Dubin's other radio-famous hits—"Go Into Your Dance," "Mammy, I'll Sing About You," and 2 others.*

*Also "The Little Things You Used To Do," sung by Helen Morgan

In Warners' Cap Another Feather For Bringing These Two Stars

together

IN A REAL STORY by Bradford Ropes, famous author of "42nd Street"

SUPPORTED BY 8 STARS, including Glenda Farrell, Patsy Kelly, Helen Morgan, under Archie Mayo's direction.

SURROUNDED BY GIRLS in spectacular dance numbers arranged by Bobby Connolly.

A PRODUCTION THAT'S "TOPS AMONG THE MANY MUSICAL FILMS . . . everything about it is absolutely grand"—Los Angeles Herald-Express.

A First National Picture

OFFICIAL PLANS OF PARENTS AND TEACHERS VS. OFFICIAL DENIALS

Defines Policies and Procedure by Which P-T Congresses Are Urged to Enter Field, Financed by Millions in Taxes

Mrs. Gilman, Chairman, Asks Groups if They'd Be Interested in Having Projector; Invasion Plan Is Now Denied

A study in contrasts between the external expressions and the internal designs of certain leaders of the National Congress of Parents and Teachers is afforded this week, in documentary form from Washington:

I A publicity release from the Washington office of the organization, headed "Special" and dated April 4, says: "Charges published in the Motion Picture Herald of March 30 that 'The National Congress of Parents and Teachers is hereby declared to be contemplating forcible entry into the motion picture business to engage in exhibition in competition with the existing institution of the screen' were emphatically denied today by Mrs. B. F. Langworthy, president of the National Congress of Parents and Teachers. . . . "

II While Mrs. Langworthy was emphatically denying, Motion Picture Herald acquired a copy of the detailed plans for its motion picture program, over the name of Mrs. Catheryne Cooke (Robbins) Gilman, motion picture chairman of the organization, now being internally urged upon local organizations, which upon examination is at considerable variance with Mrs. Langworthy's utterances.

Meanwhile Mrs. Gilman has given out information of amendments contemplated for the Pettengill bill, backed by the Parents and Teachers as an instrument toward the initiation of the program of control of the screen. The amendments would substantially deliver the industry in all details of production, distribution and exhibition to the control of a government bureau.

Since Motion Picture Herald's original presentation of the expressions of Mrs. A. R. Klock, motion picture chairman of the Parents and Teachers for the District of Columbia, efforts have been made by her contemporaries to seek a repudiation of her telegram published March 30. No such repudiation has been forthcoming.

MRS. GILMAN GETS EQUIPMENT DATA

"The motion picture committee of the National Congress would be aided in its efforts to develop sources of supply of suitable instructional and entertainment motion pictures at reasonable cost, to be presented in periodical showings in classrooms and auditoriums, if it knew the number of motion picture projectors now in the hands of local Congress units," declared a questionnaire appearing in The National Parent-Teacher, *official publication of the organization, and in which the following questions were asked:*

Have you a motion picture projector? ....

If *Yes*, give name of maker.............

....

What is the width of film used? (35MM).......... (16MM)..........

If other size, not 35MM or 16MM, mark width here ....

Is your projector for Silent (Titled) Pictures?.............. Sound-on-Disc?.... .... Sound-on-Film?............

Is projector used for instructional pictures in classroom? ....

Is projector used for entertainment pictures? ....

How frequently are entertainment shows given (if any)?.....................

What is the seating capacity of auditorium in which motion picture entertainment is given? ....

If you rent pictures, what do you pay per reel? ....

If you have no motion picture projector, would you be interested in having one and giving motion picture programs?*

....

If so, are you interested in Silent (Titled) Pictures?........... Sound-on-Disc?.... .... or Sound-on-Film?..........

What is the depth of your auditorium, from last row of seats to front line of seats? ....

"Forward this to Catheryne Cooke (Robbins) Gilman, Chairman, Motion Picture Committee, National Congress of Parents and Teachers, 1929 Second Street, Minneapolis, Minn."

* Note: Italics are the organization's.

Calls Statement "Ridiculous"

Mrs. Langworthy's denial of Motion Picture Herald's account of the contemplated invasion of the industry by the National Congress follows in full:

"The statement that the parent-teacher organization contemplates going into the motion picture business is utterly ridiculous. Any such activity would be in direct violation of our bylaws and our policy of non-commercialism, to which we have adhered strictly for nearly 40 years. No educational organization would desire to undertake a business program such as this article outlines, even if it could afford to finance it, which most of them could not.

"Our sole interest in abolishing block-booking and blind-selling of motion pictures is to enable local independent exhibitors to choose the pictures which their patrons wish to see, instead of being coerced to buy an entire block of films, many of which are objectionable, in order to secure one or two desirable pictures. This grouping of bad films with good films enables a distributor to force his entire product on the exhibitor and the public, regardless of its merit. The combined effect of the practices of block-booking and blind-selling is to prevent the exhibitor from exercising an informed selection of films, and hence to prevent the people of a community from influencing his choice in the best interests of the community.

"The Pettengill bill to abolish block-booking and blind-selling will enable local exhibitors to choose all of their pictures on a selective basis, thereby permitting them to meet the desires of their patrons. Obviously this would promote the best interests of the theatre exhibitors themselves, as well as serving the public."

Official Organization Plan

Definite indication that the National Congress actually does, however, have in mind an "invasion" of the business, in addition to regulation through the Pettengill bill and other Congressional proposals, is seen in the new plan now being circulated and urged for adoption by the city and state groups within the organization. Appearing over the signature of Mrs. Gilman, the official plan follows, verbatim:

PURPOSES

1. Production

To secure for every child under the jurisdiction of the United States an adequate supply of visual aids to education; and the production of suitable motion pictures for instruction, culture and entertainment.

2. Distribution

To urge the establishment of local, state and national libraries in which to assemble and from which to distribute visual aids and motion picture films to schools and community auditoriums.

3. Exhibition

To arrange for the use of visual aids, and for the exhibition of motion pictures in schools, churches, and community auditoriums.

4. Supervision

To extend the authority of local boards of education or recreation to include the responsibility of providing and administering leisure time opportunities for children and youth.

5. Legislation

To initiate and support local, state and national motion picture legislation in accordance with recommendations of the National Congress of Parents and Teachers.

POLICIES

To recognize and emphasize the objectives and policies in Articles II and III of the bylaws of the National Congress of Parents and Teachers, as they refer to the subject of motion pictures:

Article II.

Section 1. To promote child welfare in home, school, church, and community; to raise the standards of home life; and to secure adequate laws for the care and protection of children.

Section 2. To bring into closer relationship the home and the school—to develop between educators and the general public such united efforts as will secure for every child the highest

(Continued on following page)

MRS. GILMAN ASKS U. S. FILM BOARD

(Continued from preceding page)

advantages in physical, mental and spiritual education.

Article III.

Section 1. This organization shall be noncommercial. No commercial enterprises . . . shall be indorsed by it. The name of the organization, its branches, or its officers in their official capacities shall not be used in any connection with a commercial concern . . . or for any other than the regular work of the Congress. . . .

PROCEDURES

Organization Includes:

(A) The selection of capable state, district, and local chairmen who will master the subject material and organize and lead committees to carry out the motion picture plan according to the purposes, policies and procedures of the National Congress of Parents and Teachers.

These chairmen should be selected because of their ability to meet officials and groups and because they can give the time to the correspondence and the exacting duties of this important committee. Needless to say, they should not be susceptible to the "industry appeal."

(B) The appointment of active study committees of seven to 15 members in local associations with subcommittees of three to five members as functional groups.

Functions Include:

(A) The assembling of authoritative reference material and bibliographies on the social, economic, political, legislative, and international aspects of the subject.

(B) The compilation of catalogs of nontheatrical films and film equipment, and the arrangement under classifications such as:

(1) Government films, local, state and national sources.

(2) Instructional or documentary films, for pedagogical purposes.

(3) Cultural films, such as newsreels, scenics and general informational and amusement films.

(4) Recreational films sold on merit independently, and trade-shown later.

(C) Contacting the United States Commissioner of Education, the State Superintendent of Public Instruction, the local boards of education, the superintendents and principals of schools, the state and local visual education divisions of the National Education Association, the visual education directors of state universities, state museums, research laboratories and colleges.

The Purposes of Such Contracts Are:

(1) To stimulate the establishment of a national film institute in the Office of Education, the United States Department of the Interior, which will assemble and disseminate information concerning educational, cultural and recreational films, and other visual aids to education suitable for children and youth. It will also encourage the production of instructional, cultural and entertainment films for education and recreation.

(2) To encourage the production, distribution and exhibition of classified films for education and for recreation of children and youth.

(3) To assist in establishing national, state and local film libraries and other visual aids to education.

(4) To suggest teacher-training in the selection and the use of materials and equipment for visual education and recreation.

(5) To seek cooperation in the development of the National Motion Picture Plan of the National Congress of Parents and Teachers.

(D) The organization of regular film circuits in schools, churches and community auditoriums for classified motion picture entertainment programs graded to the ages and environment of children and youth.

(1) To organize amateur motion picture clubs under competent leadership to produce, exchange and exhibit motion pictures of local interest and to encourage the amateur clubs to conduct regular juvenile theatre programs for grade school children.

(2) To have introduced in high schools a regular credit course in motion picture criticism, for the purpose of developing discrimination and appreciation of social, technical and literary values.

(E) The initiation and support of local, state and national legislation.

(1) Local legislation to extend the jurisdiction of local boards of education or recreation to be responsible for the administration of community recreation including motion pictures for children and youth, and for the selection of qualified leaders and suitable films and equipment.

(2) State legislation to provide an increase in the taxy levy or the re-allocation of funds for necessary appropriations, and enabling acts to effect the changes.

(3) National legislation to provide for a motion picture commission charged with the responsibility: of supervising the selection and treatment of subject material used in the production of motion pictures; and of regulating the trade practices used in the distribution of motion pictures, viz., block and blind booking, unreasonable protection, zoning, exclusive runs, contracts, arbitration, price-fixing, percentage buying, discrimination against small and independent exhibitors and other restrictions which interfere with the satisfactory conduct of the business from the point of view of the public.

(F) Conducting a campaign of education based upon the findings of the Motion Picture Research Council, known as the Payne Fund Studies, *Motion Pictures and Youth,* and cooperating with the Motion Picture Research Council in so far as its program is in accord with the National Congress of Parents and Teachers.

(G) Organizing each state, or in several centers of states, motion picture institutes or conferences of from one to three days for the purpose of having presented some of the most important phases of the subject, and to outline plans for action suitable to the situations in individual communities. The National Chairman (of the National Congress of Parents and Teachers) will cooperate with state Congresses on such a plan.

CONCLUSIONS

(1) Inasmuch as motion pictures, as such, are educative, regardless of the character of subject material, motion pictures for the recreation and instruction of youth should be produced, distributed and exhibited by educators, dramatists and playwrights of professional standing.

(2) Inasmuch as local boards of education and recreation are elected by the people whose children are to be served, such boards should have their powers extended to provide and to administer all recreation for minor children in a community.

(3) Inasmuch as the National Congress of Parents and Teachers has declared education and child welfare to be its objective, and has adopted a policy of non-cooperation with commercial agencies and institutions, the National Congress of Parents and Teachers will cooperate with local, state and national institutions of education, and departments of government to secure improvement in the selection and treatment of subject material used in motion picture production, and will not cooperate with individuals, organizations and companies conducting recreation for personal profits or dividends for stockholders.

(4) Inasmuch as recreation, including motion picture entertainment, is one of the most powerful, pleasurable and universal incentives in our present environment for cultural influences, for character development, and for mental achievement, the National Congress of Parents and Teachers will adopt an active program to coordinate the work and focus the influence of more than 20,000 local units upon the National Congress Motion Picture Plan as formulated by the motion picture chairman and adopted by the board of managers in 1932 and 1934, for securing these advantages to our civilization.

Would Amend Bill To Get U.S. Board

Mrs. Catheryne Cook (Robbins) Gilman, chairman of the motion picture committees of both the National Congress of Parents and Teachers and the Federal Motion Picture Council in America, in a bulletin from headquarters at Washington, said that the following amendments to the Pettengill Congressional proposal to eliminate block booking had been suggested, and that Congressman Pettengill "has agreed to submit them with the bill at the hearing":

1. That a minimum penalty for violation be included in the bill.

2. That a commission, appointed by the President of the United States, be created and established, to be known as a Federal Motion Picture Commission, and that it be authorized to make rules and regulations necessary to carry out the act's provisions.

3. That the Federal Motion Picture Commission be charged with the duty of instituting proceedings in equity to prevent and restrain violations of the act in the several district courts of the United States where the violations occur.

The Gilman groups are also campaigning for Congressman Culkin's two proposals: (1) providing for a federal film commission to supervise production, distribution and exhibition, including regulation of trade practices, and abolishing block booking and blind-selling; and (2) providing exclusively for abolishment of compulsory block booking and blind selling, with the Federal Trade Commission invested with jurisdiction to enforce the act.

The Pettengill bill, as introduced, could not be enforced unless an exhibitor became the plaintiff in a case against the distributor. Mrs. Gilman, therefore, would have the proposed Federal Commission appear as plaintiff.

In attacking the Pettengill bill this week, the Motion Picture Theatre Owners of America warned that, "it is quite likely to double film rentals at the smaller theatres, insure uniformly mediocre box office attractions, provide a 'Roman Holiday' for the lawyers in endless costly litigation, and rapidly spread unfair and disastrous nontheatrical competition in the country."

More Reactions to Teachers' Plan

Exhibitors, circuit operators, exhibitor organization leaders and producers this week contributed further expressions of their reactions to presentations made in the March 30th issue of Motion Picture Herald *as to the announced program of the National Congress of Parents and Teachers in connection with the Pettengill Bill, now before Congress. Herewith appears comment received by the* Herald *in the past week.*

R. B. WILBY, President

Wilby-Kincey Service Corporation
Atlanta, Georgia

Those of us who have seen PTA come into this territory, and the manner in which they have operated, cannot believe that the ladies have set an objective so tremendously beyond their hope of attainment from this political administration—and if that's treason from a life-long Democrat, make a lot of it.

▽

MORTON G. THALHIMER, President

M. P. T. O. of Virginia, Inc.
Colonial Theatre, Richmond, Va.

I think the article is very clear and concise, and sums up the general opinion of the exhibitors throughout the country.

It is unfortunate that so few outsiders realize the enormous investment of the moving picture industry, both from the point of view of the producers and the exhibitors. It is unfortunate that this lack of information invites the type of criticism that is becoming so prevalent.

It is my opinion that block booking not only is not a hardship, but, on the contrary, is beneficial to the majority of exhibitors. My personal experience with the large producers has proven that they are fair and considerate, and endeavor to the very best of their ability to produce the type of film the public really wants. In order to do this it is necessary, of course, that they have an outlet for their product.

After the exhibitor has gone to the expense of establishing a theatre, equipping it and doing everything within his power to make it comfortable for the patrons of his community it is obviously unfair and improper to contemplate legislation that would be ruinous to the investment, and in the long run throw a number of people out of work, besides confiscating invested capital.

We have written our senators and representatives in Congress, protesting against this particular bill, as well as the Culkin and Celler bills. We are unalterably opposed to any legislation that seeks to create a federal censor board or to subject the business to unfair invasion.

▽

LOUIS MARCUS

Mayor, Salt Lake City
Executive, Salt Lake City Corporation

If the matter was not so serious I certainly would consider it very amusing, but surely, this cannot be the attitude of the organization that she (Mrs. A. Raymond Klock) represents. Otherwise there is no reason why Parents and Teachers Associations should not go into any business. Surely the motion picture business has been set upon from every angle and has had to fight for its existence against blocks of all kinds. It has been used as a political football wherever possible and surely churches and schools are taking a very unfair advantage if the Pettengill Bill would, by law, set up a competitor that would not only become a Frankenstein for themselves but in the meantime practically confiscate a business that is so vital a factor in our everyday life. It seems strange that churches and schools will admit that they cannot meet competition coming from a free choice of educational advantages.

▽

ERNST LUBITSCH

Managing Director of Production
Paramount Productions, Hollywood

The Pettengill bill, if adopted in any form, would all but ruin the motion picture industry and definitely would prevent the industry from making any pictures which are off the beaten path. In the latter class I place "Alice in Wonderland," "Sequoia," "Tabu," "Death Takes a Holiday," "Cradle Song," "Babes in Toyland," "Treasure Island," "Skippy," and similar wholesome entertainment.

I certainly am in sympathy with Mrs. Klock's demand for better pictures. Better pictures now are being made.

This industry was faced with a tremendous problem a year or so ago. We took it upon ourselves to correct the situation. That this has been done goes without saying. Why not let the industry handle its other worries and try to progress without more obstacles being placed in our way?

The Pettengill bill calls for a submission to exhibitors of synopses of all pictures. If there is even the slightest change in the final picture, the producer stands liable for a $5,000 fine and a year in prison. That clause means that we never would be able to improve a picture, cut it, eliminate off-color scenes or trim tiresome sequences.

▽

JOSEPH H. BRENNAN, Executive Secty.

Allied Theatres of Massachusetts, Inc.
Boston, Mass.

We believe that this article is most damaging to the proponents of the Pettengill Bill inasmuch as it (the bill) contains nothing but selfish motives and fails to show any moral ground for the enactment of any such bill. We are using the article here to good advantage calling attention of all those in the business that we can reach.

▽

JESSE L. LASKY, President

Jesse L. Lasky Productions
Hollywood, California

I am in favor of any movement which will encourage the patronage of better pictures, and I am convinced that the Pettengill bill, if enacted into law, would fail to achieve this objective.

And certainly it would be manifestly unfair to compel the producers by law to exhibit their pictures in churches and schools in direct competition to existing exhibitors.

I understand that sponsors of this proposed legislation expect, thereby, to reap certain profits and use same to finance certain contemplated "welfare work."

Any profits taken from the legitimate exhibition end of the industry, particularly at this time, would inevitably tend towards the making of inferior films. Thus, the Pettengill Bill would produce directly opposite results from those claimed by its supporters.

If the exhibitor's profits are cut in two by a new form of competition they would necessarily pay less to the producer for their films to remain in business. This would compel the producer to expend less money per picture on production. The product would suffer, as quality productions are expensive to make.

If the sponsors of this bill are sincere in their objectives, it strikes me they should encourage the public, by education and not by legislation, to patronize the better pictures. It is not necessary to install expensive equipment in schools and churches for this purpose.

Existing theatres have the necessary facilities and seating capacities.

▽

FRED B. PICKREL

Theatre Owners of Oklahoma, Inc.
Murray Theatre, Ponca City, Okla.

We are thoroughly in accord with your article; after five years of the toughest non-theatrical competition ever invented (a regular theatre, operated absolutely free, two and four days each week) we know whereof we speak.

However, the most effective retaliation to Mrs. Klock and other reformers is to absolutely ignore them.

▽

CHARLES R. METZGER, Attorney

Associated Theatre Owners of Indiana, Inc.
Indianapolis, Ind.

Please bear in mind that this is my *personal* opinion and does not in any way reflect the opinion of members of our Association, nor does it reflect the official attitude of our Association, which opinion can only be given by our board of directors who have not met to go into this matter as yet.

As to the thought that churches and schools will compete for product for showing in such schools and churches, they have always done this in our state, and many times they have been sold for *less* than the prices asked the local exhibitor for the same product when distributors felt that the local exhibitor needed to be "taken down" a bit.

Such accounts have been actively promoted by some distributors in the past who found themselves unable to get their product into the local theatre because other distributors had sewed up all the playing time. Even under the Motion Picture Code, local exhibitors facing such church and school competition *dare not* file complaints against the

(*Continued on page 33*)

And so it came to pass that Universal gave unto the Monster a bride—

"The Bride of Frankenstein"!

A Carl Laemmle, Jr., Production

DASHIELL HAMMETT'S CRACKING

"Universal's 'Mr. Dynamite' Surefire Mystery Comedy...Here is a fast-moving, wise-cracking bundle of entertainment that fairly whizzes across the screen to establish a new character in murder mystery melodrama which should rival the popularity of the 'Thin Man' . . . 'Mr. Dynamite' is sure-fire box office anywhere"!

— Hollywood Reporter

Carl Laemmle presents

Edmund **LOWE** *in*

MR. DYNA

. . . With JEAN DIXON, Esther Ralston, Verna Hillie, Joyce Compton, Mary Wallace, Victor Varconi and Matt McHugh . . . A UNIVERSAL PICTURE directed by ALAN CROSLAND . . . E. M. Asher, Associate Producer

SUCCESSOR TO "THE THIN MAN"!

HERE THEY COME

FOR YOUR
1935-1936
BOX OFFICE
UNIVERSAL
ANNOUNCES

2ND

"The HANGOVER MURDERS"

From the novel by Adam
Hobhouse...... This year's
tremendous best-seller!

WITH AN ALL STAR CAST
A CARL LAEMMLE, JR.
PRODUCTION

① "THE HUNCHBACK OF NOTRE DAM
② "THE HANGOVER MURDERS"
③
④
⑤
⑥
⑦
⑧

WATCH FOR THE OTHERS

Il Duce Asks for Profits on Film

Premier Benito Mussolini this week trained his heavy artillery upon the American promoters of "Man of Courage," Il Duce's propaganda film about his famous march on Rome, with the launching of a suit to collect $125,000 in royalties, a share in the profits of the picture and other emoluments, the *New York Post* revealed this week.

According to the *Post*, Guido Orlando, promoter of such projects as the Republicans-for-Roosevelt clubs and the recent vaudeville tour of Aimee Semple McPherson, this week moved before Supreme Court Justice Frankenthaler for an order directing Eureka Productions, Inc., and Vincenzo Melocchi, Luigi de Giorgio, Jacques A. Koerpel and Samuel Cummings, defendants, to produce their records for examination before trial. Decision was reserved.

Mr. Orlando claims "Man of Courage" will gross $1,500,000 in this country before it has finished playing. H. H. Rogers, Jr., head of Eureka Productions, and son of Col. H H. Rogers of Standard Oil, financed the venture.

"Originally, Il Duce was satisfied to get his propaganda across with only small remuneration to himself," Mr. Orlando told the *Post*. "But after my report (on its grossing potentialities) he apparently decided to have the Luce Institute of Rome make it."

Mr. Orlando said that his contract called for eight per cent of the film's gross and that to date he has received nothing.

United States, France Agree On Elimination of Profit Tax

The State Department at Washington this week announced ratification of a convention by which France will eliminate the double taxation now imposed on American firms with offices in France. The agreement is effective next January 1.

Now, in addition to the various French taxes on French subsidiaries of American companies, a tax is levied against the parent concern in the United States, based on its dividend declarations, on the theory that a portion of the earnings came from French business. Under the agreement, that tax will be dropped, if French subsidiaries comply with certain procedure. In the case of American firms with unincorporated French branches, the tax will be dropped on payment of a tax on three-quarters of the profits from the French branch.

Shanghai Circuit Is Set for Reorganization

A plan for the reorganization of United Theatres, Inc., Shanghai, China, operating the Grand and Cathay theatres there, is expected to be presented to Judge Milton J. Helmick in the United States court for China in the near future, according to the *China Press*, Shanghai newspaper. The company also owns a majority of the stock of a company operating 15 houses in various parts of China.

The court, in conformity with the new United States bankruptcy law, approved a petition changing title of receiver to trustee.

ON THE TEACHERS' PLAN

(*Continued from page 27*)

non-theatrical school and church competition because they fear to incur the hostility of the school and church groups. Perhaps the above condition is not as prevalent as it was five or six years ago, but it is still existing and undoubtedly will continue to exist, regardless of any Pettengill bills.

It might interest you to know that we sent out a copy of the Pettengill Bill to every theatre owner in Indiana with the request that they study the bill, and then write their reactions to Mr. Pettengill and send a carbon copy of such letter to our office for our guidance.

Without exception so far, the smaller theatre owners in the small towns favor the Pettengill Bill. They have written to the effect that they would like to be in a position of buying and offering to their public the twenty or so outstanding pictures from each distributor rather than being forced to buy all of the product of only three or four of the distributors, which condition prevails at present, and which leads them to exhibit a great many "quickies" and other unsuitable product which does them no good at the box office, nor does it help particularly the distributors from whom they buy their product.

The larger theatre owners of Indiana have written in their opposition to the Pettengill Bill for the reason that they already enjoy contracts which permit them to make selections of those pictures which they want and to reject those which they do not want. Certainly the Pettengill Bill would give them nothing which they do not already enjoy, and many of them honestly believe that the privileges they enjoy in the matter of rejections and selection are enjoyed by all the other exhibitors.

Perhaps it is too early to see how the ultimate attitude of Indiana exhibitors will be as to the Pettengill Bill, but for several years there has been smoldering resentment and bitterness growing among the smaller theatre owners at what they feel are the injustices they suffer in this industry This goes back to the old Standard and Uniform Contracts which were nullified as to any benefits they conferred upon the smaller men by the red ink clauses which had the effect of nullifying such benefits. The growing practice of preferred playing time and averages and designation of specials has not added to any possible feeling of harmony between distributors and exhibitors. The many yards of red tape and special regulations which must be followed under the alleged "ten per cent" cancellation privileges under the Code impress the little exhibitor as being only another example of the injustices under which he smarts.

Sooner or later this small exhibitor resentment is going to make itself felt in either the active support of the Pettengill Bill or some other form of industry regulation. The little fellow seems to feel that his condition could not possibly be *worse* and that it might possibly be better under regulation. For this attitude upon the part of the smaller exhibitors, the customs and sales policies of the industry itself are responsible.

Most of them have long since despaired of any hope that fair conditions will ever be worked out for them within the industry, either by their Code or otherwise, so why not try something in the direction of legislation. They also are under the impression that something similar to the Pettengill Bill provisions exists in England, without the dire consequences resulting which have always been prophesied as following such legislation in this country.

▽

I. R. REHM, President

National Association of Non-Theatrical Film Products, Inc.
Oak Park, Illinois

I do not have authority to speak for the the Association since I have not had time to bring this question up for Board action. However, there is no doubt in my mind but that we are all agreed that the school and church should not be in competition with the theatre.

There are many non-theatrical subjects both entertaining and educational that are calculated for school and church use, and motion pictures fill a very important place in such a program.

Feature pictures built for theatrical use have been rented to schools and churches after they have been shown in the theatre of the district they are in.

Infrequent showings on certain special occasions for some special purpose might not be objectionable, but for any organization to make a business of showing feature pictures for profit in competition to the theatre which is paying the tax and carrying the load would in my opinion not be fair to the interests that are making these pictures possible.

Seven Majors Named in Suit by Iowa Exhibitor

Donald and Eunice Thornburg, operating the Family theatre, Marshalltown, Ia., have filed suit in federal court, Des Moines, against seven major companies and the Motion Picture Producers and Distributors of America, charging conspiracy in restraint of trade. Two competitive theatres, the Capitol and Casino, operated by C. C. Dunsmoor and M. C. Roskopf and Sam Horwitz, respectively, are named as co-defendants.

The seven major companies named are Paramount, First National, MGM, Fox, United Artists, RKO and Vitaphone Distributing Corporation.

KAO Board Reelected

Twelve of the 13 directors of the Keith-Albee-Orpheum Corporation were reelected at the annual stockholders' meeting on Tuesday in New York. The new member is Monroe Goldwater, law partner of Edward F. Flynn, whom Mr. Goldwater succeeds.

Harris Returning To Head Circuit

The Harris Amusement Company interests in Pittsburgh will celebrate, during the week of April 19, the return to active theatre operation of John H. Harris, former head of the company, who has been inactive for the past five years by the terms of a contract signed with Warner in 1930, when that company purchased most of the Harris circuit.

Mr. Harris will resume active charge of the Harris interests, and plans to rebuild the circuit in the territory. Senator Frank J. Harris has had the direction of the circuit. John H. is the son of the late John P. Harris, founder of the Harris Amusement Company, and of one of the world's first motion picture theatres, in 1905. He is a nephew of Harry Davis, one of the country's great showman of an earlier day.

When John P. Harris died in 1926, D. A. Harris, John H. Harris and F. J. Harris continued the circuit operation. In 1930 they sold out to Warner. Unable, by the contract, to operate on his own, John H. Harris was Warner zone manager for three years, then resigned to enter sports promotion.

Associated with him in the reorganization of the Harris circuit will be John T. McGreevy and James Balmer, with the company for many years, and George Tyson, formerly an assistant at Warner. Senator Frank Harris will continue as president of the company.

Theatre Liability Rates Are Revised Nationally

The number of admissions at the individual theatre, rather than the seating capacity, will be the new basis for computation of premiums for theatre liability insurance, it was announced this week by the National Bureau of Casualty & Surety Underwriters.

In the metropolitan area of New York the old rate of 40 cents per seat per year for $5,000 and $10,000 of liability insurance now becomes 11 cents per 100 admissions. For most theatres in territories throughout the country outside the metropolitan area, the rate was 12 cents per seat per year, while under the new plan it will be six cents per 100 admissions. For theatres outside the metropolitan area the new rate is expected to result in substantially increased liability insurance costs.

Hess Again Heads Mascot Advertising on the Coast

Jack Hess has been appointed director of advertising and publicity for Mascot Pictures on the Coast. The appointment was made by Nat Levine. Mr. Hess, previously with Mascot for a short time, recently has been handling advertising and exploitation for the Orpheum, San Diego.

Gross Production Manager for Lesser

Edward Gross has been named production manager for Sol Lesser Pictures on the Coast.

FLINN COMMENDS QUIGLEY AWARDS

Mr. Martin Quigley:

Exhibition of advertising skill at the Motion Picture Club and the luncheon yesterday are occasions, I believe, for most unreserved congratulations to you and the Motion Picture Herald staff.*

It must be very gratifying to you to know that the idea of these awards has carried itself so far that anyone with half an eye can see you have created one of the most constructive institutions in the picture industry. It has taken advertising and publicity, as a department of the industry, a good many years to win the earnest consideration which it deserves.

Again I say congratulations.

(Signed) JOHN C. FLINN
Executive Secretary, Code Authority
of the Motion Picture Industry.

* *The Show of Showmanship.*

96 Per Cent of Features Endorsed Since July

Because of the improved tone of pictures since July, the International Federation of Catholic Alumnae was able to endorse 96 per cent of the product of large producers, Mrs. James F. Looram, motion picture chairman of the Federation, told guests at a luncheon tendered her at the MGM studios by Louis B. Mayer this week in Hollywood.

Pascal Named to Head Screen Writers' Guild

Ernest Pascal has been elected president of the Screen Writers' Guild on the Coast, succeeding Ralph Block. Other officers are Nunnally Johnson, vice-president; John Grey, treasurer; Robert N. Lee, secretary; William Conselman, Frances Goodrich, Doris Maloy, Frances Faragoh, William S. McNutt, Benjamin Markson, Harlan Thompson, Seton I. Miller, Wells Root, E. E. Paramore, Jr., and Joel Sayre, members of the executive board.

Kuykendall to Build New House in Columbus

Ed Kuykendall, president of the Motion Picture Theatre Owners of America and owner of the Princess theatre, Columbus, Miss., plans a second theatre, also in Columbus. The Princess will be remodeled, with work to begin at once.

Dismiss Darmour Complaint

A special Code Authority committee unanimously dismissed the complaint of Charles C. Burr against Larry Darmour, Majestic Pictures, Ken Maynard and the Small-Landau Agency for breach of contract on the ground that Burr had failed to post a necessary bond in time to exercise an option on Maynard's services.

Erpi Continuing Servicing Tests

Experiments conducted by Electrical Research Products, Inc., in connection with all phases of theatre engineering servicing will be concluded in about two months, it was said at the Erpi home office in New York this week. Following the conclusion of the experiments a final decision will be made on the company's entrance into the extended servicing field on a permanent basis.

Erpi's experiments in general theatre engineering servicing have been in progress for several months in a number of situations throughout the country on a non-commercial basis, and results to date have indicated the possibility of savings to theatre owners ranging from $300 to $3,000 annually for each house in all types of theatres, it was said by an Erpi official.

If Erpi decides to make the extended servicing a permanent part of its activities no merchandising of parts and equipment aside from that having direct bearing on sound reproduction is contemplated. It was said that, contrary to published reports, operators' locals have not made official protest to the contemplated servicing by Erpi engineers and that in situations where the current experiments are being conducted they have regarded the new service as a distinct aid to operators and have expressed their approval of its continuance.

Oregon Golf Tourney Scheduled for May 7-8

The Oregon annual Motion Picture Golf Tournament will be held in Portland on May 7 and 8, sponsored by leading film executives who will have as guests a number of Oregon exhibitors. Attractive prizes have been placed in competition.

On the executive committee are Mark Cory, chairman, Radio; Frank Clark, Paramount; Charles Powers, Fox; Gordon Craddock, Universal. Entertainment committee: Vete Stewart, chairman, Warner; Cecil Farnes, Sheffield-Monogram. Handicap committee: Mr. Powers, chairman; Mr. Cory, Mr. Craddock. Trophy committee: Mr. Clark, Lou Amacher, MGM; Mr. Powers. Publicity committee: James Beale, chairman, Columbia; Mr. Farnes, Mr. Craddock. Finance committee: Mr. Amacher, Howard Mapes, Star Film; Mr. Stewart. Ladies committee: Mrs. Mark Cory, Mrs. Frank Clark, Mrs. James Beale, Mrs. Vete Stewart, Mrs. Lou Amacher; Mrs. Cecil Farnes, Mrs. Howard Mapes, Mrs. Gordon Craddock.

Arnold Reelected to Head Cinematographers

John Arnold last week was elected for a fifth term as president of the American Society of Cinematographers on the Coast Other officers are: Victor Milner, first vice-president; James C. Van Trees, second vice-president; Charles B. Lang, Jr., third vice-president; Fred W. Jackman, treasurer; Frank B. Good, secretary; John W. Boyle, Elmer G. Dyer, A. L. Gilks, Charles Lang and Joseph Walker, members of the board of governors for three-year terms.

THE CAMERA REPORTS

FILM LAWYER ON RADIO: Stanleigh P. Friedman of the Warner legal department, with those who appeared with him at WJZ in honor of the 286th birthday anniversary of Eli Yale. He told how he wrote the Yale song, "March, March Down the Field," and conducted the orchestra. Shown are Ben Cutler, Frank Healy, William Lyon Phelps, Rudy Vallee, Mr. Friedman and John S. Young.

GO INTO YOUR DANCE

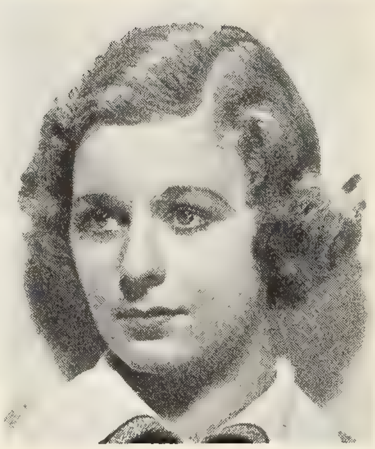
ON HAND. (Right) Al Jolson, newly re-signed by Warners, arriving in New York with print of his new picture and for party in his honor last week.

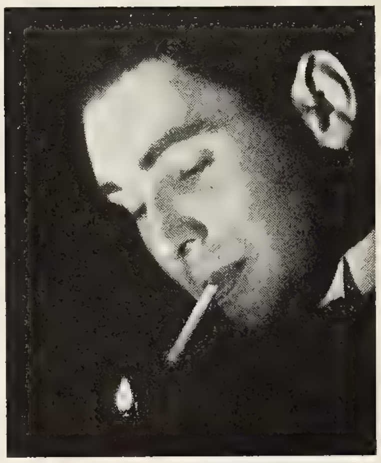
MARRIED. Louis Friedlander, Universal director, and bride, the former Miss Carmen Bouche of Chicago, who were married upon his completion of "The Raven," co-starring Boris Karloff and Bela Lugosi. They plan a honeymoon abroad this summer.

TELLS ADVERTISERS. (Below) Merlin H. Aylesworth, president of NBC and chairman of the board of the RKO Corporation, as he microphoned his ideas on film publicity before the AMPA at luncheon at which he was honor guest. He suggested that producers use radio to exploit motion pictures. Shown seated behind him is Ned E. Depinet, president of RKO Distributing Corporation.

MEMORIAL. To the late George Eastman, constructed on the grounds of the Eastman Kodak Company plant in Rochester, N. Y.

BORROWED. (Right) Margaret Sullavan, whom Paramount has borrowed from Universal for a production to be made from Stark Young's "So Red the Rose." Production is to be started soon after her arrival from Europe, where she and her husband, William Wyler, have been visiting.





TO BE STARS. Declares Paramount, which company has chosen the young players pictured above as its "Proteges" for 1935-36: Gertrude Michael, Gail Patrick, Wendy Barrie, Ann Sheridan, Katherine DeMille and Grace Bradley.

SIGNED. (Left) Phillip Reed, who has been given a long-term contract by Warners following completion of his role in "The Girl from Tenth Avenue."

ADD COLONELS. Billy Mann of the Yacht Club Boys, entertainers, signed for Warner pictures, as he was presented commission from Governor Laffoon of Kentucky by Sam E. Morris (left), Warner foreign sales chief and a Kentucky "admiral," with Major Albert Warner (right) witnessing the ceremony.

AT THE KIDDIES' MATINEE. A theatre full of London youngsters at a special afternoon showing of MGM's "David Copperfield," one of a group of matinees arranged by the Palace theatre in the British metropolis. And did they enjoy the Dickens' classic? Just look at this picture for the answer!

PARAMOUNT NEWS READY FOR WAR WITH CREWS LINED UP IN EUROPE

Camera Contingents Organized in Leading Nations, Natives Chosen in Smaller States; Drills Held in Safe Equipment

Paramount Newsreel is preparing for war in Europe!

For two months the company secretly has been laying camera fortifications throughout the Continent for its own army of screen news gatherers, the while European powers continue in the race to rearm, and to conscript natives to strengthen their armies as they move them in ominous silence to their borders.

Details of diplomacy and strategy already are completed for the job of pitting cameramen against cameramen in enemy countries, all in keeping with the international problems and the strong and strange laws which govern cameramen on the firing lines.

Began Preparations in February

That Paramount News began in February to take tangible recognition of the speculation existing in virtually all corners of the world over a possible European conflict was made known this week by A. J Richard, editor.

Mr. Richard served during the World War with federal administrators of motion picture arrangements, including largely newsreel accounts from the front. Delving into that background for the plan which a tremendous job like another war would mean for newsreels with all its concomitant complicatons of censorship, Mr. Richard said: "At this very moment there exists governmental censorship in one form or another in practically every country in the world. Even in this country, they have set up regulations whereby all Navy subjects must be censored, and in places such as the Canal Zone, the Army has complete charge of censorship of all picturemaking. Germany and Russia have full censorship. Italy, France and England have censorship of filming insofar as military subjects are involved. Many of the Balkan and smaller countries of Europe have established censorship. Cameramen working on the recent Greek rebellion, Austrian putsches and even those trying to get into Abyssinia or Italian Somaliland have had the greatest difficulty."

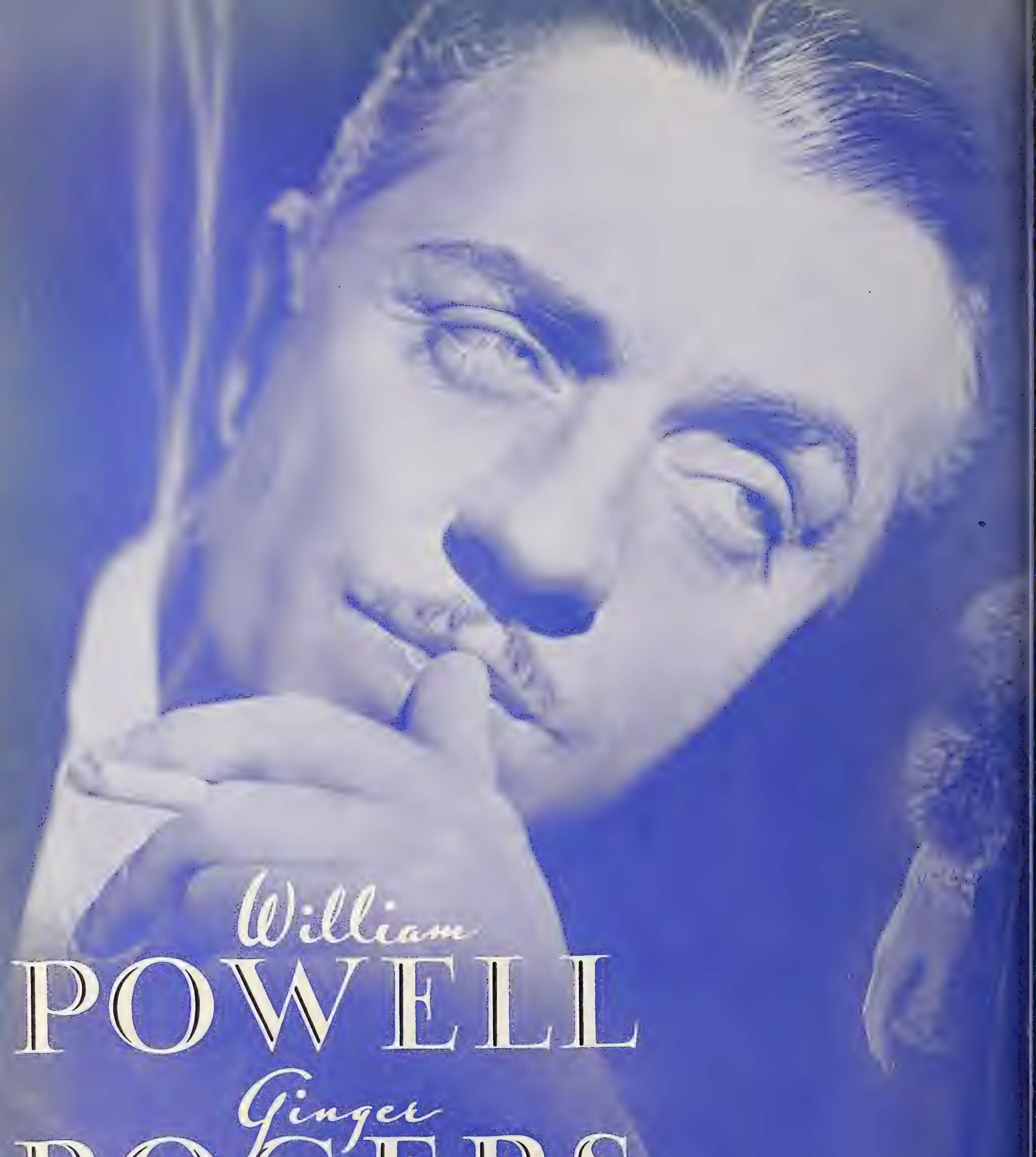
Lining Up Native Cameramen

Paramount's plan for coverage has been modeled after that of the Associated Press. The company already has set up its own skeleton camera coverage in each of the large countries and has made arrangements with the official and semi-official photographic agencies of most of the large countries, such as Luce, of Italy, and Ufa, of Germany.

Paramount also has sent a representative through Lithuania, Poland, Czechoslovakia, Greece, Turkey and Yugoslavia, tentatively lining up native cameramen. It was felt that these small states, several of them having developed out of the Versailles Treaty,

(*Continued on page 40, column 3*)

As plans go forward for newsreel coverage of any hostilities in Europe. A Paramount camera crew on the Italian front is shown in action in the picture at the top. Right: War clouds over the newsreel's European camera. Below: Cameraman rehearsing for gas attack.



William

POWELL

Ginger

ROGERS

TOGETHER ★ ★ ★ FOR THE FIRST TIME ★

RKO-RADIO PICTURE

Directed by Stephen Roberts

STAR OF MIDN

RADIO CITY THRILLS TO A NEW ADVENTURE IN SCREEN EXCITEMENT THIS WEEK!

★ ★ ★ ★

"HERE'S SOMETHING NEW in the line of comedy-mystery-melodrama, with a companionate romantic angle as popularly intriguing as the basic subject matter . . . A laugh in almost every line of dialog, bit of action and situation . . . Should have a punchy and interesting appeal to all classes!" —*Motion Picture Herald*

"SWELL ENTERTAINMENT and should prove profitable . . . Romance and comedy closely linked with clues bringing the police, gangland and socialites in for contrasting dramatic interest . . . Swell business for swell picture." —*Motion Picture Daily*

"SOCK ENTERTAINMENT ANYWHERE . . . Not an angle has been muffed to make it box-office." —*Variety (Daily)*

"TOP-SHELF BUSINESS in any kind of a house." —*Hollywood Reporter*

EASTER WEEK ATTRACTION IN MORE THAN 100 KEY CITY FIRST RUNS FROM COAST TO COAST!

IGHT

with
PAUL KELLY ★ GENE LOCKHART
RALPH MORGAN • LESLIE FENTON • J. FARRELL MacDONALD
From the novel by ARTHUR SOMERS ROCHE

REVENUE REVIVES HOPE OF LOWER BRITISH TAX

Quota Revision Doubted; Exhibitors Assured Only One Television Station Starts This Year

by BRUCE ALLAN
London Correspondent

Unexpectedly good revenue figures, indicating a probable surplus in the Budget to be announced April 15th, have revived the trade's hopes of a concession on Entertainment Tax, which had seemed doomed by the announcement of greatly increased expenditures on armaments.

Wardour Street opinion is now that the chancellor of the exchequer, Neville Chamberlain, will make good his half-promise of last year and free the sixpenny (12 cents) and cheaper seats of the tax. Encouragement of this view is seen in the friendly reception which a meeting of members of Parliament, at the House of Commons last week, gave to a statement of the small exhibitors' case by H. Victor Davis.

Accepting adjustment of the Tax as a probability, financial writers in the general press are canvassing the possibility of a general rise in cinema share values, with probable restoration of wage cuts against Government employees expected to increase attendances. The good figures shown by P. C. T., Ltd., and A. B. P., Ltd., under existing conditions are cited.

Doubts Quota Revision

The most definite statement yet made in Parliament in regard to amendment of the Cinematograph Films Act was the negative given by Walter Runciman, president of the Board of Trade, to a question in the House of Commons suggesting a revision of quota percentages, after E. Doran, M. P., had suggested that "British film production has now reached a stage of real efficiency."

More significance has been read into the Minister's statement than, it may be, it was intended to convey. Revision of the Films Act, officially recommended by the Advisory Committee, is expected to take the form of new clauses penalizing "quickies" and further restricting block booking.

The B. O. T. will consider any information placed before it, replied Sir John Gilmour, Home Secretary, when Mr. Doran drew his attention to "the financial activities of alien film producers who, having been forced into liquidation in their own countries, were now seeking to exploit the British public."

While many people see in improved British production a reason for still larger quotas, others are beginning to regard the Films Act as a handicap to the established British producer.

KRS Not Taking Sides

With KRS holding the advantage of the offensive in President John Maxwell's statement that KRS would not accept the recent booking deals between Gaumont British and the Hyams (H & G) and Union circuits, circumstances have given the controversy an appearance, in some ways misleading, of being yet another phase of the struggle for supremacy between the Ostrer (GB) and Maxwell (ABP and ABC) interests. Undoubtedly, that is one aspect, but it would be a serious mistake to think that the KRS is concerned to take sides with one circuit against another; what it fears is that hundreds of theatre managements will make booking agreements with GB in order to get drastic reductions in rentals.

The possibility of public agitation is very obviously in the minds of both the KRS leaders and their opponents.

Reassurance on Television

Almost 900 film traders, mostly theatre owners, who attended the annual banquet of the Cinematograph Exhibitors Association at Grosvenor House, heard a reassuring statement about television by Sir Kingsley Wood who, as postmaster-general, is in charge of the government department which will control the official transmitting stations.

Only one station, in London, will be in operation this year, he said, and this one will not be completed until the end of the year. Furthermore, an adequate national service is still some distance off.

Pacific Tone

Richard Dooner, new president of the CEA, at the annual meeting the same day, said distributors were now disposed to a round table discussion of the rental problem and the allied one of a Standard Contract. Some present may have been a little disappointed at this pacific tone. When a London exhibitor sought enlightenment on the hint in the annual report that the Association might, on suitable occasion, become the booking agent for exhibitors as a whole, Secretary W. R. Fuller said:

"It remains to be seen what decisions will be made by the new Council, and whether members intend to give the Council any instructions on the point."

Britons in Australia Organize

British film producers in Australia are organizing themselves into the British Film Industry Association of Australasia under the chairmanship of Ernest Turnbull of British Dominions Films. This company handles B. & D., Twickenham, British Lion and Empire programs. Associated with the move are also Alan Williamson of Gaumont-British, Stuart Doyle, for Associated British Pictures and Associated British Film Distributors and Gordon Williams of B.I.P.

News Brevities

The almost daily effort to establish official censorship in place of the British Board of Film Censors, in its latest form suggests the elevation of the semi-official advisory Film Censorship Consultative Committee to the status of a licensing body to "examine films on behalf of all licensing authorities and advise on all matters in connection with film censorship."

* * *

The first British studio erected specifically for production of educational subjects exclusively was opened last week for Gaumont-British Instructional, by H. Ramsbotham, Parliamentary Secretary to the Board of Education. Situated in Cleveland street, a stone's throw from Oxford St., in the center of London, it provides facilities for 52 sub-standard films a year.

* * *

The report of Provincial Cinematograph Theatres, Ltd., indicates a profit of £482,508, an increase of £23,018. The carry forward is £122,834 against £121,280. Out of a total for distribution of £603,280, depreciation reserve receives £91,000 and general reserve £65,000, making the total under the latter head £530,000. The dividend will again be 15 per cent.

Newsreel Ready For Hostilities

(*Continued from page 37*)

might be among the first nations to become involved.

Of equal importance with the arrangements for coverage are those made for getting film out of these countries. Plans have been made for contracting of planes and automobiles. While France moves reinforcements to the German border and links her chain of steel and concrete fortresses with barbed wire and trenches, Paramount is gathering pictures for its war library on all persons, locations and buildings that might figure in any hostilities. This material has been flowing in for weeks from 14 countries.

Germany Covered

In Germany, the company's war bureau will be headed by Bruno Stindt, who has been arranging for a chain of cameramen in the most strategic points in that country, and in adjacent places where hostilities might first develop. France has five cameramen on the war staff, England six. Italy, Austria and Japan have been similarly staffed, and rehearsal has now progressed to the point where drills are being held in the use of protective equipment, such as a new and improved gas mask for the cameramen.

Leading newly-recruited camera contingents will be: In England, E. H. Hawkins, J. C. Harding, J. F. Gemmell, W. M. MacGregor, G. Ercole and J. Taylor; France, L. Geiskop, F. Conquest, J. Albrecht, M. Madru and H. Missir; Italy, B. Albertini, G. Brunacci; Germany, Bruno Stindt, J. Winterfeldt and Franz Klein; Austria, J. Dored; Belgium, Pec Antoine, now covering King Leopold and the army.

Millions of Feet of Film

During the last war, the United States Government turned over to its official motion picture bureau in the Signal Corps the task of making pictures of the army and its activities in action. Millions of feet of film were exposed, and as fast as it reached Washington it was censored and then distributed to all the newsreels at the same time.

"The newsreels have long realized the motion picture values of real war material," said Mr. Richard. "In recent wars the newsreels have adopted the plan of planting cameramen with each contending force. In the Japanese campaign in China some American cameramen worked with the Japanese forces while others were with the Chinese inside Shanghai. In the recent Cuban activity some cameramen were located at Santiago at the time it was held by the rebels, while others were assigned to Havana when it was held by government troops."

Newsreel coverage of any European hostilities would be considerably more intensive from the standpoint of competition than in the last war, when Pathe and International Newsreel were the most active. The industry would witness a competitive battle even greater than the fight last year to reach the screens first with scenes of the murder in France of King Alexander of Yugoslavia and the Austrian putsch which resulted in the death of Premier Dollfuss, when Pathe, Paramount, Hearst Metrotone, Universal and Fox Movietone engaged fast planes to reach express steamers.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Cora Cowen, well known on Broadway, was visiting United Artists' Rivoli and stumbled in the darkness of the auditorium on a package containing a check book, bank book, bulgy financial papers and whatnot. Not locating an usher at the moment, she put the bundle of wealth into her purse—Cora totes a very, very large purse. The property was forgotten—she was watching that "dreamy" Maurice Chevalier—until she got home. The following day young Cora mailed the bundle to the bank. In due time she received a letter from the gentleman to whom it belonged.

It seems that, in his unselfishness, he had remembered the case of this winter where the hungry and homeless and cold Bowery derelict, finding a package of considerable negotiable bonds in the street, returned them to the Wall Street brokerage house that had lost them, and then went haywire from the effects of the sudden complimentary attention given to his honesty in the press and the newsreels.

They had rewarded him with some cash, new clothes and a job—his first of either in many a year. A few days later he cracked under the strain, causing considerable physical damage to his surroundings, and to his fellow tenants, one of whom dropped dead when faced with the sudden declaration of the derelict: "I have been sent by God and I can take who's-ever life I want!"

Accordingly, the owner of the lost package wrote Cora: "I am duly grateful for your kindness and should like to reward you, but, not being unmindful of what happened to the gentleman recently rewarded for the return of bonds which he had found, for your own sake, I think I had better simply thank you."

▽

Spring and a young man's fancy struck us amidships the other morning when we picked up from the mail a postal card which carried this message:

> GENTLEMEN:
>
> There is smart competition in town. You can't afford to miss it. Traveling Sales-lady is now showing her *lines* at the Strand theatre, Broadway at 47th Street.
>
> We've got what it takes to get orders.
>
> JOAN BLONDELL
> GLENDA FARREL

▽

The tension in Boston motion picture circles must be severe. And the problems of theatre operation terrific. George and Spyros Skouras believe they have a headache bringing Skouras Theatres to the front line for a contract to manage the reorganizing Fox Metropolitan Circuit. Major Leslie Thompson, too, thinks his job of conducting the RKO properties is not an easy one. Ditto Ed Schiller at Loew's, and Joseph Bernard at Warners. We could mention a dozen more, but none so serious as the problem of Mister Wasserman, a district manager for the New England M. and P. Theatre Circuit, who, in his large Boston office, has hanging from the wall a sign that warns:

Please Be Quiet
While
MR. WASSERMAN
Is on the Telephone

▽

"You can't really enjoy opera," says Walter Damrosch, operarian, "unless you know what is going on."

And when you know what's going on, you're indifferent, observed Ted Cook.

Maybe you just can't really enjoy opera unless you really enjoy opera.

THROUGH THE BRITISH DOMINIONS, except in Ireland, the name of Roger Casement is a curse. He was an Irishman who had been honored with positions of trust by England and knighted. Then he had a change of heart and began to work for the freedom of Ireland, renouncing his knighthood. When the World War broke he believed Germany had a good chance to win, and cast his lot with Germany, plotting there to go to Ireland and start a revolution. A German submarine landed him in Ireland, but the revolt he started did not last long. Casement was captured, tried, and hanged as a traitor.

But there were many, including George Bernard Shaw, who thought Casement a patriot—to Ireland—rather than a traitor to England. A great petition for him was signed in the United States.

Julius Klein, now known in Hollywood as a special assistant to Carl Laemmle, Sr., covered the Casement trial as a reporter. Mr. Klein has been writing a book about it. And, so we are told by Lee Shippey, Los Angeles news commentator and reporter, Mr. Klein has broken the world's record by getting a signed statement from Bernard Shaw for inclusion in that book.

When it comes to getting things from people in high places, Klein is a miracle man, Shippey relates. His years as a reporter have not only won him the friendship but the confidence of the mighty. At one time when Hoover, as President, wouldn't see anyone else, Shippey included, he spent an hour or two with Klein. Recently Klein wrote an important article for the Los Angeles *Times* Sunday Magazine and secured for it signed statements from former Ambassador Gerard and from Colonel Edward Mandell House—and there are mighty few reporters who could wiggle a statement of any kind out of the old Colonel. And, as for a statement by George Bernard Shaw, requested for commercial publication in another's book, well, that is looked upon as the ultimate of the unattainable. One could get a dozen long, chummy interviews with Greta Garbo, or Herbert Yates, or J. R. McDonough quicker than a Shaw signature affixed under an expression for publication—unless, of course, they used coin of the realm for bait. However, Klein wrote G. B. S. an explanation of what he was going to do in a book on the Casement case and the greying old literarian sent back a four-page statement.

▽

The natives of Waterloo in Iowa kept Jake Rosenthal, of the Iowa theatre, busy for a full day explaining to him that bill-posters had pasted 24-sheet stands upside down. There was many a mention of the inversion in Waterloo, and many a stiff neck that had been twisted out of position by the curious. They did not know, of course, that it had been done purposely to attract such attention, and was a stunt that Jake used 40 years ago when he had Hall's Casino, a vaudeville place in old Chicago.

One time, at the Casino, Jake put on a big free lobby display that ran for a number of weeks, with a large tank in which Cora Beckwith (Mrs. Jake Rosenthal), and a number of bathing beauties, attired in the old regulation full-length black tights, performed from 11 in the morning to 11 at night. Cora, a swimming champ in her day, made long stays in the water, establishing a record by floating six weeks without leaving the tank.

Jake used to put chairs on the stage to give patrons the opportunity to watch acts work at close range. They used from 40 to 60 acts in those days, in the 90's. A vaudeville show was an endurance contest.

In Broadway circles of the drama they're repeating the remarkable story about the manner in which Crosby Gaige, theatrical producer of note, came about acquiring the rights to that new comedy by Louis Bromfield and George Hawkins, entitled "Here Today and Gone Tomorrow."

A couple of months ago, it seems, the agent for Mr. Bromfield informed Mr. Gaige by telephone that a script by the aforesaid author was being sent over for consideration. For some reason the script never arrived, and Gaige promptly forgot about it.

Last week Mr. Gaige got into a taxicab on Park Avenue at the Waldorf-Astoria Hotel for a ride to his office and was surprised to find within, on the seat, an envelope containing a manuscript. Curiosity compelled him to have a peak at it and, lo, it was the play by Mr. Bromfield. Immediately he started to read it, finished it that afternoon and purchased the play two days later.

The following day he was requested to bring the script along when he met Mr. Bromfield to confer about it. It is, advised Mr. Bromfield, the only copy of the script.

▽

An Open Letter to all newsreel editors:

Here's a tip, fresh from the inside, on a big news event—and may the best reel get the scoop:

Wilbur Glenn Voliva, of Zion, Illinois, who says the world is flat, has looked into his Bible, or crystal, or something, and predicts a battle which will be so fierce that it'll take "seven months to bury the slain."

"The United States," he explained, "will be part of the revived Roman Empire, restored and ruled by the Roman Italian Prince."

"The assimilation of the United States into the revived Roman Empire will be part of two general movements—Italy, France, England and the United States into the Fascist alliance, the other of the European nations into the great northeastern confederacy, a modified type of Communism."

And here's where the newsreels enter the picture. These two forces, continued Wilbur, will meet at Armageddon in 1942 or 1943. He's not sure which, but he'll shoot in more specific information about that later.

"They will destroy each other at Armageddon in a battle which will be so bloody that it will require seven months to bury the slain," he predicted. Of course, if it really took that long, Universal could turn out a serial.

▽

"Are wives for sale or barter in Hollywood?" asked Paramount home office publicity—just like that. "Some people think so; those who persist in believing that screen players hold nothing sacred but utter sophistication, and would happily dispose of one wife of another."

All of which is by way of relating that Paramount's actor, Sydney Blackmer, has within the past six months received four letters from prospective suitors of his former wife, Lenore Ulric, each epistle asking if he would advise a marriage with her and requesting information on her disposition and financial condition.

▽

The Warner studio at Burbank in California was in the midst of making "The G Men," in which, besides glorifying the United States Secret Service, they show how these agents track down characters who had been too liberal pouring lead out of revolvers. One of the performers fired a shot the other day, while portraying a Secret Service man doing his duty, and it hit Frank Evans, assistant cameraman, just below the hip. That's realism in reverse.

8 MORE INDEPENDENT COMPANIES ORGANIZE

Four Distributors Announce the '35-'36 Convention Plans; Increased Call for Westerns

Product structures for 1935-36 began this week to assume more tangible form as tentative schedules were being supplanted by actual story and talent assignments and by more definite programs from a numerical standpoint. Eight new independent companies were added to the score already announced, and as production of this season's programs went into final stages, executives of virtually every large major and independent company were concentrating on either coast in conference on new product and new policies.

Promising product for the new year as entirely new sources were Campbell Productions, Cartoon Exhibitors, Color Classics, Excelsior Pictures, Republic Productions, William Rowland, Security Pictures and William G. Smith. Twenty-one other new units were announced by MOTION PICTURE HERALD on March 23, page nine.

Paramount made official announcement of May 23 and 26 as annual convention dates, in New York, at the Waldorf-Astoria hotel, where the company probably will announce a schedule of 65 features and 100 short subjects; GB has decided on May, at a place as yet undecided; RKO appeared to be determined on 50 features and a June convention, in Chicago; Universal will meet May 23, likewise in Chicago.

A new demand for westerns caused Fox to renew with Sol Lesser for four more with George O'Brien. Columbia is set to distribute eight Ken Maynards and may reissue eight Tim McCoys. This season the company is releasing a similar number of McCoys and eight Buck Jones reissues.

There were only five Paramount westerns this season, but the company may double the number for 1935-36, three or four to be Zane Greys. Universal will increase the series of six Buck Jones westerns to eight.

The reason for the trend is the desire of exhibitors to satisfy Saturday and Sunday demands for action pictures, in large cities as well as small.

Pre-season selling continued to gain, with some companies offering long term contracts in certain territories, especially in the South. These in some instances amount to a franchise, running for 1935-36 and 1936-37. Principally active in advance selling are Fox, Paramount and Warner.

This week's developments in the formulation of programs of 32 companies for 1935-36 follow:

Atherton Productions

Louis Hyman, representing Sol Lesser, president of Atherton, arrived in New York from California to talk to Fox Film officials regarding a new series of four George O'Brien westerns. Mr. Lesser is producing four O'Brien's this season, having already completed the third, "Cowboy Millionaire," to be followed by "Hard Luck O'Brien."

▽

Burroughs-Tarzan

Ben S. Cohen arrived in New York from Hollywood to arrange distribution for another combination serial-feature, "Adventures of Tarzan."

▽

Campbell

Reported in process of formation in New York's colored Harlem district was a company to be known as Campbell Productions, to produce all-colored pictures.

▽

Cartoon Exhibitors

Comments and "gags" contributed by Broadway humorists are contained in "The Wisecrack Weekly," short subject, released this week as the first of a series to be produced by the new Cartoon Exhibitors, Inc.

▽

Color Classics

Walter Bond, William Arthur Babson and Aurora Viehbrook incorporated Color Classics, Inc., in New York.

▽

Columbia

Columbia's 1935-36 production and sales plans were under discussion in Hollywood. Jack Cohn, returning from the Coast last Saturday, indicated that the company will not increase its total schedule next season, although the present number of 10 specials, out of 40 releases, will be increased under a plan to bolster the star lineup. The number of specials for 1935-36 may be doubled, with budgets increased on the others.

Harry Cohn will arrive in New York in a few weeks for home office conferences on the eve of the sales convention. Reports had Frank Capra, director, heading his own production unit.

The new trend toward westerns may cause the company to reissue eight Tim McCoy features, to add to eight new Ken Maynards. This season there were reissues of Buck Jones westerns.

▽

DuWorld

Distribution rights to Cantor Josef Rosenblatt's "Dream of My People" were obtained by DuWorld from Palestine-American Film.

▽

Educational

E. W. Hammons' short subject producing company started the last of this season's program, now three-fourths completed, and the pace will continue until the last is finished, in order to get an early start on next season's program.

▽

Excelsior

New season's release of Premier Pictures, Hollywood, will go out under the new firm name of Excelsior, producers Sig Neufeld and Leslie Simmonds making the change this week. The company will make nine features for 1935-36, the first to be "Hell Breaks Loose," with Guinn Williams and Sally Blane co-starred, and Sam Newfield directing.

▽

First Division Productions

Production plans of First Division Productions, Inc., filming division of First Division Exchanges, were under discussion in New York this week at conferences in which John A. Curtis, George Jackson Hill, Jr., Nicholas Ludington and Frank Look were participating, while Harry Thomas, Al Friedland and William L. Fiske represented the distribution division. The company had not decided on the total of 1935-36 releases. Hoot Gibson is now making four, two of which are ready. Both Curtis and Ludington have been in Hollywood.

▽

Fox Film

Sidney R. Kent, president of Fox, was still in Hollywood talking with studio executives about 1935-36 product. Sol Lesser again will make four George O'Brien westerns.

▽

Futter

Walter Futter was in New York from Hollywood to arrange distribution for a series of Tom Keene westerns. He brought East a print of "Hong Kong Nights," first of the group.

▽

GB Pictures

Arthur A. Lee, vice-president of GB Pictures Company in this country, announced the annual convention will be held in May. In Hollywood, Michael Balcon, production head from London, said that the company will distribute 16 in this country next season. Mr. Balcon has been on the coast signing stars for the productions in London. He already has signed Richard Dix and Madge Evans for "The Tunnel," in which Conrad Veidt will also appear. Maureen O'Sullivan and C. Aubrey Smith were acquired for Kipling's "Soldiers Three," and Boris Karloff and Peter Lorre were taken for another. Helen Vinson is another. Two of the 16 will star George Arliss, another will be on the life of Cecil Rhodes, possibly with Walter Huston.

Mr. Balcon leaves Hollywood Friday for a week in New York and then returns to the studios in England.

▽

Grace

Grace Pictures was reported to have concluded negotiations with M. D. Strong's Criterion Films for distribution of its "Kingfish," purported to be a story of the career of Senator Huey Long, Louisiana.

▽

Hoffberg

J. H. Hoffberg Company will import 15 Spanish features from Argentina, Mexico and Spain, starting with "Dancing," from Argentina.

▽

Liberty-Majestic

M. H. Hoffman, president of Liberty Pictures, in Hollywood, placed in work the 12th and final feature for 1934-35, entitled "I'll Bet You." Meanwhile, in New York, Majestic was moving its home office from Radio City to Liberty's quarters at 1776 Broadway, where joint sales operations will be conducted under Budd Rogers, Liberty's sales manager. Majestic will complete its present program of 12 features, and future plans will be made known within the month. Herman Gluckman is president of Majestic.

▽

Metro-Goldwyn-Mayer

A new trend is in the offing at Metro's Culver City studio, where five stories of the sea were in preparation, and two others were being filmed.

On the 1935-36 schedule will be a feature, his first, from James A. FitzPatrick, who produces Metro's "Technicolor Traveltalks," shorts. Mr. FitzPatrick will sail from New York for London and Africa about April 27 for location scenes for the feature, "Doctor Livingston." Mrs. FitzPatrick is now in Japan producing color shorts, and will next work in China.

The company started last weekend to set its short subject program for next season, signing a new contract with Harman Ising for another 13 "Happy Harmonies," in Technicolor. The schedule probably will remain the same in

(*Continued on page 46*)

Jurists to See "Miserables" At Two New York Screenings

United Artists held a screening Wednesday evening of "Les Miserables" in New York for a group of jurists, headed by Kenneth Jones, of the National Committee on Public Education for Crime Control, who acted as host to Judge Otto Rosalsky, Max D. Steuer, Dudley Field Malone, Judge Samuel D. Levy, George Gordon Battle, Judge Jeannette Brill, Judge John P. O'Brien and Bainbridge Colby.

On Thursday evening a second screening was scheduled for New York University, under the same sponsorship, for Professor Frederic M. Thrasher's class on motion picture theory and art. Scheduled to attend were Judge Jonah J. Goldstein, Charles L. Chute, of the National Probation Association, Sanford Bates, of the Bureau of Prisons, Harry Elmer Barnes, George Z. Medalie.

"Les Miserables," a 20th Century production, directed by Richard Boleslawski, is about to be released.

AMPA Nominating Committee Names Candidates for Office

A nominating committee of the Associated Motion Picture Advertisers on Wednesday announced candidates for office for 1935-36, to succeed the present administration, headed by William R. Ferguson, of MGM, as follows:

For president, Bruce Gallup, who this week became advertising-publicity director of Columbia; vice-president, Charles Leonard, Universal; secretary, Alexander Gottlieb; treasurer, Martin Starr.

Nominated for the board of directors are: Paul Benjamin, William Ferguson, Vincent Trotta, Gordon White and Marvin Kirsch; for trustee for three years, David Davidson; auditing committee, Al Sherman, Ralph Lund, Rodney Bush; and, for national counsellor to the Chamber of Commerce, Rutgers Neilson.

Both Mr. Ferguson and Mr. Benjamin, who have been conducting the present administration, along with Marvin Kirsch, of *Film Daily,* declined to continue in office.

New Portable Address System by RCA Victor

A new portable public address and sound reinforcement system for moderate sized public places, contained in a carrying-case and weighing 28½ pounds, has been introduced by the RCA Victor commercial sound sales department.

This unit is said to be suited for such applications as window demonstrations in dealers' stores, counter-to-kitchen restaurant call systems, and for local fairs and carnivals.

Sponable to Address SMPE

E. I. Sponable will give a paper and demonstration before the next meeting of the Atlantic Coast section of the Society of Motion Picture Engineers in the theatre review room of Fox Film Corporation, New York, Wednesday evening, April 17. Mr. Sponables paper is "The Progress in the Development of Sound Recording and Reproducing Equipment." He will give a demonstration of sound recordings from old and new sound tracks.

BRITISH AND AMERICAN INTERESTS DRAW CLOSE

New Company to Produce in Bahamas; Warner Expanding in London; Balcon Signs Stars

The interests of England and America in the motion picture were drawn closer together this week by several diverse developments:

British-American Cinema Studios, Inc., was formed to produce British quota pictures at Nassau, an English possession, as a solution to the quota problems of American companies.

Warner Brothers sent Irving Asher back to London with orders to expand the company's production facilities and production program in England.

Samuel Goldwyn said he will produce in London if California's tax program passes and forces producers to abandon Hollywood.

Michael Balcon, for Gaumont British, signed a group of Hollywood stars to go to England.

Vincent Wray, of London, representing unnamed American and British business interests, announced formation of British-American Cinema Studios, Inc., to effect "a logical solution of one of the most costly and vexatious problems confronting American productions" of the British quota by establishing studios at Nassau in the Bahama Islands, where the company will produce quota pictures for American companies.

"Up to this time, quota pictures made in England by American companies have been practically a total loss, due to the fact that they are rarely ever shipped to the United States," explained Mr. Wray. "Production cost limitations have made it impossible to create the type of pictures which would find favor on American screens; and so these pictures have been made to fulfill the requirements of the law and then have been promptly shelved, with their costs, amounting to hundreds of thousands, charged off to profit and loss."

He predicted that production costs of these pictures for quota use will be cut at Nassau to half the expenditure in London, due largely to weather conditions obtaining in the Bahamas as against the more severe climate of England, where little exterior shooting is possible.

Will Feature Americans

"In addition," he declared, "we will be able to feature American players as they will be able to fly from Miami in two hours, whereas many can not consider the trip to London and return with its loss of two weeks in traveling."

The company will either make the quota pictures on assignment, or will make available studio facilities to producers. A studio also will be built at Opalocka, Florida, six miles from Miami. Sixteen features will be produced immediately for 1935-36, the first release on October 1.

In New York is Mrs. Bonnie Busch, head of the company's story department, who is looking for material. Mrs. Busch is honorary member of the American Women's Association in Florida, member and past president of the Association of American Penwomen and author of several novels, including "Waiting" and "Progressive Marriage."

Permanent offices will be opened in New York within the month, said Mr. Wray, who explained that the development had no bearing on the reputed contemplation of the industry to move its studios from Hollywood if California passes its present tax legislation proposals.

Warner Expanding in England

While the Wray interests were revealing their plans for quota production on this side, Warner determined to expand in England.

Carrying authority to start construction of a new sound stage and enlargement of the studio at Teddington, near London, Irving Asher, production head at the English studios, sailed after conferences with Jack L. Warner in Hollywood. Mr. Warner has in mind sending some of the company's first-line stars to London to appear in the British product. Laura La Plante, who is Mrs. Asher, will make "The Water Nymph." Mr. Asher urged that consideration for London production be given to the Jolson-Keeler team, to Kay Francis and James Cagney, and, possibly, Joan Blondell, Guy Kibbee, Hugh Herbert, Frank McHugh and Allen Jenkins.

"All English producers are adopting American methods," Mr. Asher said. "The cinema is enormously popular all through England, and American stars are welcomed enthusiastically."

Warner will make longer features in England next year, said Mr. Asher. This season the product runs from 4,500 to 5,000 feet each; the new feature will run 7,000 feet. He said that the new pictures "will aim for a world market." Jerome Jackson, formerly with Gaumont-British, will become an associate of Mr. Asher.

Goldwyn Looking to England

Samuel Goldwyn, returning to New York last week from England, said he would not join other Hollywood studios in any migration to another state if the California tax program is enacted, but would move his division of United Artists to London, "where they want, respect and appreciate the film producer."

"Great Britain knows what it means to have at its disposal wordwide exploitation that can be obtained through the medium of the films, and the Government is now trying to pass laws to help producers inasmuch as it means the spreading of the name and fame of the country everywhere in the world."

A further closer relationship between Hollywood and London production was being effected this week in Hollywood where Michael Balcon, production head of Gaumont British, London, was signing stars for production in England. Twentieth Century and Alexander Korda, London Films, plan an interchange of talent. William Goetz, vice president of 20th, leaves this week for conferences with Mr. Korda.

MILLIONS ARE REA

IN COLUMNS SYNDICATED THROUGH THOUSA

'Only one picture in a decade can match its spiritual qualities with its box-office power. 'Les Miserables' is that picture!

—*Louella Parsons in the great chain of Universal Service newspapers.*

●

"Here, at last, is the perfect picture—the picture by which all talking screen achievements of the future will be compared!"

—*Eileen Percy in the far flung chain of Block Publications.*

●

"It is not often that we really go into raves over a picture, but 'Les Miserables' warrants unloosing every adjective."

— *Dan Thomas, Motion Picture Editor, Newspaper Enterprise Association*

●

"Les Miserables' is a picture in a million!"

—*Alice Tildesley, Philadelphia Public Ledger Syndicate*

JOSEPH M. SCHENCK presents

VICTOR HUGO'S

LES M

20TH CENTURY PICTURE

Released thru UNITED ARTISTS

NG THESE REVIEWS

F NEWSPAPERS ALL OVER THE COUNTRY

"Your grandchild and your grandmother will be equally thrilled by 'Les Miserables'—destined to be the year's outstanding picture!"
—*Wallace X Rawles, International News Servic*

●

"It is a sensational picture!"
—*Mollie Merrick, North American Newspaper Allianc*

●

"The book, 'Les Miserables' is the greatest epic and dram-atic work of fiction ever created, and the talking pictur of the same name may well go down in history as the greatest of its kind!"
—*Feg Murray' "Seeing Stars," King Feature Syndicat*

ISERABLES

A
DARRYL
ZANUCK
PRODUCTION

STARRING

FREDRIC MARCH
CHARLES LAUGHTON

CEDRIC HARDWICKE - Rochelle Hudson - Frances Drake - Joan Beal

Directed by **RICHARD BOLESLAWSKI**

FOR THE NEW SEASON

(*Continued from page 42*)

number as this season, when 36 two-reelers and 31 singles are being distributed.

The Laurel and Hardy combination will continue under the Roach-Metro banner, Stan Laurel and Oliver Hardy having made up their differences last week and signed a new contract with Hal Roach, starting with a feature for 1935-36.

Monogram

W. Ray Johnston, president of Monogram Pictures, was touring the Midwest, and in Kansas City declared that the company next season may increase its program from 36 to 42 features. Mr. Johnston said that all plans will be ready for approval of franchise holders at the annual meeting, about May 1, to be held probably in Cincinnati or Cleveland. He returned to New York this week.

Ostrow

Lou Ostrow, completing his fourth and last feature for Universal, was reported in Hollywood to be considering a series next season for another distributor.

Paramount

The company officially announced May 23 to 26 for its 1935-36 sales convention, to be held in New York at the Waldorf-Astoria hotel. Neil F. Agnew, sales manager, will preside during the first three days, while George J. Schaeffer will preside when matters affecting theatre operations are under consideration.

The fourth day will be given over to group meetings in which matters of immediate importance to the individual districts will be taken up. On that day, too, Mr. Schaeffer will talk to Paramount theatre partners.

A number of regional meetings will follow.

While Paramount scouts were seeking new talent and story material, the production forces actually started production on 1935-36 features. In all probability the lineup will remain as at present, 65 features and 100 single-reel shorts, including a series of six westerns to be produced by Harry Sherman; eight to be made by Benjamin Glazer, and, possibly a series of features by B. P. Schulberg, who is to submit a new production proposal to the new Paramount board of directors soon, as the result of the vetoing of a previous proposal by creditor representatives.

Mr. Schulberg's new arrangement is expected to provide for 14 features in the next two years, to be made at an average cost of $250,000. Production, however, would be at the Paramount studio, and new financing proportions will also be proposed. The first offer provided for Paramount financing to the extent of 50 per cent and the remainder divided between Electrical Research Products, Inc., and Ralph Kohn.

Already in preparation, or actually being filmed at Paramount for 1935-36, are: Cecil B. DeMille's "The Crusaders"; "Paris in Spring," Lewis Milestone production with Tullio Carminati and Mary Ellis; "So Red the Rose," directed by King Vidor; "The Rose of the Rancho," Belasco-Tully musical, with John Boles; "The Milky Way," and, "Anything Goes," with Bing Crosby.

All Paramount foreign heads will convene in Paris prior to the May 23 convention here, with John W. Hicks, foreign manager, in charge.

Lou Diamond, head of short subjects, said this week that the life of two-reelers is virtually at an end, until such time when double features may be less popular. "We will produce only single-reel subjects during 1935-36," said Mr. Diamond, who sees "raucous flubdub and aimless slapstick healthily supplanted in the new market with smartly made single-reel subjects."

Paramount, too, will take note of the trend toward western features, increasing from the current group of five to nine or ten.

Peerless

Peerless Production is making "Night Cargo," with Lloyd Hughes and Jacqueline Wells.

Radio

Fifty features for 1935-36 and a sales convention in June at Chicago's Drake Hotel are tentative RKO decisions. Plans for the convention are being supervised by Jules Levy, sales manager.

Studio conferences were being held in Hollywood on new product. Katherine Brown, eastern story editor, was at the studio for the three weeks of discussion.

Ben Holmes will direct Walter Catlett in a 1935-36 series of six "Four Star" comedies.

Republic

Mary Putane, John Pfeier and John Butler were named as incorporators of Republic Productions, Inc., chartered in New York.

Rowland

William Rowland, of Hollywood, was reported planning four feature musicals for 1935-36.

Security

Prescott Chaplin, George Mooser, Donald Barry, Richard Bare and Lorrin Andrews were reported to have formed Security Pictures in Hollywood to produce western features and short subjects.

Sennett

Mack Sennett returned to New York from England, and told reporters he would resume production through a new independent company which will market comedies produced both in this country and England.

Smith

William G. Smith was reported to have in mind a series of eight railroad features. Now in New York, Mr. Smith will return to Hollywood within a few days to start preparations.

Trans-Oceanic

Arthur Sanchez of Trans-Oceanic Film Export Company, purchased foreign distribution rights to a series of Harry Carey feature westerns, the entire Mascot product for Venezuela, and to a series of eight features with Lon Chaney, Jr.

United Artists

Darryl Zanuck completed his 20th Century 1934-35 feature schedule, with "Cardinal Richelieu," "Les Miserables" and "Call of the Wild," and decided on 12 for 1935-36, as follows: "Ivanhoe," "The Man Who Broke the Bank of Monte Carlo," "Sing, Governor, Sing," "Shark Island," "Nile Patrol," "Gentlemen, the King," "Earthbound," "Professional Soldier," and four others. Production will begin on Mr. Zanuck's return from an Alaskan trip. Henry Duffy, stage producer, has joined the staff.

Samuel Goldwyn was en route to Hollywood to prepare for "The Dark Angel," first of six to be made by his division of United Artists for 1935-36. He had been in London.

"Amateur Lady" will be Reliance's first for the new season. The unit will be eight.

Production conferences were held one week ago in Hollywood, with Joseph M. Schenck, president; Mr. Zanuck; Al Lichtman, sales manager; Edward Small, pruduction head of Reliance, and Harry Goetz, Reliance president, participating.

Universal

Universal is considering meeting the demands for westerns by increasing the Buck Jones series from six to eight for 1935-36, which would bring the schedule to 44.

Joel McCrea will appear in two features next year, with "Magnificent Obsession" probably the first. Claudette Colbert may play opposite and John Stahl will direct.

First sessions on new sales and product policies were held at the coast studio, where Fred S. Meyer, new business manager, is laying plans to erect a new administration building, relandscape the studio grounds and refurbish the entire plant.

Mr. Meyer declared last weekend that production activity for 1935-36 will be handled by Stanley Bergerman as executive producer and Carl Laemmle, Jr., as independent producer.

"Diamond Jim Brady" will be the first in 1935-36.

Warner

Al Jolson will continue with Warner Brothers, having signed a new contract, which may embrace his extending starring activities to include supervision of all Warner musicals.

Hollywood and June were decided as the place and date for the sales convention. Albert L. Warner, Gradwell Sears and Andrew W. Smith were due at the studios at Burbank from New York to confer with Jack Warner on the new production setup.

Warner signed the Yacht Club quartet to an exclusive contract to appear in eight two-reel Vitaphone musicals and one feature next season.

Six players will be groomed for stardom for 1935-36, including: Olivia de Haviland, Maxine Doyle, June Martel, Nan Gray, June Grabiner and Dorothy Dare.

"Looney Tones" and "Merrie Melodie," short subjects, will continue on Warners' release schedule, the company having signed a new three-year contract with Leon Schlesinger, their producer. This will be the sixth year he has been under contract to the company.

Weiss

Weiss Brothers were reported to be considering 34 features and three serials for 1935-36, the while a deal was being closed with M. H. Hoffman for California distribution by Allied Pictures, 24 of which Weiss has scheduled for this season. The group includes six northwest action features, six police melodramas, six "Range Riders" and a like number of "Rough Riders."

Production was completed on "The Drunkard," which will be released by Stage and Screen Productions, and on "Cyclone of the Saddle" and "Pals of the Range," of the "Range Rider" and "Rough Rider" series, respectively.

School Prepares List Of Industrial Pictures

The Industrial Teacher-Training Library of the High School of Commerce in New York has prepared a bibliography of technical and industrial motion picture films and slides for sale to educators. The book contains data on 1,058 films, which are classified into 27 different subjects. The book lists the source of the film in each case, and the rental charge.

FILMS AS PERENNIALS

Enduring Values Reflected in Rebookings of "It Happened One Night" and "One Night of Love"

by BEN H. ATWELL

Mr. Atwell, by reason of his very long and competent experience with the exploitations of the speaking stage, the opera and the screen, is especially fitted for this discussion of the possibilities of more enduring values in motion picture production. It chances that the revival of the two pictures which inspired the article comes so closely on the heels of original release that the demonstration is something less than perfect. However, it would appear that unless radical improvements in motion picture technique intervene there can be found a valuable residue of box office worth in each season's best productions.—T. R.

The question whether the tendency to regard film productions as ephemeral assets from which all financial returns must be harvested within a few months is sound, or if certain pictures may be considered substantial properties—perennials, capable of demonstrating box-office power year after year, in the same manner that oldtime stage productions enriched their owners—is raised by nationwide rebookings of Columbia's "It Happened One Night" and "One Night of Love."

Both are being resubmitted to the picture-going public on the crest of a wave of publicity growing out of the awards they recently were accorded for excellence. The returns reported by exhibitors have given rise to the question whether, after all, current methods of selling film productions are efficient as compared with the experience of stage producers in the past, who upon developing a smash hit developed it into a meal ticket for years. The latter view may involve a change in both production and selling methods, but this may be viewed as well worth while when the records of certain stage productions are considered.

Outstanding stage perennials include "Rip Van Winkle" with 16,000 performances spread over nearly a half century in the same group of cities—this is a condition true of all "legitimate" touring attractions —"Ben Hur" with nearly 5,000 performances in the course of fifteen years; "The Music Master" with the same record in a dozen years; "The Man From Home" with 4,000 in the same period; "Arizona" with 3,200 performances throughout ten years; "The Squaw Man," and Walter Hampden's production of "Cyrano de Bergerac" with a similar record, after Richard Mansfield previously played "Cyrano" some twenty years. "Charlie's Aunt," "Turn to the Right," "Lightnin'," "Seventh Heaven," "Shore Acres," "The Old Homestead," "Monbars," "Monte Cristo," "The Two Orphans" are similar instances of the remote past. "Green Pastures," current on Broadway after an 18-month original run and years of touring, affords a modern example.

"Birth of a Nation" Lone Film

D. W. Griffith's "Birth of a Nation" is the single outstanding example of the vitality of this principle in the realm of pictures. Its spread of profitable presentation covered about 10 years. Of course, this, too, was some time ago.

Today "It Happened One Night" and "One Night of Love" are subjecting the principle to test through repeat presentations from Coast to Coast. Both productions enjoy the advantage of tremendous publicity growing out of having received unusual awards—the former from the Academy of Motion Picture Arts and Sciences, and "One Night of Love" the first recognition accorded the cinema by the venerable Society of Arts and Sciences, which for more than half a century has recognized significant contributors to American culture. This has stimulated the curiosity of patrons who failed to see the pictures when originally shown, and the desires of those anxious to enjoy the productions again. In many instances reports indicate that the latter account for the demonstrated box-office drawing power.

In any event the test is sufficiently broad and comprehensive to throw light on the questions involved and to bring forth tangible evidence clarifying the theories growing out of the situation. At the Little Carnegie Theatre in New York, "It Happened One Night" was still playing (as this was being written) after completing the third week of its fourth repeat booking, during which the Astor Theatre rounded out (Thursday, April 4) two big weeks in Times Square after the picture had been shown in every type of picture house from Radio City Music Hall to the most remote neighborhood theatre. Columbia has approved 630 repeat playing contracts for the picture, ranging from the Loew Circuit to small country towns, so the test will be thorough, indeed.

A Story of Repeat Runs

The Stanton theatre in Philadelphia, for instance, found it necessary to hold it over for a second week, while the Ritz in Tuscaloosa, Ala., played to banner business on a repeat third booking. At San Jose, Cal., a repeat presentation on a sharing basis brought the producers more than nine times the original rental. The Orpheum Theatre, Davenport, Iowa; the Superba, San Diego, Cal.; the Tower, St. Paul; the Family at Gary, Ind.; Patterson theatre, Baltimore, and Gem in Salt Lake City are among the scattered repeats already played.

One hundred and twenty-nine approved repeat contracts are starting off the test as applied to "One Night of Love," with the Capitol, Newark, leading the procession. This test is even more severe, for "One Night of Love" was released September 15, and is still a "new" picture in many situations.

"It Happened One Night" was released seven months earlier, on Feb. 23, 1934.

To Have Bearing on Policies

No secret is made of the fact that insofar as Columbia is concerned the outcome of the test will have an important bearing on its future policies concerning productions giving promise of qualifying as classics having perennial possibilities.

Incident to the test, the Loew Circuit on Friday, May 5, began combining the two award winners in many situations where double features are presented, among them the Palace theatre, Hartford; Elm, Worcester; Byar, New Haven, and the Poli theatres in Meriden and Waterbury.

Circuits Planning Revival of Pooling

Major theatre circuits are discussing arrangements for pooling deals, to become effective approximately at the opening of the 1935-36 season, which would bring about an almost unprecedented revival of that form of theatre operation. The development is said to have been caused by a desire to reduce operating costs and at least partially to eliminate severe competition according to the MOTION PICTURE DAILY. Also considered is the fact that extended use of pooling arrangements will tend to reduce the difficulties in setting up clearance and zoning.

Independent operators are included in the pooling deals already placed in effect or under consideration. A recent deal had Paramount taking over operation of the Peekskill, in Peekskill, N. Y., from Raymond Wittickson. In Newark last week Warner pooled its Regent with Levin Brothers' Elwood. The Capitol, Belleville, N. J., Warner house, is involved, the deal concluding a long standing clearance and zoning case filed by Louis Levin.

Loew's and RKO are partners in the Orpheum, Denver, with RKO handling operation. RKO had the house alone before Harry Huffman took it over from the receivers. The house now gets MGM product in addition to Radio. There are reports of Loew's planning operation affiliations with Chicago independents to supplement a number of theatres planned there.

This week the pooling arrangement between Si Fabian and RKO in Albany and Schenectady became effective. Mr. Fabian owns the Palace in Albany and the Plaza in Schenectady, which have been operated by RKO in pools with Farley and Charles Buckley, operating other houses. Now Mr. Fabian becomes the new operator, with RKO buying and booking for the houses.

Waxman In Charge for NVA

A. P. Waxman, advertising counsel for GB, who handled last year's National Vaudeville Artists Drive, will act as honorary chairman of the advisory committee on this year's drive, through the courtesy of Arthur A. Lee, vice president of GB. Waxman appointed Ben Serkowich publicity director for the campaign.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Case of the Curious Bride

(First National)

Mystery

Perry Mason, clever criminal lawyer, who always works within the law, and, incidentally, is more than an amateur detective and usually a couple of jumps ahead of the police at their own game, here takes a hand in a case, saves an innocent girl from the chair, unravels a murder and its background, and does it in a racy and highly entertaining fashion.

Warren William, whose name should mean something at the box office, contrives to be an engaging and thoroughly capable Perry Mason, and he is ably aided by Margaret Lindsay, Donald Woods, Claire Dodd and Allen Jenkins, who as Spudsy, Mason's general "handy man," supplies some excellent comedy in his own roughneck style.

The romantic element, though it is just sufficient to carry a story thread, is largely incidental to the mystery and the breezy style in which Mason clears it, but the case does revolve about a marital problem, in a sense, hence the value of the title. Largely interspersed with comedy, in situation and dialogue—for the most part handled by Jenkins and William—the story loses no time in getting to its point, and moving from there to the conclusion. Murder, blackmail, police baiting by Mason, a bride, her marriage in danger and she involved in a murder, and the manner in which her attorney dextrously extricates her from all her difficulties, make up the story elements and should offer much with which the exhibitor may work in the selling.

Mason's help is sought by Miss Lindsay, an old friend, whose husband supposedly died four years before and who but recently married wealthy young Woods. Mason learns that the supposedly dead husband returned to blackmail her, a game he apparently had played before. At the morgue he discovers a wooden Indian in the spot where the body of the husband should be. He appoints himself Miss Lindsay's attorney.

He decides to confront the husband personally, but finds the police ahead of him, and the husband dead, via a stab in the head and a poker clout on the head. Miss Lindsay's keys are found by the body, and speedily she is thrown into jail, while Mason sets to work hard and fast to find the truth, save his client, and outwit the police and the district attorney, a pleasurable pastime.

With Jenkins the ferret at his boss's orders, Mason goes to work, the trail leading to San Francisco and a small hotel, through a girl and her brother who was out to get the husband, and involving Woods' father, who tries to buy everybody, including Mason, to send his daughter-in-law to the chair. Slowly but surely Mason builds his case, brings all his suspects together at a cocktail party, and proceeds to recount what happened, accurately, it proves, with Woods finally admitting his proximity to the crime, though describing it as an accident.

Miss Lindsay, then, feels herself free to go with the somewhat unexplained Phillip Reed, a friend, and Mason goes on a vacation with his capable secretary, Miss Dodd.

Names, a good, fast-moving mystery yarn, William and Jenkins, an intriguing title, are the ingredients for the exhibitor to mix in his selling tonic.—Aaronson, New York.

Produced and distributed by First National. Director, Michael Curtiz. Story by Erle Stanley Gardner. Screen play by Tom Reed. Additional diologue by Brown Holmes. Photography by Dave Abel. Film editor, Terry Morse. Art director, Carl J. Weyl. P. C. A. Certificate No. 685. Running time, 68 minutes. Release date, April 13, 1935. General audience classification.

CAST

Perry Mason	Warren William
Rhoda	Margaret Lindsay
Carl	Donald Woods
Della	Claire Dodd
Spudsy	Allen Jenkins
Dr. Claude Millsap	Phillip Reed
Detective Lucas	Barton MacLane
Doris Pender	Winfred Shaw
Oscar Pender	Warren Hymer
Coroner	Olin Howland
State's Attorney	Henry Kolker
Montaine, Sr.	Charles Richman
Toots Howard	Thomas Jackson
Moxley	Errol Flynn
Byrd	Robert Gleckler
Fritz	James Donlan
Florabella	Mayo Methot
Luigi	George Humbert

Reckless

(MGM)

Melodramatic Romance

With lavishly atmosphered settings and costumes used in song and dance sequences, and the straight story similarly backgrounded, embellishing, this is a topically based, sophisticated, melodramatic romance. Running its course, it at various periods touches upon practically every known theatrical and entertainment element, including vivid spectacle. As its comedy is comic, its romance romantic and drama dramatic, there is also much that is entirely irrelevant.

In the first part it is a theatre-world grounded musical romance with comedy. With Ned Riley, a sports promoter-gambler, and Granny as her always dependable pals, showgirl Mona has a penchant for getting into jams which her two guardians get her out of. Mona is arduously pursued by wealthy playboy Harrison. With Blossom and Smiley accenting the comedy provided by the trio, Blossom, after being regaled with all the luxury that money can buy and even though she knows that Ned is in love with her, marries Harrison.

Then the picture turns dramatic. Though Harrison, Sr., wants little truck with his new daughter-in-law and Harrison's elite friends snub them, Mona determines to fight against it and show that she is the stuff of which real folk are made. The marriage of Joe, Harrison's erstwhile fiancee, is the turning point. Berated by her husband for happily thrilling the wedding guests, Mona seeks the sanctuary of Ned's rooms. There Harrison, kindly treated by the pair, takes his own life after accusing Mona of roping him in.

Acquitted of a murder charge, Mona finds that Harrison's social crowd are keeping her out of work. Ned, too, is having tough sledding, but finally raises enough money to back Mona in a new show. Determined to keep Mona off the stage, the club women and socialites try every scheme possible to bar her. Ned, however, is adamant in insisting that the show go on.

Hissed, booed and clapped down as she tries to sing, Mona makes a curtain speech telling the whole truth of the Harrison affair, and the jeers of the audience turn to cheers as Mona finishes her number, while Ned is slipping a ring on her finger.

The topical nature of the production gives it exploitation value, accentuating that of the expensive settings featured. Name values in the cast naturally are not to be overlooked.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by David O. Selznick. Directed by Victor Fleming. Screen play by P. J. Wolfson. From a story by Oliver Jeffries. Song: "Ev'rything's Been Done Before," music by Jack King. Lyrics by Edwin Knopf and Harold Adamson. Song: "Hear What My Heart Is Saying," music by Burton Lane. Lyrics by Harold Adamson. Musical number "Reckless," by Jerome Kern. Lyrics by Oscar Hammerstein, II. Photographed by George Folsey. Dances staged by Carl Randall and Chester Hale. Orchestra conducted by Victor Baravalle. Synchronized by Herbert Stothart. Art director, Cedric Gibbons. Associates, Merril Pye, Edwin B. Willis. Gowns by Adrian. Recording director, Douglas Shearer. Film editor, Margaret Booth. Assistant director, Charles Dorian. Running time, when seen in Hollywood, 100 minutes (to be cut). Release date, April 19, 1935. Adult audience classification.

CAST

Mona	Jean Harlow
Ned Riley	William Powell
Bob Harrison	Franchot Tone
Granny	May Robson
Smiley	Ted Healy
Blossom	Nat Pendleton
Paul Mercer	Robert Light
Joe	Rosalind Russell
Harrison	Henry Stephenson
Louise	Louise Henry
Dale Every	James Ellison
Ralph Watson	Leon Waycoff
Man Mountain Dean	Himself
Gold Dust	Farina
Allan	Allan Jones
Carl Randall	Himself
Nina Mae McKinney	Herself

It Happened in New York

(Universal)

Comedy Drama

A comedy drama, though with comedy the dominating story element, this tells the yarn of a New York taxi driver, a tough lad, his romance with a little telephone operator, and the almost fatal accident to that romance when a temperamental screen star, with her press agent, drops into town and into the cabby's vehicle, causing lots of trouble for the couple, and a good deal of amusement.

The names are fairly good for selling purposes. Lyle Talbot is the cabby, Gertrude Michael the star, Heather Angel Talbot's fiancee and Hugh O'Connell the star's ingenious and persistent press agent. It appears that comedy is the selling tack to take, making full use of the names and title, tying that in with the complication of often laugh-provoking episodes which result when the star, tired and annoyed, refuses to go to the premiere of her own picture, the press agent is driven to distraction, and Talbot suddenly finds himself escorting the star as the wealthy cattleman of Australia, and Miss Angel, to get even, goes with a bogus count as the brilliant French feminine star.

Not outstanding material, it is nonetheless well done of its kind. The romantic angle and its complications open the way for selling.

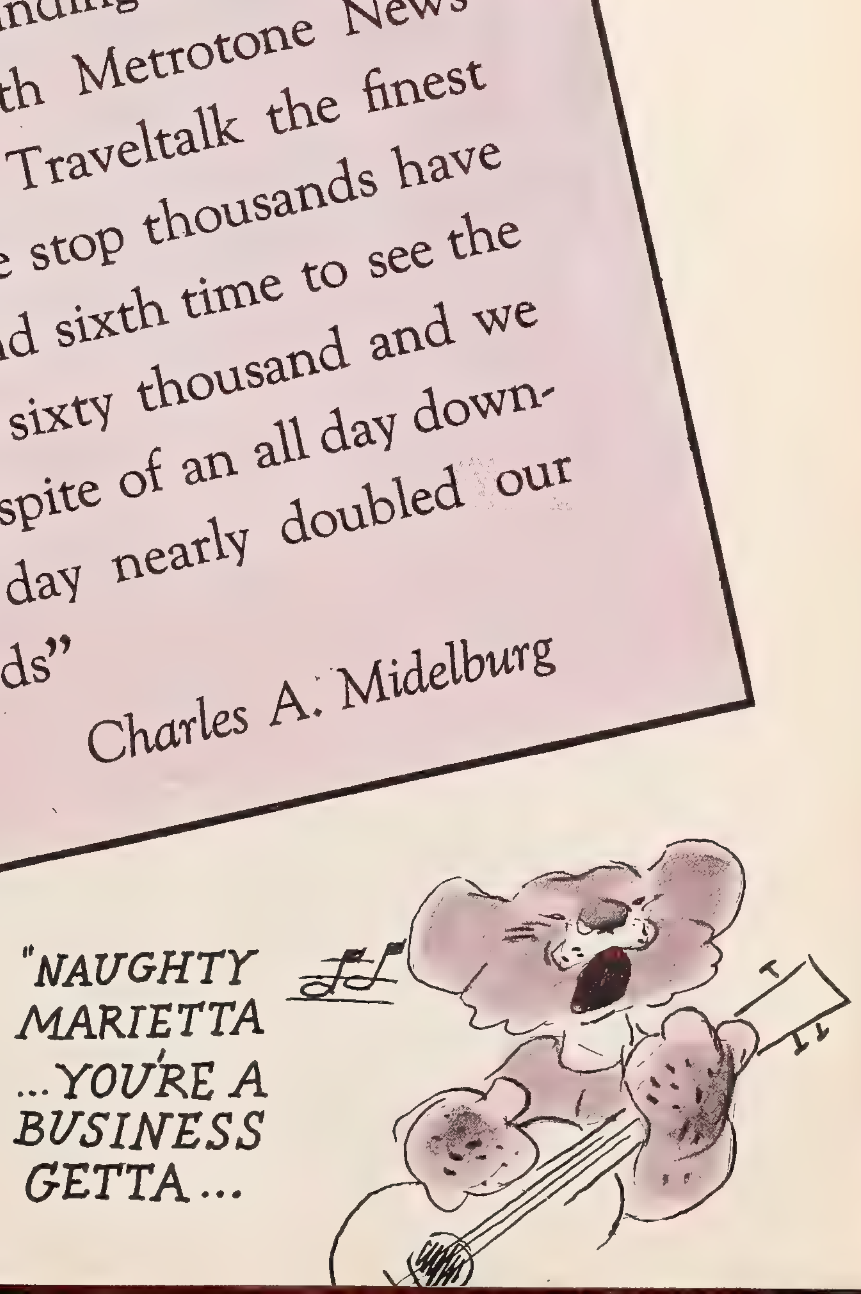
Talbot and Miss Angel are engaged and he uses their savings to become a partner in the garage business, but with still several hundred dollars to pay. Miss Michael is en route to New York and Europe for a vacation, and in order to avoid a welcome at the station, disem-

MISTER MIDELBURG DOES THE CHARLESTON!

TELEGRAM TO M-G-M

"The people of Charleston and surrounding towns have voted **NAUGHTY MARIETTA** with Metrotone News Metro Color Cartoon and Fitzpatrick Traveltalk the finest bill ever shown at the Capitol Theatre stop thousands have come the second third fourth fifth and sixth time to see the picture stop Charleston is a city of sixty thousand and we played this picture ten days and in spite of an all day downpour our business on the tenth day nearly doubled our business of the first day stop regards"

Charles A. Midelburg


"NAUGHTY MARIETTA ...YOU'RE A BUSINESS GETTA...

barks at 125th street, rushing into Talbot's cab. He recognizes her and when he hears a broadcast for the return of her lost dog, presents himself. Miss Michael becomes interested in him, and to save attending the premiere of her latest picture with the bogus count, persuades Talbot to go with her, O'Connell having to dress him as a wealthy Australian.

Miss Angel, discovering the "date," is annoyed and she and Talbot quarrel, although the money that is in the "job" makes Talbot agree to accompany the star. They go for dinner on a yacht and steal off for a sail down the Hudson, but eventually are caught by O'Connell and forced to return to the theatre. Miss Angel, to get even, accedes to O'Connell's plan that she go as a French star, arranged by the press agent to appease the anger of the "count." At the premiere Talbot fights with the count, Miss Michael's expensive diamond is stolen and the count is revealed as in league with the thieves.

Miss Michael sees to it that the romance of Talbot and Miss Angel shall go along in the right direction and that Talbot gets enough money to become a full partner in the garage.

Light and lively entertainment, telling of a rather far fetched but nonetheless possible episode in New York, where almost anything may happen, the film will fit almost any time in the week.—Aaronson, New York.

Produced and distributed by Universal. Edmund Grainger, associate producer. Directed by Alan Crosland. Story by Ward Morehouse and Jean Dalrymple. Screen play by Rian James and Seton I. Miller. Photography by George Robinson. P. C. A. Certificate No. 608. Running time, 66 minutes. Release date, March 18, 1935. General audience classification.

CAST

Charley Barnes	Lyle Talbot
Vania Nardi	Gertrude Michael
Chris Edwards	Heather Angel
Haywood	Hugh O'Connell
Venetti	Robert Gleckler
The Prince	Rafael Storm
Fleurette	Adrienne D'Ambricourt
Hotel Manager	Huntley Gordon
Radio Announcer	Phil Tead
Joe Glake	Wallis Clark
Publicity Man	Dick Elliott
Landlady	Bess Stafford

Brewster's Millions

(United Artists)

Comedy with Music

A gay comedy film, rather nonsensical as to story but attractively entertaining in its music, dance numbers, dialogue and situations, this production was made in England for British and Dominions by Herbert Wilcox and is distributed in this country by United Artists.

The star is Jack Buchanan, well known British player, and the picture is entirely his. Buchanan has personality and comedy ability, can sing and dance, and his speaking accent is less definitely English than that of many of the English players seen on the screens of this country. The rest of the cast, unknown here with the exception of Lili Damita, speak with the customary accent, but much of the footage is devoted to song and dance.

The exhibitor should have ample opportunity for lively copy and attention-arresting material in the theme of the story, adapted from a well known play of the same title. Jack Brewster, impecunious young man, falls heir to £500,000, then discovers that an uncle has died and left him £6,000,000 on condition that at the end of six months he is absolutely broke. His effort to spend all of his half-million pounds in the required time provides the backbone of the yarn, and opens the way for all sorts of diversified situations. Selling Buchanan's name for what it is worth, emphasizing the dance and song aspects of the story and hitting the comedy angle, particularly the theme, looks to be the best selling method.

Buchanan is tossed over by Miss Damita, chorus girl with whom he has become fascinated, when she learns he has no money. Nancy O'Neill, fellow-boarder at Jack's "home," is in love with him, which feeling is later reciprocated. He falls heir to the half-million pounds and a fine London house, and is giving a house warming when he learns of the second bequest and its conditions. He immediately goes wildly in search of ways to spend his current fortune. Another condition is that he enter into no feminine entanglements, and tell no one of the will or its stipulations. He backs a show, written by another boarder of his former domicile, with Miss Damita as the star, which opens the way for song and dance numbers. Then he loads the complete cast on a yacht and is off to Monte Carlo and a big fiesta. He tries to lose at the gaming tables, but wins. He buys wildly of supposedly worthless stock, and it goes up. He spends fortunes on the show, and it is a great success.

Eventually, as the zero hour draws near, and Miss O'Neill is annoyed, while Miss Damita is too attentive, Jack succeeds, by masterly dickering, in getting rid of everything but the suit he stands in, despite last minute efforts of well meaning friends to give him money he does not want. Finally he gets his inheritance, and takes care of Miss O'Neill, while the show's author does likewise for Miss Damita.—Aaronson, New York.

Distributed by United Artists. Produced by British and Dominion. Producer, Herbert Wilcox. Directed by Thornton Freeland. From the play by Winchell Smith and Byron Ongley. Screen story by Clifford Grey and W. Wilhelm. Scenario by Donovan Pedelty. Dialogue by Arthur Wimperis. Additional dialogue by Michael Joseph and Donovan Pedelty. Music by Ray Noble. Adaptation and lyrics by Douglas Furber. P. C. A. Certificate No. 655. Running time, 78 minutes. Release date, May 20, 1935. General audience classification.

CAST

Jack Brewster	Jack Buchanan
Rosalie	Lili Damita
Cynthia	Nancy O'Neill
Miss Plimsole	Sydney Fairbrother
McLeod	Ian McLean
Freddy	Fred Emney
Rawles	Allan Aynesworth
Grant	Lawrence Hanray
Mario	Dennis Hoey
Pedro	Henry Wenman
Mrs. Barry	Amy Veness
Frank	Sebastian Shaw
Ferago	Anthony Holles

In Spite of Danger

(Columbia)

Action Melodrama

A melodramatic and fast paced action story here has been evolved from the trucking business. There is a share of villainy, also a number of laughs, and the expected but rather incidental romance. It looks to be the sort of material which, on the regular run theatre program, fits nicely into the weekend position.

Wallace Ford and Marion Marsh are the cast leaders, supported by the perennial of trouble making roles, Arthur Hohl and Charley Grapewin. Young Jay Walter Ward, child actor, supplies the greater portion of the comedy. The title says comparatively little, but may be worked up for an action picture with play on the last word. A promise of thrill action would not be overstatement, since one sequence in particular has a brakeless truck, loaded with dynamite, flying down a long mountain grade.

Perhaps tieup arrangements with local trucking concerns may be effected by the exhibitor, whereby they will permit the carrying of paper advertising the picture on their trucks. Selling the action aspect of the story, and spotting the picture in the weekend position seem to be the best mothods.

Ford, automobile race driver, is hurt in a crash on the track and recuperates at a western home, where Miss Marsh operates the lunchroom and takes care of her widowed father Grapewin, and her young brother, Ward. Grapewin's trucking business is in a bad way, chiefly, it develops, through the unscrupulous tactics of Hohl, who operates the large rival trucking concern. When Ford learns he cannot race again for a long time, he uses his savings to buy a new truck and enters into partnership with Grapewin.

Hohl immediately goes into action, using his trickiest driver, Richard Wessel, a former race driver, to handle the dirty work. Ford loses a good contract when Wessel cuts the ropes on a crockery cargo. Then, underbid on a construction job supply contract, Hohl challenges Ford to a test run, the winner to get the contract. Obstructions are placed on the road and Ford's truck, which is winning, goes over the embankment and is destroyed. With an old truck repaired, Ford gets a dynamite delivery job. Wessel, at Hohl's order, damages the brakes. The truck runs wild down grade. Grapewin and Ford jump as Ford runs the truck over the bank to save those at the camp. Hohl is killed by a falling pole, and the way is cleared for the trucking business, and the romance between Ford and Miss Marsh.—Aaronson, New York.

Produced and distributed by Columbia. Director, Lambert Hillyer. Assistant director, Clifford Broughton. Story and screen play by Anthony Coldeway. Cameraman, Benjamin Kline. Sound engineer, Glenn Rominger. Film editor, Otto Meyer. P. C. A. Certificate No. 677. Runing time, 56 minutes. Release date, March 8, 1935. General audience classification.

CAST

Bob Crane	Wallace Ford
Sally Sullivan	Marion Marsh
Steve Lynch	Arthur Hohl
Pop Sullivan	Charley Grapewin
Mr. Merritt	Charles B. Middleton
Dr. Daley	Edward Le Saint
Monk Grady	Richard Wessel
Tommy Sullivan	Jay Walter Ward

The Morals of Marcus

(Twickenham - Gaumont British)

Romantic Drama

W. J. Locke's novel and play were both best-sellers in their day and his plot and characterization still present good material for effective film use. Whether the most has been made of them here is a matter of opinion resting on varying views as to the degree of modernization necessary to make talker hits of pre-war stage successes.

In favor of this adaptation is the fact that it is not a period piece; against it is the point that it is not particularly up-to-date either. With a certain amount of modern dressing, it retains an old-fashioned atmosphere, and its tempo is decidedly slow. This may have its own appeal to those who remember the book. Lupe Velez, Ian Hunter and Noel Madison are useful names, though none has been given opportunity to show full capabilities.

Sir Marcus Ordeyne, book worm and archeologist, on the way back to England from Syria finds that a beautiful girl, escaped from a harem, has concealed herself in one of his packing cases. In London his "ward" creates a sensation, as much by her presence as by her unconventional behavior in rendering Eastern dances at a restaurant. Judith, an English woman in love with Marcus, divorces her husband and decides that Carlotta must be removed in order that she herself may have Marcus. She persuades the girl that Marcus regards her as a burden. Carlotta goes to Paris with Pasquale, Italian friend of Marcus, but leaves him when she discovers that he does not intend marriage. Marcus turns down Judith and eventually traces Carlotta to a cafe where she is singing for a living.

The novel and play titles are the obvious selling values and something can be made of the fact that Lupe Velez has the unconventional part of a girl brought straight from the harem into fashionable London.—Allan, London.

Produced by Twickenham Film Studios and distributed by Gaumont British. Directed by Miles Mander. From the novel and play by W. J. Locke. Adaptation by Guy Bolton and Miles Mander. Camera, Sydney Blythe. Sound, Baynham Honri and Carlisle Mounteney. Running time, 75 minutes. "G."

CAST

Carlotta	Lupe Velez
Sir Marcus Ordeyne	Ian Hunter
Judith	Adrianne Allen
Tony Pasquale	Noel Madison

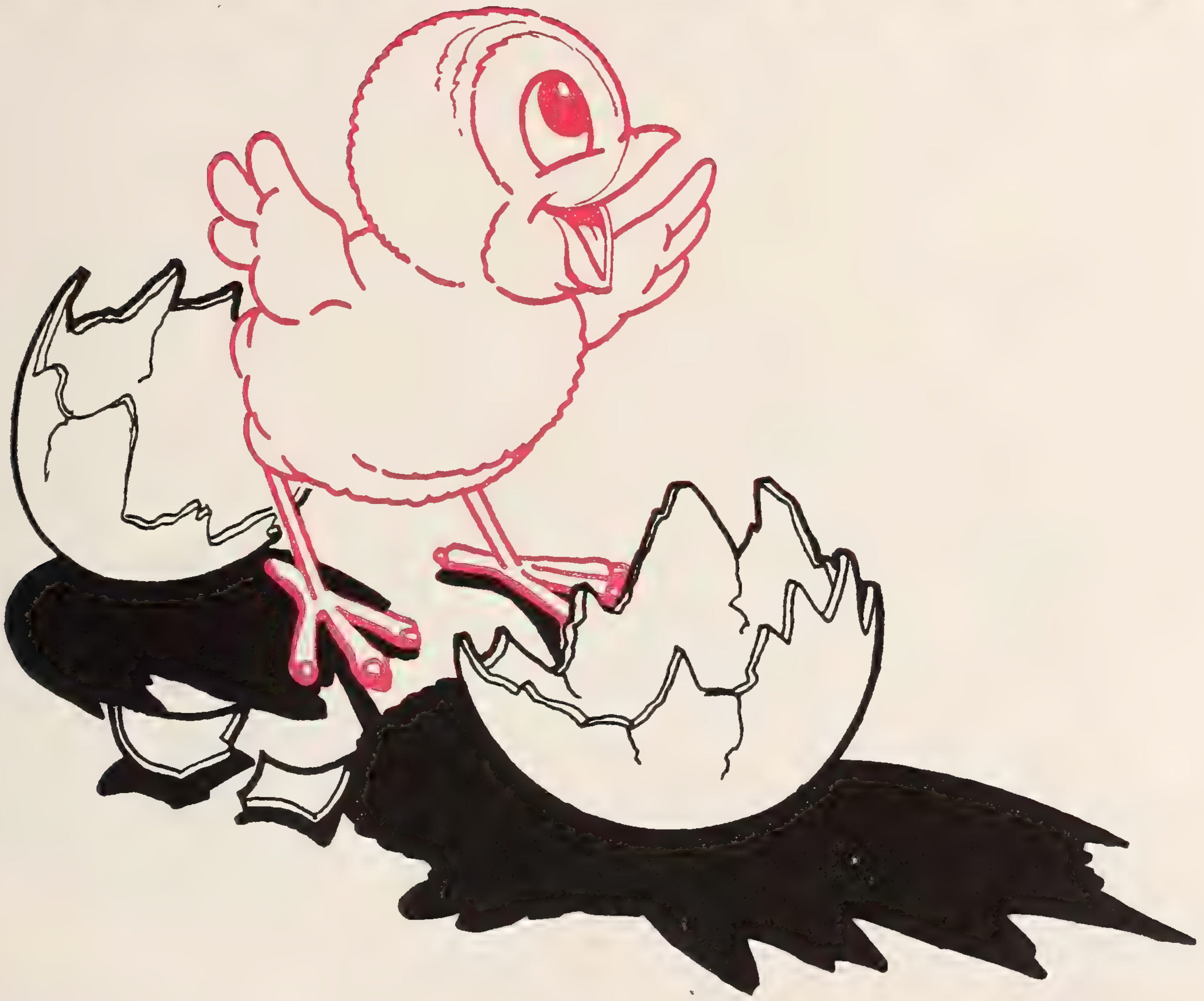
The Hoosier School Master

(Monogram)

Dramatic Romance

In this production is heroized the American schoolmaster of the little red schoolhouse of Civil War reconstruction days. An all-family attraction, general in appeal, it relates a dramatic romantic story against a suggested but seldom evident vivid background. It is based on a novel once widely read but today rarely

A CHALLENGE
from a
SHORT SUBJECT!



"THE LOST CHICK" will fight it out with any feature for the top applause of the show! This M-G-M Happy Harmony Cartoon in Color has an unbeaten record! Name your date (*Easter's a perfect time*) and let "THE LOST CHICK" do the rest!

One of the melody series known as HAPPY HARMONIES. *Bringing fame to its producers* HARMAN-ISING *and joy to* M-G-M heard of. Thus showmanship necessary for successful marketing must be derived directly from the picture itself without benefit of that spontaneous interest commonly accruing to more familiar semi-historical romances.

With other veterans, Ralph goes west to Indiana to claim lands which the Government has given them as partial recompense for their military service. Political chicanery, however, has placed ownership of all the desirable lands in the hands of a greedy trio, Hawkins, Jake and Doc Small. Ralph gets the job as school teacher. Boarded in Jake's house, it is evident that Ralph is falling in love with bond girl Hannah, as Jake's daughter Martha is falling in love with him.

When he achieves a bloodless victory over the town bully, Bud, the trio discover that he is aiding the squatter-camped veterans to put in legitimate claims for their lands. The teacher stands ace high with his pupils. A spelling bee is arranged and Ralph and Hannah, whose affection has turned to distrust as she believes that Ralph is in love with Martha, are the only survivors. Intentionally failing on a word, Ralph tries to tell Hannah that she is mistaken. He convinces her and they plan to run away, but the land-mad trio, seeing in Ralph a menace to their holdings, determine to put him out of business. Little Shocky rallies the ex-soldiers to their comrade's assistance, and there's a pitched battle in which the townsfolk get the worst of it. In the finale the Government representative assures the soldiers they will have their rights. Hannah is in Ralph's arms.

The picture is slowly tempoed, yet in running its course it is dramatic, romantic and at the same time carries a comedy relief that contrasts with the other elements. Most of the thrill action is confined to the sequence in which the soldiers and townsfolk battle.—McCarthy, Hollywood.

Produced and distributed by Monogram. Directed by Lewis D. Collins. From the novel by Edward Eggleston. Screen play by Charles Logue. Photographed by Harry Neumann. Edited by Carol Pierson. Recorded by John A. Stransky, Jr. Balsley and Phillips recording system. P. C. A. Certificate No. 723. Running time, when seen in Hollywood, 75 minutes. Release date, May 15, 1935. General audience classification.

CAST

Ralph	Norman Foster
Hannah	Charlotte Henry
Martha	Dorothy Libaire
Shocky	Tommy Bupp
Hawkins	Otis Harlan
Bud	Fred Kohler, Jr.
Jake	William V. Mong
Doc Small	Russell Simpson
Randall	Joe Bernard
Hank	Wallace Reid, Jr
Pearson	George Hayes
Sarah	Sarah Padden

Abdul the Damned

(Associated British Pictures)

Historical Drama

There are unusual elments in this British picture, offering various opportunities for out-of-the-rut exploitation. As a closeup of a historical tyrant it is impressive; Abdul Hamid II, last Sultan of Turkey, may not have been, either in appearance or actions, exactly the figure pictured by Fritz Kortner, but whatever license has been taken by the actor and by his director, Karl Grune, is justified by its artistic and dramatic results.

The film Abdul is a convincing, repulsive and fascinating figure. He is almost the whole of the film. Nils Asther as his chief of police and leading instrument of villainy, is very good, and there is a brilliant study of the chief eunuch by Esme Percy, but plot and love interest are so subsidiary to the study of the Sultan as almost to be negligible.

Kortner is really brilliant, despite a tendency to under-act, which is emphasized by the slow tempo of many scenes.

The story is a free picturization of the pre-war struggle between Abdul and the Young Turk reformists. After granting a constitution, the Sultan uses his chief of police, Kadar Pasha, to stage an outrage for which the Young Turks are blamed. The anger of the mob is a pretext for abolishing the constitution and executing the reformist leaders, but a new rising directed from Salonika deposes the Sultan.

Incidental to the political theme is Abdul's infatuation for Therese, a Viennese opera singer who is in love with a young Turkish officer. Kadar has the young man condemned to death and Therese consents to enter the Sultan's household in order that her lover's life may be spared. He leads the final revolt and rescues her.

This story is not convincing and is chiefly of interest as enabling the director to picture Abdul's character on its personal side. There is a very amusing scene in which, alone in the theatre, he watches the chorus through opera glasses. Later, it is to Therese that he confesses his fears and indirectly explains the tragedy of which he is the center. All this is of minor interest compared with the study of Abdul the political tyrant, who keeps a drunken German actor to "double" him at public functions and kills the doctor who learns the secret when the false Sultan is wounded; executes the agents who learn too much of his plans, and banquets while he listens to the volleys which end the lives of the constitutional rulers of Turkey.

The selling angle is therefore the historical figure of Abdul Hamid II, and Fritz Kortner. Asther is worth using but Adrienne Ames' part is nothing much and that of her lover, John Stuart, is less.—Allan, London.

Produced by Capitol Films in conjunction with British International Pictures at Elstree and distributed by Associated British Pictures. Story by Robert Neumann. Directed by Karl Grune. Running time, 95 minutes. "A."

CAST

Abdul Hamid II	Fritz Kortner
Kadar Pasha	Nils Asther
Therese	Adrienne Ames
Talak Pasha	John Stuart
Ali, Chief Eunuch	Esme Percy

The Call of the Savage

(Universal)

Jungle Serial

Universal's latest serial, in 12 chapters, taken from the "Argosy" Magazine story, "Jan of the Jungle," this is in the nature of a somewhat different "Tarzan of the Apes." Featuring Noah Beery, Jr., with Dorothy Short and H. L. Woods in chief support, the serial is crowded with all the action, cannibals, hairbreath escapes, jungle animal battles, villainy and the like which is to be expected. A group of doctors go to the African jungle to develop an infantile paralysis serum, the discovery of which will bring $500,000. One of the doctors attains the goal, two others attempt to get it and in the ensuing excitement, the doctor is lost, his wife killed and his small son wanders off into the jungle with his chimpanzee playmate. Then the story jumps 15 years, to find Jan a familiar of the jungle, wearing on his wrist a band on which is engraved half of his father's valuable formula. Jan is captured by a sea captain, the ship is wrecked, and Miss Short, daughter of a jungle trader, and Woods are rescued by Jan. Then their adventures begin in the jungle, as the two unscupulous doctors return to Africa to find the formula, when they hear the missing doctor has been found, but with his mind gone. The first three chapters, "Shipwrecked," "Captured by Cannibals" and "Stampeding Death," run 28, 21 and 19 minutes, respectively.

His Bridal Sweet

(Columbia)

Numerous Laughs

There are numerous laughs in this more or less slapstick comedy, featuring the "dead-panned" Harry Langdon. Harry, just married, stops with his bride on their way to the train to see the demonstration house of the type they plan to buy. Everything in it is of the electrical gadget type, and Harry's troubles begin before he gets inside. When the house is quarantined for the night, things get worse and worse, as Harry is locked in the bedroom with a burly inebriate. He and his wife escape finally, but it is by way of a window.—Running time, 20 minutes.

The Golden Touch

(United Artists)

Excellent

An excellent, and highly entertaining color cartoon, this number of Walt Disney's Silly Symphonies series recounts the story of the legendary King Midas, the greatest gold hoarder of them all, and tells of the lesson he learned in greed and its consequences. The elf comes to him in his counting room, gives him the golden touch, and old Midas is on top of the world, until he discovers that his golden touch makes it impossible for him to eat. Goldie takes away the touch, at the king's appeal, but also takes his kingdom and wealth—for a hamburger sandwich. Unusually clever, the subject appears worthy of special exhibitor attention.—Running time, 8 minutes.

The Old Grey Mayor

(Vitaphone)

Amusing

There are amusing moments in this comedy, featuring Bob Hope, comedian of the musical comedy stage, who is the timid suitor for the hand of the daughter of the town's tough mayor. The girl is also the object of the attention of the mayor's friend, equally tough. Hope, practical joker, is tossed out of the office, and conceives a scheme, whereby the girl shall pretend she shot herself. Hope arrives in whiskers and a uniform as an ambulance doctor, and the two drive off to Westchester to be married, after the mayor makes it impossible in the city.—Running time, 19 minutes.

Hayseed Romance

(Educational)

Good

Buster Keaton, frozen-faced comic, is chiefly responsible for the fact that this may rate as a good comedy, although there is little to its story, which is largely concerned with slapstick excitement. Buster answers an ad with an "object matrimony" attached, and goes to work on the farm, despite the advertisers' elderly and bulky appearance. Buster's difficulties with his attic bed, when the roof begins to leak, are amusing. He falls for the owner's pretty niece, decides to leave, and is hauled off to the justice of the peace and forced to marry—the girl he wants.—Running time, 20 minutes.

Baby Be Good

(Paramount)

Good

An attractive little cartoon number of the Betty Boop variety, in which Betty cannot get her small brother to sleep, and tells him a story, in song, of the bad little boy, who did wrong things until he was frightened by a lion. The good fairy permits him literally to go backward, undoing all the things he had done, which story is enacted in cartoon. The youngsters especially should enjoy the subject.—Running time, seven minutes.

Fantasy in Fashion

(Blake—Bondy)

Feminine Appeal

In the nature of an advertising subject, produced by B. K. Blake in the interests of, and sponsored by the manufacturer of "Sheer Ripple," a cotton fabric, and distributed by Al Bondy, this should have a wide feminine appeal. Done in excellently executed color, the subject first tells something of the fabrication of cotton goods, from plant to cloth, then moves to the smart resorts of Florida, where is held something very like a fashion parade of the results of designer's skill with this particular brand of cotton goods. At the theatre there was real feminine interest in the subject, and the advertising message, though much more pronounced in the latter sequences, is not too heavy.—Running time, 10 minutes.

A good time will be had by all!

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—*Motion Picture Herald*

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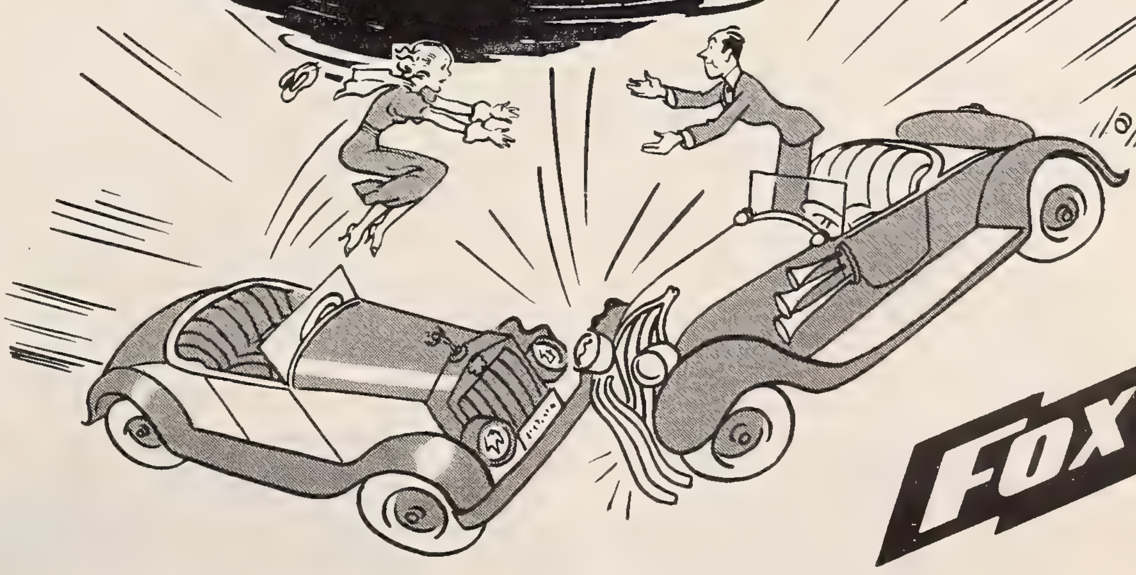

SPENCER TRACY

WENDY BARRIE

RAYMOND WALBURN

Produced by Edward Butcher

Directed by Irving Cummings

From the story "Highway Robbery" by Albert Treynor. Screen play by Sam Hellman and Gladys Lehman

FOX

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THE AUTHOR

The name of F. H. Richardson is synonymous with good projection everywhere. Three decades spent in this important branch of the theatre have won him international recognition from theatre owners, producers and manufacturers. He has travelled widely in behalf of his profession, has lectured and taught his favorite subject in many places, and has written innumerable articles. His Blue Book School of Projection in Motion Picture Herald is an established feature of the industry. He carries on a vast correspondence with projectionists all over the world, and thousands follow his Questions and Answers in Better Theatres. He is one of the founders of the American Projection Society. His Blue Books, in previous editions, are used in thousands of projection rooms where skill and honest craftsmanship is valued.

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Because of the wide demand from projectionists and theatre managers for autographed copies of the new BLUE BOOK, Mr. Richardson has consented to autograph 200 books to go to the first 200 buyers. The prompt return of this coupon will reward you with one of these highly prized autographed copies.

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The indexing system used in the new Blue Book is another of Richardson's many important contributions to the art and science of motion picture projection. It is comprehensive and extremely simple and enhances the value of the work to every theatre technician. Since Richardson's books are designed to be used as part of each day's projection routine it is essential that the projectionist find what he wants within the instant. By the indexing method Richardson has especially devised for this new Blue Book a twirl of the pages with your thumb is enough to take you at once to the text dealing with your problem. Projectionists of long experience in projection rooms will be the first to appreciate this time-saver.

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SOL. E. GORDON
CHAIRMAN OF BOARD

Mr. Red Kann,
Motion Picture Daily,
1790 Broadway,
New York, N. Y.

Dear Red:

Your publication, the "Motion Picture Daily," is certainly a dandy.

My observation has led me to the deliberate conclusion that it prints the news red hot off the griddle, accurately and concisely, without fear or favor; being neither biased nor prejudiced, for or against any particular political clan or class; investigating thoroughly, all news items before publication in order to be sure they are accurate in truth and in fact.

There has been such an inclination during the chaotic days of the industry to print "anything" so long as it is a story, that it gives me great pleasure to state to you that I consider your daily publication the best daily on the market today.

Very sincerely yours,

Sol E. Gordon

seg-vh

BOOKED BY SHOWMEN
AS AN ALL YEAR-ROUND
BOX OFFICE ATTRACTION

Somerset to Remodel Theatre in Kentucky

The Somerset Amusement Company, with headquarters in Lexington, Ky., plans to remodel the Kentucky theatre in Somerset at an approximate cost of $22,000. The plan was announced by Anna Belle Ward, secretary-treasurer and general manager of the Somerset company and an official of the Phoenix Amusement Company, operating the three Lexington theatres. The remodeled house will be opened in September, and will seat 885.

DeForest and Duovac Suits Against Erpi Up in May

Trial of the DeForest and Duovac monopoly suits against Electrical Research Products, Inc., instituted in 1932, is expected to take place sometime next month in U. S. district court, Wilmington.

When the suit was instituted in 1932, Stanley Company of America was a party, but withdrew following settlement of litigation between Erpi and Warner Bros.

Porter Agency in Deal with Coast Firm

Verne Porter, Inc., literary agency, has concluded an agreement with Mayer-Cutler-Landy, Inc., Hollywood, whereby the latter will handle only Porter's clients and their work for the screen. Among them are Peter B. Kyne, Donald Henderson Clarke, Courtney Ryley Cooper, Zona Gale, Francis Yeats-Brown and others.

Pathe Asks Listing

Pathe last week applied to the New York Stock Exchange to list 636,032 shares of $1 par common stock. The company's recently approved reorganization plan provides for the issuance of 2,000,000 shares of new common stock.

Develop Organ Novelties

H. Rosenberg, managing director of Cosmopolitan Studios, New York, has developed a new service for theatres on effect slides and a special arrangement on organ novelties.

Horlacker Resumes

Horlacker Film Delivery Service resumed operations in New York this week after an absence of five years. James Clark, president of the National Film Carriers' Association, also heads Horlacker.

Manager Writing Song

Louis C. Shimon, assistant manager of the Garden theatre in Milwaukee, in collaboration with Art Krueger, orchestra leader of the Vanity Cafe, is writing a popular song, "Whispering Pines."

Zanuck Signs Brower

Otto Brower has been signed as a director by Darryl Zanuck, production head of 20th Century. Mr. Brower was formerly with Paramount and Radio.

Honor E. M. Loew

The 38th birthday of Elias M. Loew was celebrated last week at his home in Hyde Park, near Boston. Mr. Loew operates the E. M. Loew theatre circuit.

Supply Dealers Will Hold Session in Chicago June 15

The Independent Theatre Supply Dealers' Association, of which J. E. Robin is president, will hold its fifth annual convention for four days at the Edgewater Beach Hotel, Chicago, starting June 15, in order not to conflict with the annual convention of the Society of Motion Picture Engineers, scheduled for Hollywood in May. Mr. Robin and the other officers are expected to be reelected. The code for theatre equipment firms will be the chief topic of discussion. Equipment displays will be a feature of the convention.

Florida Operator Seeks Sunday Films

Fred J. Case, operating the La Belle theatre in La Belle, Fla., last week petitioned the city council for permission to show films on Sunday. His petition contained 330 names. Despite Mr. Case's effort, Mayor F. Watts Hall declared that so long as he was mayor, he would oppose Sunday films. The petitioner also pointed out that other forms of amusement were allowed in the town on Sunday, and that the signatures on his petition indicated the sentiment of the townspeople on the question. The petition was received for further consideration by the council.

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COMFORT—*The Greatest Star Of Them All!*

CONFIRMS PARAMOUNT REORGANIZATION PLAN

Judge Coxe Releases Company from Supervision of Court; Plan No Shift in Directors

The plan of reorganization for Paramount Publix Corporation was confirmed last Friday in New York by Federal Judge Alfred C. Coxe and the company thus was released from court supervision. After a little more than two years Paramount's long drawn out process of financial rehabilitation has come to an end and the few things remaining to be accomplished are, for the most part, internal functions pertaining to the launching of the new Paramount company, which can be undertaken independently of the court.

Stockholders to Meet

The first matter to be disposed of in this way is the immediate calling of a special meeting of stockholders formally to elect the board of 16 directors. Ten days' notice of this meeting is required, which has not yet been given. At the same meeting, election of officers of the new company and the discharge by the court of the trustees in bankruptcy of Paramount—Charles D. Hilles and Eugene W. Leake—will be completed.

No change in the proposed board of 16 directors, already agreed upon, will be made. At Friday's session, Judge Coxe cut short the expected opposition to the board of Morris L. Ernst and Louis M. Levy, attorneys for Paramount bondholders, with the statement that the selection of a board was not regarded as within the court's province and should "remain in the hands of those who own the company".

The 16 proposed directors were agreed upon by various creditor groups some weeks ago. They are Gerald Brooks, Stephen Callaghan, Robert K. Cassatt, H. A. Fortington, William S. Gray, Jr., Duncan G. Harris, John D. Hertz, Percy H. Johnston, Henry R. Luce, Charles A. McCulloch, Maurice Newton, Floyd B. Odlum, Charles E. Richardson, George J. Schaefer, Frank A. Vanderlip and Adolph Zukor.

Joyce Allows Claims

Special Master John E. Joyce submitted a report, prior to confirmation of the reorganization plan, which allowed provisionally claims against Paramount amounting to $50,952,937, which were entitled to vote on acceptance of the plan, Section 77-B of the bankruptcy reorganization statutes requiring that in order for a reorganization plan to be confirmed by the court it must have the assent of two-thirds of the creditors and a majority of the stockholders. Assents to the plan received totaled $34,605,368, or approximately $840,000 more than required. In addition, the assents of 2,068,323 shares of the outstanding 3,221,000 shares of common stock were received.

Judge Coxe denied the petition of William Yoost to intervene in the reorganization proceedings in order to enter objections to the company's proposed new domestic recording license agreement with Electrical Research Products, Inc. The petition was denied on the ground that the court held the Paramount trustees and their counsel competent to act in the best interests of the company in effecting the settlement of Erpi's $1,900,000 claim against Paramount, which embraces the new license agreements.

There was no opposition to the plan itself voiced at Friday's hearing. Approval by the court also included confirmation of the plan of reorganization for Paramount Broadway Corporation, holding company for the Paramount Building and theatre in Times Square.

It is expected that the underwriting of the $6,400,000 of new Paramount stock subscription warrants will be agreed upon by the creditor groups in the near future, with present indications pointing to underwriting by a group to include Kuhn, Loeb & Co., Hayden, Stone & Co., Lehman Bros., Lazard Freres and possibly others. The new securities must then be approved by the Securities Exchange Commission.

MPTOA Names Executive Board; Other Units Meet

Exhibitors who are members of the Motion Picture Theatre Owners of America during 1935-36 will have a voice in the national organization through a new executive committee, announced this week, as follows:

George A. Giles, Cambridge, Mass., representing Albany, Buffalo, New Haven and New York City zones; O. C. Lam, Rome, Ga., representing Atlanta, Charlotte, Dallas, Memphis, New Orleans and Oklahoma City; Jack Miller, Chicago, Detroit, Indianapolis and St. Louis; Lewen Pizor, Cincinnati, Cleveland, Philadelphia and Washington; Charles E. Williams of Omaha, representing Denver, DesMoines, Milwaukee and Minneapolis; Morgan A. Walsh of San Francisco, representing Los Angeles, Portland, Ore., Salt Lake, San Francisco and Seattle.

Exhibitor Activities in Field

In Boston, the Independent Exhibitors of Massachusetts, Allied's New England affiliate, was meeting to discuss potential adverse legislation. William McGlaughlin, A. Bendslev and Edward Stoneman were appointed to the membership committee; Frank Lydon, Mr. Stoneman and Mr. McGlaughlin were named to the grievance committee, and Walter Littlefield, R. B. Rubin and Edward Ansin were designated to clearance and zoning. Also appointed were: Max Levenson, Joseph Levenson and Mr. Lydon, to the legislative committee, and Ralph Sindler, Mr. Ansin and Phillip Smith to the cooperative buying committee.

The Independent Theatres Protective Association, Milwaukee called a statewide meeting of all independents for April 12 to protest a four per cent tax bill on admission grosses. They passed a resolution favoring the Pettengill bill to outlaw block booking, and drafted a plan for raising admissions together with circuits. Abram Myers was named legislative representive at Washington.

The organization was successful in obtaining from Sidney R. Kent, president of Fox, an assurance that the company's theatre affiliates will not be permitted to book pictures for a fee purely as a booking combine. The organization had protested against Wisconsin Amusement Enterprises, Inc., a Fox subsidiary, which was charged with booking on a percentage or flat fee for some 30 theatres, whereas the circuit has only six properties of its own.

Elections at New Orleans

Opposition against daylight saving, and against exchanges favoring circuits in booking and selling arrangements to the detriment of independents, and a stand in favor of dual bill policies were taken late last week in New Orleans at the convention of the Allied Theatre Owners of Louisiana, held at the Jung Hotel

Henry Lazarus was elected president and treasurer, replacing A. J. Bethancourt as president. H. S. McLeod and Joe Alsina were elected vice-presidents, but Mr. McLeod resigned the next day, due to pressure of business. Harry Schulman was named secretary, while the following were elected to the directorate: Philip Sliman, chairman; R. J. Brunet, A. E. Grosz, Frank Ruffino, and J. A. Dicharry, all of New Orleans, and Joe Barcelona, Baton Rouge; D. L. Suddath, Natchitoches. Plans were drawn for the anti-daylight saving fight, which reaches the legislature next week, and decision was made to carry a campaign to continue duals to the courts if necessary.

Deciding upon a new schedule of bi-weekly meetings, the Independent Theatre Owners Association, New York, designated its president, Harry Brandt, to act for members in negotiating new labor scales with projectionists, and began an analysis of new product.

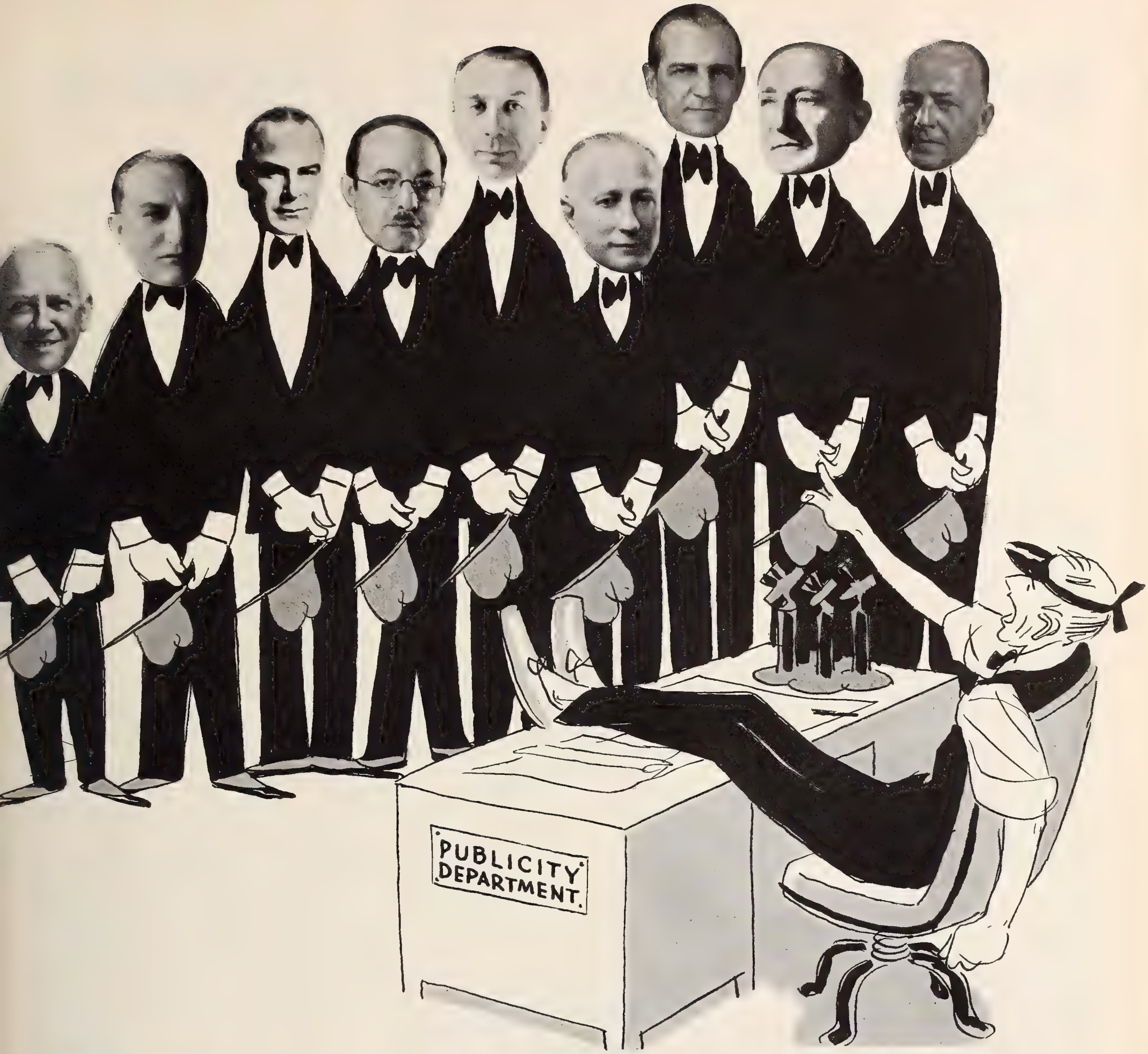
Mr. Brandt named six new committee chairmen, each to appoint his own committee, as follows: Dave Weinstock, light and power committee; Leon Rosenblatt, code; John Benas, film; Morris Fleischman, entertainment; Louis Meyers, insurance; Bernard Barr, legislation. Mr. Fleischman was named board chairman.

Koplar Organizes Suburban Circuit

Harry Koplar, veteran exhibitor in the St. Louis territory, and one of the original franchise holders of First National, last week resigned from the Fanchon & Marco organization to organize St. Louis Suburban Theatres, Inc., which will start immediate construction of a number of neighborhood and suburban theatres in the St. Louis area.

The Fanchon & Marco unit has been operating the Grand Central, Ambassador, Missouri, St. Louis and Fox theatres in St. Louis for the past 18 months. Mr. Koplar was active in the suburban field before joining the Skouras Brothers several years ago.

Mr. Kaplar is president and general manager of the new company. His brother, Sam Koplar, builder and managing director of the Park Plaza Hotel, will be associated with him. The first of the new theatres will be in the West End and North Grand district. The second will be at the corner of Natural Bridge and Grand avenue. A third on the South Side and a fourth in the Maplewood center are planned.



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And only 236 are left!
Dancing, entertainment, fun—
And *no* speeches! A pleasure!

Tickets from Paul Benjamin, Nat. Screen Service, 630—9th Ave.
Reservations made as tickets are paid for. Cash or check with order.

RUSSIAN PICTURES "NOT SUBVERSIVE"

—MATTY RADIN, RADLEV THEATRE CIRCUIT, INC., NEW YORK CITY

DEFENDS SHOWING OF SOVIET FILMS

To the Editor of the Herald:

I had the pleasure of reading Mr. Kraska's letter published in your paper of the April 6th issue. I presume is is an apology for having shown any Soviet pictures, and at the same time correcting the seating capacity of his theatre. He did, however, state that my group had the only theatres showing Russian films, calling your attention to the fact that only two theatres in New York play all Soviet pictures. He should have mentioned that these two theatres are the Cameo and Acme, the latter theatre boasting of the fact that it is "the only Soviet Kino in America."

Let us be frank; I show Soviet pictures in my theatres not with any apology but for the following reasons:

First: They possess great box office value.

Second: They are artistic and well produced.

Third: They educate.

Fourth: They entertain.

Fifth: They create desire to see more.

Sixth: There is a nefarious and unjust agreement or contract on the part of American producers and distributors which makes it impossible for an independent theatre to show first-run films, or to pick the outstanding and meritorious product and leave the rest on the shelf, commonly known as "block booking."

Again, I do not apologize for showing Soviet product in the main and desire to correct the erroneous impression created by your articles that only the metropolitan press so greatly laud and acclaim the Soviet productions. The Nation, The New Republic, Columbia Spectator, National Board of Review, Literary Digest and so many other college periodicals as well as Filmarte, published in Glasgow, Scotland, coupled with the press in Washington, D. C.; Boston, Massachusetts, Hollywood, California and oh so many newspapers throughout the country sing in harmony the praise of Sennwald, Richard Watts, Jr., Bill Boehnel and Thornton Delehanty, and, lest I forget, Walter Winchell, who called *Chapayev* "the great Soviet wow."

However, if I'm not taking too much of your time in this letter, which by now has taken the shape of an essay, let me say that I fully agree with Mr. Hearst (quite unusual), Mr. Ramsaye and his entire staff on this premise, that if Soviet pictures directly or indirectly tend to destroy our country, its institutions or ideals, these pictures should not be permitted to be imported to the United States. They should not pass censorship and any exhibitor, producer or distributor or newspaper, including Hearst publications, who aid and abet in the exhibition of these pictures or advertising of same, including periodicals, is equally guilty of a nefarious practice. But if these pictures do not, and I say they do not in any shape, form or manner, directly or indirectly tend to be subversive to our institutions, then let the alarmist, slanderer and reactionary who desires to stifle art, freedom of thought and expression hold his peace.

I thank you for having read this letter and would greatly appreciate and feel highly honored if you could see a way clear to quote from this letter in your publication so that my position may be made clear to the thousands of your readers who have known me in the trade for twenty years.—Matty Radin, Radlev Theatre Circuit, Inc., 130 West 42nd Street, New York, N. Y.

MAINE RISES TO OBJECT

To the Editor of the Herald:

I would like to call your attention to Mr. Brady's article on the American Theatre in the March 30 issue.

He says in part—"Just think, that in almost 30 or 40 states, of 48 states in our Union, that the theatre, the spoken theatre, is finished—in Texas, Mississippi, North Carolina, South Carolina, *Maine,* New Hampshire, no longer is the theatre heard."

I must object to Mr. Brady's use of Maine in that list. Perhaps he has not heard of Lakewood, the theatre which brings Broadway to Maine. While it is not open in winter, the Lakewood Theatre is active during the summer and includes among its players such well known names as Thurston Hall, Kate Byron, Owen Davis, Jr., Peg Entwistle, Gladys Hurlbut, William Harrigan, Jean Dixon and many others.

A number of plays, successful on Broadway, have had their premiere at the Lakewood Theatre. Many authors come to Lakewood just for the season's outing.

And Lakewood is not the only theatre in Maine. There are at least two others, equally famous, on the coast.

I don't pretend to know much about theatres of drama, but I do know that Maine does have them and manages to have the "mosta of the besta" in actors, actresses and directors.—Ralph E. Gibson, 33 High Street, Fairfield, Maine.

Increases Directorate

The Motion Picture Foundation of the United States of America, a membership corporation, which was chartered at Albany, N. Y., in 1933, has filed a certificate increasing its directorate from five to not more than nine.

Photophone Names Kreuzer

Barton Kreuzer, formerly of the RCA Victor engineering research and service staffs, has been appointed consulting engineer in charge of Photophone recording sales, with headquarters in New York.

U. S. Refuses to Ban Film

The United States Department of Justice has refused the request of the German consul in New Orleans to bar "Hitler's Reign of Terror" from showing at the Wonderland theatre. The consul declared Germany was misrepresented in the film.

Harley in Paris for Fox

F. L. Harley has been named new Fox representative in Paris, succeeding J. C. Bavetta, who has been transferred to South America.

Mexican Players Form Federation

By JAMES LOCKHART

Mexico City Correspondent

Higher pay and better working conditions for regular players and more "breaks" for extras are the objectives of Mexico's first union of film actors and actresses. A group of these players, regulars and extras, met here and decided to form the union, the Federation of Cinematographic Employees of Mexico, after hearing speeches to the effect that employers have it all their own way. Compensation for regulars and extras who become ill or are injured while working on pictures is also demanded by the Federation.

More foreign technical talent has appeared in Mexico's film producing industry with the arrival as members of the staff of Cinematografica Mexicana, S. A., one of the larger Mexican producers, at its Mexico City headquarters of Lauron (Jack) Draper, cameraman, who worked for several years with Metro in Hollywood and France, and Robert Quigley, formerly assistant art director with RKO, Metro, Universal and Monogram. Both are working on Cinematografica's new picture, "Janitzio," a Mexican folk lore story that is nearing completion.

Al Somerbee Given Testimonial in Boston

A testimonial dinner for Al Somerbee, in honor of his assumption of the presidency of the G. B. Lothrop Company after 35 years of service, was held at the Copley-Plaza Hotel in Boston this week. Allied Theatres of Massachusetts, MPTOA affiliate, of which Mr. Somerbee is a member, sponsored the affair. Joseph Brennan, executive secretary of the exhibitor unit, was in charge of arrangements, assisted by Louis M. Boas and Stanley Sumner, acting as treasurer and secretary, respectively.

With some 500 persons in attendance, Governor Curley, acting on telegraphed authority, made Mr. Sommerbee a Kentucky colonel. Thomas B. Spry was toastmaster. Among the speakers were Thomas H. Buckley, state auditor; E. W. Roemer, building commissioner; John M. Casey, former city censor; Herbert L. McNary, city censor; Theodore A. Glynn, former fire commissioner; Lieutenant-Colonel Paul G. Kirk, head of the state police; Edward P. Barry. Among theatrical men present were E. M. Loew, Victor Morris and John Ford, circuit heads.

House Starts Advertising

The Regent theatre, Kansas City, began using newspaper advertising space last week for the first time in 15 years. Operated by the Dubinsky Brothers since 1920, advertising was considered unnecessary for successful operation, but recently competition has developed for the house.

THE HOLLYWOOD SCENE

STARLETS RAISE WAMPAS BABY STAR PROBLEM
36 UNIVERSAL FEATURES, SAYS FRED MEYER
LEGITIMATE THEATRE ON COAST IS CHEERFUL
TEN FEATURES FINISHED, NINE ARE STARTED

by VICTOR M. SHAPIRO
Hollywood Correspondent

In tune with Easter, Paramount "Proteges," Warner "Starlets" and Fox "Debutantes" made their budding appearance this week as Spring struck twelve.

Proteges, Starlets and Debutantes are younger players to be groomed for stardom by their studios.

The Paramount list includes:

Gertrude Michael
Gail Patrick
Katherine DeMille
Wendy Barrie
Grace Bradley
Ben Baker
Kent Taylor
Fred MacMurray
Joe Morrison
Ray Milland
Ann Sheridan

Warner selected the following young players:

Olivia de Haviland
Maxine Doyle
June Martel
Nan Gray
June Grabiner
Dorothy Dare

Fox picked these as the company's "Debutantes":

Rita Cansino
Frances Grant
Rosina Lawrence
Barbara Blane

Publication of these names has raised the question of the standing of Wampas Baby Star selections for the 1935-36 season, and the comparative value of Wampas' and individual studio selection.

Studios say the facilities of their complete organizations can better cope with problems of publicity, makeup, casting and general protection necessary to young folk embarking on a career. In a nutshell, they want complete jurisdiction over their contract players, and want no outside organization, whether by political elections or otherwise, to try to forecast their destiny.

Wampas are said to claim that such lists of "Stars of Tomorrow" should not be publicized under the trademark of any one studio. They contend that the original idea of naming "Baby Stars" was an industry affair, and point to past selections, such as Janet Gaynor, Lois Wilson, Lupe Velez, who were helped on their way to the top by the combined efforts of the entire Wampas membership.

It has not been determined as yet whether the Wampas will make their nominations from freelance players or will receive cooperation from studios other than those named.

It is uncertain whether MGM will submit names. Metro's policy is to school and exploit their young talent in their own way, without unusual fanfare.

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Lesser Sees Color Gaining

Sol Lesser, though he is not planning a production in color, has some of his own ideas on the subject. He believes that color sequences soon will be used in all black and white films, to lend dramatic emphasis to stories, and give distinction between the real and the fantastic.

"Interest in color is growing daily in Hollywood," he said. "Most major studios have announced shorts to be made all in the new three-color Technicolor process, and many features are also being considered."

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36 Features, Says Fred S. Meyer

Fred S. Meyer, former exhibitor leader in Milwaukee, who has been appointed executive manager of Universal City, in a circular letter to studio employees announced that Universal will make 36 features, the usual number of serials, Buck Jones action melodramas, and short subjects. He said plans are being laid for a new administration building, for relandscaping and refurbishing of the plant.

Stanley Bergerman will act as executive producer in the new alignment. Carl Laemmle, Jr., will function as an independent producer with his own unit. Mr. Meyer will confine his own activities to the business end, with studio and picture budgets his particular field.

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Legitimate Theatre Cheerful

The legitimate theatre in Los Angeles is looking up.

Producers of the New York hit, "Three Men on a Horse," in negotiating for the Hollywood rights asked $2,000 advance, and 10 per cent of the gross, which on good plays has hit as high as $7,500. Ready to close, the coast producers were informed the price had skyrocketed, the plans now calling for shipment of part of the New York cast to the Coast, the producer taking his own gamble.

"Tobacco Road," with nine performances a week, is averaging between $10,000 and $11,000. Originally scheduled for two weeks at the Belasco, six weeks are now in prospect.

"Ziegfeld Follies," smartly advertised for "one week only," did $37,000.

"Merrily We Roll Along" closed after a brave try, minus about $6,000.

"As Thousands Cheer" opened lustily to good business.

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News Flashes

Harry Sherman, independent producer, will make six action pictures for Paramount at the Prudential Studios. . . . Charles Skouras planed in from New York, immediately called a meeting of Southern California district managers of Fox West Coast Theatres for distribution of bonus checks, went on to San Francisco to take care of the bonus situation up there. . . . **Irving Asher, foreign production head for Warner, is en route to England with a brief case loaded with plans for a large sound stage at the Teddington Studios.** . . . Spencer Tracy's first vehicle at MGM will be the Frances Marion story, "Riff Raff." Educational sees fit to close up their Coast studios temporarily and concentrate on production in the East. The former studio manager, E. H. Allen, will trek East shortly, it is reported. . . . Katharine Brown, New York story head for RKO is here for conferences with studio executives. . . . Robert Presnell has resigned as associate producer at Warner. . . . **Everyting's going to be all right again with the Laurel and Hardy comedy team. Stan Laurel signed a new long term ticket with Hal Roach studios and the two go ahead from where they left off. The next picture is "McLaurel and McHardy."** . . . The Screen Actors' Guild has inaugurated a campaign to swing Hollywood players over to their own conciliation committee instead of allowing the Academy to arbitrate in contract disputes.

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Nine Pictures Start

Although ten features were transferred to the cutting rooms, production became noticeably active as nine new pictures, several of which have large casts, were put into work.

Four pictures were finished at Warner. "G-Men," directed by William Keighley, has James Cagney, Margaret Lindsay, Ann Dvorak, Robert Armstrong. "Crashing Society" has Guy Kibbee, June Martel, Phil Regan, Edward Everett Horton, Zasu Pitts. Robert Florey directed. Completed also was "In Caliente," with Dolores Del Rio, Pat O'Brien, Edward Everett Horton, Glenda Farrell, Leo Carrillo. Lloyd Bacon directed. "The Girl from 10th Avenue," formerly titled "Men on Her Mind," features Bette Davis, Ian Hunter, John Eldredge, Phillip Reed, Katherine Alexander, Colin Clive, Alison Skipworth, and was directed by Alfred E. Green.

MGM completed two. "Age of Indiscretion," directed by Edward Ludwig, will present Paul Lukas, Madge Evans, May Robson. "The Flame Within" includes Ann Harding, Herbert Marshall, Maureen O'Sullivan.

At Columbia, "Jim Burke's Boy" was completed. Directed by Lambert Hillyer, the cast includes Jack Holt, Florence Rice, Jimmy Butler, Katherine Burke.

Paramount's contribution is "The Glass Key," teaming George Raft and Edward Arnold, directed by Frank Tuttle.

Shooting was finished at Radio on "Nit Wits," a Wheeler and Woolsey, directed by George Stevens.

The one independent picture completed was "Honeymoon Limited," Monogram, with Neil Hamilton, Irene Hervey, Lloyd Hughes. Arthur Lubin directed.

Three Independents Start

Independent producers accounted for three of the nine starting pictures. Beacon Productions got "Anything for a Thrill" underway, with Charles Starrett, Virginia Cherill, Al Herman directing.

Excelsior started "Hell Breaks Loose," directed by Sam Newfield and featuring Guinn Williams, Sally Blane.

"Rustler's Paradise" was started by Criterion Pictures, with Harry Carey.

Fox started "Farmer Takes a Wife," Victor Fleming directing, with Janet Gaynor, Henry Fonda.

Warner started "Page Miss Glory," Cosmopolitan Production, starring Marion Davies, supported by Dick Powell, Pat O'Brien, Mary Astor, with Mervyn LeRoy directing.

At Radio work began on "The Peacemaker," to feature Richard Dix, Louis Calhern, Margot Grahame.

Two pictures started at Universal. In "Diamond Jim" Edward Arnold is playing the character role, and Edward Sutherland directing. "Border Brigands" is a Buck Jones action melodrama.

MGM began work on "Masquerade." Robert Z. Leonard is directing and the cast will feature William Powell, Myrna Loy, Mady Christians, Virginia Bruce, Frank Morgan, Reginald Owen, Henry Travers and Lucille Watson

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Majestic Shifts Title

Majestic Pictures has changed the title of "Thunder in the Streets," just completed by Larry Darmour, to "Motive for Murder," because of possible confusion with the title of a United Artists release, "Thunder in the East." United Artists suggested the possibility of confusion.

WHAT THE PICTURE DID FOR ME

Columbia

BROADWAY BILL: Warner Baxter, Myrna Loy—A splendid picture, excellent action and will please both adults and children. Most exciting race sequence seen in months. Drew better than average attendance. Played February 17.—Russell Anderson, Casino Theatre, Gunison, Utah. Small town patronage.

DEFENSE RESTS, THE: Jack Holt, Jean Arthur—We discarded a newer picture and replaced it with this old one and our judgment was good this time. If you have not played it, pick it up and you will be glad you did. Running time, seven reels. Played March 22-23.—G. A. Van Fradenburg, The Valley Theatre, Manassa, Col. Farming community patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—Repeat this picture by all means if you have a dull day you want to raise. This played four days on first showing over a year ago; returned for one day and did capacity business. Played return engagement March 19.—Ted Siler, Dickinson Theatre, Hiawatha, Kan. Small town and rural patronage.

WHOLE TOWN'S TALKING, THE: Edward G. Robinson, Jean Arthur—Better than average, but not up to all the fuss made about it. Drew only average business. Played March 10.—Russell Anderson, Casino Theatre, Gunnison, Utah. Small town patronage.

WHOLE TOWN'S TALKING: Edward G. Robinson, Jean Arthur—Am informed we were the first in the state to use the Chevrolet factory tieup with the local Chevy dealer in connection with this picture. If you have time before playing it's a dandy. By all means get the special trailer from Columbia. The picture is there and will satisfy. Running time, nine reels.—E. C. Arehart, Princess Theatre, Odebilt, Iowa. General patronage.

First National

FLIRTATION WALK: Dick Powell, Ruby Keeler—Here's a swell picture with good songs, a dandy cast and plenty of action. Running time, 97 minutes. Played March 3-4.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LIVING ON VELVET: Kay Francis, George Brent, Warren William—What a honey. I would like to have one like this on every program for a while. Perhaps I could lift the old place out of the mire. Running time, 8 reels. Played March 24-26.—E. J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

MAYBE IT'S LOVE: Gloria Stuart, Ross Alexander—While this can't be rated any better than a program offering, it does rate as a nice little piece of entertainment. No box office appeal but if you can get them in and not promise too much, it will please most of your patrons. Running time, 62 minutes. Played March 22-23.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MAYBE IT'S LOVE: Gloria Stuart, Ross Alexander—Gloria Stuart can play in any picture for me and Ross Alexander is a coming starlet. The picture was thoroughly enjoyed by our "Pal Night" crowd who are increasing weekly. Running time, 62 minutes. Played March 6-7.—Horn & Morgan, Inc., Star Theatre, Hay Sprigs, Neb. Small town patronage.

MURDER IN THE CLOUDS: Ann Dvorak, Lyle Talbot—A nice little program picture with plenty of action and the always-present fine supporting cast which can be seen in Warner-First National productions. Running time, 61 minutes. Played March 15-16.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WOMAN IN RED, THE: Barbara Stanwyck, Gene Raymond—The censors who panned this one must have been trying to earn their money, for I saw nothing objectionable about it. A good, entertaining story, excellent acting, plenty of thrills and a good courtroom scene make up what I call an excellent show. Pleased my patrons. Running time, 68 minutes. Played March 23-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Fox

BRIGHT EYES: Shirley Temple, James Dunn—This picture and Universal's "Imitation of Life" are the two best so far this year. "Bright Eyes" is a cleanup at the box office. The best business in many months. Many came back the second night to see it once again. Go after it, boys, you have a great show here, and you will make more money than any picture released in six months. Congratulations, Fox.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

BRIGHT EYES: Shirley Temple, James Dunn—Swell! Elegant! Supreme. And, of course, Colossal. And all other adjectives referring thereto. Packed the house two times in one night, here in a hamlet of 500. They even drove fifty miles to see this one. Actually outgrossed Will Rogers, who has been ace box office here for many moons. We advance-advertised this by sending cut postcards. You can't go wrong on this one. Plug it to the limit. Played March 24-25.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

COUNTY CHAIRMAN, THE: Will Rogers—Good picture, but not Rogers' best by a long way. It did only 70 per cent of "Judge Priest" business. I just saw Rogers' new picture, "Life Begins At 40" and I want to tell all you fellows that this is the best picture Rogers ever made, outside of "State Fair." When you play "Life Begins at 40" "give it the works."—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

DUDE RANGER, THE: George O'Brien, Irene Hervey—Good western, but it drew slow at box office because George O'Brien new in this town. Played March 30.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

LIFE BEGINS AT 40: Will Rogers—His best picture since "State Fair." You cannot oversell this one, so get out the old dust rag and start dusting off the front row seats. Running time, 80 minutes. Played March 24-25-26.—Ted Siler, Dickinson Theatre, Hiawatha, Kan. Small town and rural patronage.

MYSTERY WOMAN: Mona Barrie, Gilbert Roland—The mystery is why was it made. It is deadly slow, lacks the tempo that should go with a mystery picture. Just another program picture that will not even ripple the surface with your audience. At least it did not with mine.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—The general consensus among our patrons was that Fox must be trying to use Gaynor, finest box-office star among the femmes, and Baxter, a grand actor, to make money for them in a cheap picture. As always, they present swell performances but if Fox wants to keep them at the top of the list, they'll have to do better by them in stories. Played March 17-18.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

UNDER PRESSURE: Edmund Lowe, Victor McLaglen—Too much technical stuff and too much McLaglen. The men may like it, but the women will turn thumbs down on it. Deals with sand hogs, so-called tunnel builders. We had a number walk out on it. The usual McLaglen-Lowe opus. They quarrel, they fight—the same old technique since "The Cock-eyed World." Every once in a while Fox tries them out again and that is tough on the exhibitor. Fox does not seem smart enough to know that this eternal bickering and the inevitable battle that always ensues, gets old, especially when these two stars have always done this same thing. The audience can anticipate every sequence in this pair's pictures. It has been done so often the same line.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WHEN A MAN'S A MAN: George O'Brien, Dorothy Wilson—Unusually well liked. Good cast, direction and photography. Our best weekend business for many moons. Running time, seven reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

WHEN A MAN'S A MAN: George O'Brien—George always delivers for us, especially when it is a Zane Grey story or some other equally prominent author such as Harold Bell Wright. This lived up to our expectations but did not draw quite as good as the Zane Greys do. Played March 6-7.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WHITE PARADE, THE: Loretta Young, Jane Darwell—If this is not included among the ten best of the year, there will be a mighty number of fans whose opinions aren't worth much. Here's one picture you can't over-advertise in advance simply because you can't do it justice. A big bouquet to Lasky and the cast, particularly Loretta Young and Jane Darwell. And why doesn't Hollywood boost this Darwell. She's a coming star if there ever was one. Business swell and audience reaction great. Running time, 83 minutes. Played March 13-14.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MGM

BABES IN TOYLAND: Stan Laurel, Oliver Hardy, Charlotte Henry—This is a fine, entertaining picture; wonderful settings; great acting by all the cast; the stars fine; comedy funny; but it did not draw at this house as a special. Too good for a programmer, and not good enough for a special, is about it for this town. Played March 17-18.—Bert Silver, Silver Family Theare, Greenville, Mich. Town and country patronage.

BAND PLAYS ON, THE: Robert Young, Stuart Erwin, Leo Carrillo, Betty Furness—Why they released this football picture so close up to the opening of the baseball season I will always wonder. For fall, it is and would have been a natural, but the public is not football-minded now and the picture flopped for that one reason, I think. A little more restraint would have been better all around for the good of the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BIOGRAPHY OF A BACHELOR GIRL: Ann Harding, Robert Montgomery—I know of no picture that would be more certain to take a nosedive in this house than one headed by Harding and Montgomery. My public is getting fed up with these collar ad Adonises. Sophisticated society stuff is what we are getting in a lot of pictures and my public is craving some action and a little of the rough and ready in their pictures. Where are the he-men of Hollywood? Gable and Beery and that is the lot. The rest of them are a lot of stuffed shirts and the audiences are getting satiated with them and the box office shows it. I forgot Bickford, who gets nothing to do. The above picture that I am reporting on is dialogued to death and it is "My darling this and my darling that" until it gags the audience and did that thing. This Montgomery is not the fair haired child that Metro thinks he is. He is just a type of which there are about eight others that were shook out of the same sack. The audience almost get up and cheer when we have a picture that has been taken out of doors and has some action.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

EVELYN PRENTICE: William Powell, Myrna Loy, Una Merkel—A swell picture that was well received by our weekend audience. Should do business in any situation. Running time, 80 minutes. Played March 15-16.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town-general patronage.

FORSAKING ALL OTHERS: Clark Gable, Joan Crawford, Robert Montgomery—Swell entertainment—if your patrons enjoy the light, breezy comedy type of picture. The cast is perfect in this and they romp through the whole thing as though they were having the time of their lives. Business not quite up to expectations, but good, and audience reactions were distinctly favorable. Running time, 84 minutes. Played March 17-19.—M. R. Harrington, Clatskanie, Ore. Small town and rural patronage.

FORSAKING ALL OTHERS: Joan Crawford, Clark Gable, Robert Montgomery, Charles Butterworth--Personally, I thought this decidedly weak, but it seemed to please the patrons. Good acting, but too much Charles Butterworth, and I wish some of Billie Burke's enemies would tell her she talks too fast. However, seemed to please the patrons and that is all that is necessary. Running time, 84 minutes. Played March 29-30-31.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FORSAKING ALL OTHERS: Joan Crawford, Robert Montgomery, Clark Gable, Charles Butterworth, Frances Drake—A wow of a picture. Charles Butterworth was the big laugh in this picture. Metro makes a few pictures that the small town can cash in on. Running time, 84 minutes. Played March 22-23-24.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

FORSAKING ALL OTHERS: Joan Crawford, Clark Gable, Robert Montgomery, Charles Butterworth—

Good picture. Swell pictures. Good stars. Picture liked by everyone. Business fair.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

GAY BRIDE, THE: Carole Lombard, Chester Morris, Zasu Pitts, Leo Carrillo, Nat Pendleton—Why Metro was so dumb as to change this title from "Repeal" to "The Gay Bride" is more than I can tell, but the box office will tell them, or did, that it was a grievous error to put a title like that on this picture of a story that was so widely read in the Saturday Evening Post. I pegged it for a Friday-Saturday picture and so it was, but the damn title killed business. Strange what a title will do to the box office in a small town. We stressed the story in the advertising, but they evidently don't believe in what they see in the papers. Lombard overplayed her role; she emoted too much for the Friday-Saturday crowd.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NIGHT IS YOUNG, THE: Ramon Novarro, Evelyn Laye, Charles Butterworth, Una Merkel, Edward Everett Horton—Another artistic failure; beautiful, no doubt, but it is one of those princess and prince things that the producers must put out once in a while. Personally, I think that Novarro is getting through and outside of Laye's voice, she looked too old for the part she took. If prestige will pay your bills, this is your meat, but if you have to use money, then you will be out of luck or at least that is the writer's experience.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PAINTED VEIL, THE: Greta Garbo—This one is almost too gruesome to be really entertaining, but the realistic Chinese background makes it sufficiently interesting to excuse its other shortcomings. I believe it will give as much satisfaction as the average program picture, but nothing more notwithstanding its quite lavish presentation. Running time, 86 minutes. Played March 29-30.—G. A. Van Fradenburg, The Valley Theatre, Manassa, Col. Farming community patronage.

PAINTED VEIL, THE: Greta Garbo, Herbert Marshall, George Brent—This is one of Garbo's best pictures, but in my town it did not do as much business as a plain program picture. Running time, 89 minutes. Played March 15-16-17.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

PAINTED VEIL, THE: Greta Garbo, Herbert Marshall, George Brent—By far the best Garbo ever made. A great story, a good cast, and a profit on the run. Bill it for all you are worth. It's a great show.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

SEQUOIA: Jean Parker, Russell Hardie—Drama, comedy, tragedy and romance in the animal kingdom, with Sequoia National Park for a stage, this is the best animal film I ever saw. Pleased old and young alike. Jean Parker and Russell Hardie are very good and don't forget little Harry Lowe, Jr., in a very clever part. Beautiful scenery, a good musical background and animals perfect in their parts make this production one of the very best. Played March 27-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WICKED WOMAN: Mady Christians, Charles Bickford—Miss Christians and Charles Bickford certainly make a fine combination and we had lots of favorable comments on this picture. You don't have to apologize for this one. Running time, 74 minutes. Played March 21.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town-general patronage.

Monogram

MILLION DOLLAR BABY: Arline Judge, Ray Walker—If you want to freeze your box-office so it will never thaw out, play this three days. It was not accepted here for either good or bad entertainment. They did not come out.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MILLION DOLLAR BABY: Arline Judge, Ray Walker—Seemed to please, but further than that we say not. We thought the photography was very ordinary and the usually fine supporting cast we are accustomed to seeing, was lacking. Running time, 65 minutes. Played March 13-14.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MILLION DOLLAR BABY: Jimmy Fay, Arline Judge, Ray Walker—This did pretty well here. A nice program picture with quite a little action, excitement and comedy. Well liked by all. Jimmy Faye will bear watching as a child actor. He's plenty good. However, methinks that some of our patronage was due to the fact that La Temple's name was mentioned in the advertising sent out by the distributor. Played March 3-4.—Chas. Summers and Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

MONEY MEANS NOTHING: Wallace Ford, Gloria Shea—Fair program picture. No drawing power. Wish I hadn't played it. Running time, 63 minutes. Played March 27.—J. T Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

TRAIL BEYOND, THE: John Wayne, Verna Hillie—A picture with plenty of action from start to finish. A James Oliver Curwood story with some of the most beautiful scenery we've shown for some time. Played March 8-9.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

WOMEN MUST DRESS: Minna Gombell, Gavin Gordon—Another fine picture from Monogram. Clean and entertaining. Well acted and directed. Good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

BEHOLD MY WIFE: Sylvia Sidney, Gene Raymond—This play surprised me. I thought it would be a dead one, but it turned out to be a good play. Sylvia Sidney and Gene Raymond certainly make a great pair. We even had two people faint on this one. Running time, 79 minutes. Played March 9-10.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

BEHOLD MY WIFE: Sylvia Sidney, Gene Raymond—A good picture to good business. An exceptionally good story, well acted.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

CLEOPATRA: Claudette Colbert—Not a drawing card here at all. Production like all Cecil B. DeMille's was great but that does not bring them in. Let's get away from these costume pictures again. Running time, 101 minutes. Played March 10-11.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CLEOPATRA: Claudette Colbert, Henry Wilcoxon, Warren William—Wonderful picture of its kind. But it did not do much business for me. Typical DeMille production, and where this type of picture is liked it will go well, but the small towns do not appreciate the magnitude of this production. Consequently, when we pay top money, it just does not leave a profit.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

COLLEGE RHYTHM: Joe Penner, Lanny Ross—Good music and a dandy cast if they had left Joe Penner out of it. How people can go for his silliness is more than we can tell. However, the young folks seemed to get a big kick out of his antics. Running time, 83 minutes. Played March 24-25.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

COLLEGE RHYTHM: Joe Penner, Jack Oakie, Lanny Ross, Lyda Roberti, Helen Mack—This is the kind the young folks like. Good, light entertainment to good business.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

FATHER BROWN, DETECTIVE: Walter Connolly, Paul Lukas—Fair detective play. This play surrounds the life of a criminal and how he is changed by the faith of a good Catholic priest. Running time, 65 minutes. Played March 5-6.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

FATHER BROWN, DETECTIVE: Walter Connolly, Paul Lukas, Gertrude Michael—Business normal. Two or three walkouts on this picture, but those who commented were uniformly well pleased. Connolly, as usual, was admirable and Miss Michael is very beautiful as well as capable. Played March 30.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—Very good picture and Colbert is natural draw. Played March 8.—Russell Anderson, Casino Theatre, Gunnison, Utah. Small town patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—Splendid romantic drama with both Claudette and MacMurray doing most pleasing work. Good story, well directed. Fred in role of careless appearing young reporter, who eats popcorn and "watches the world go by," as he sits on a park bench with Claudette. Running time, 80 minutes. Played March 17-18.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

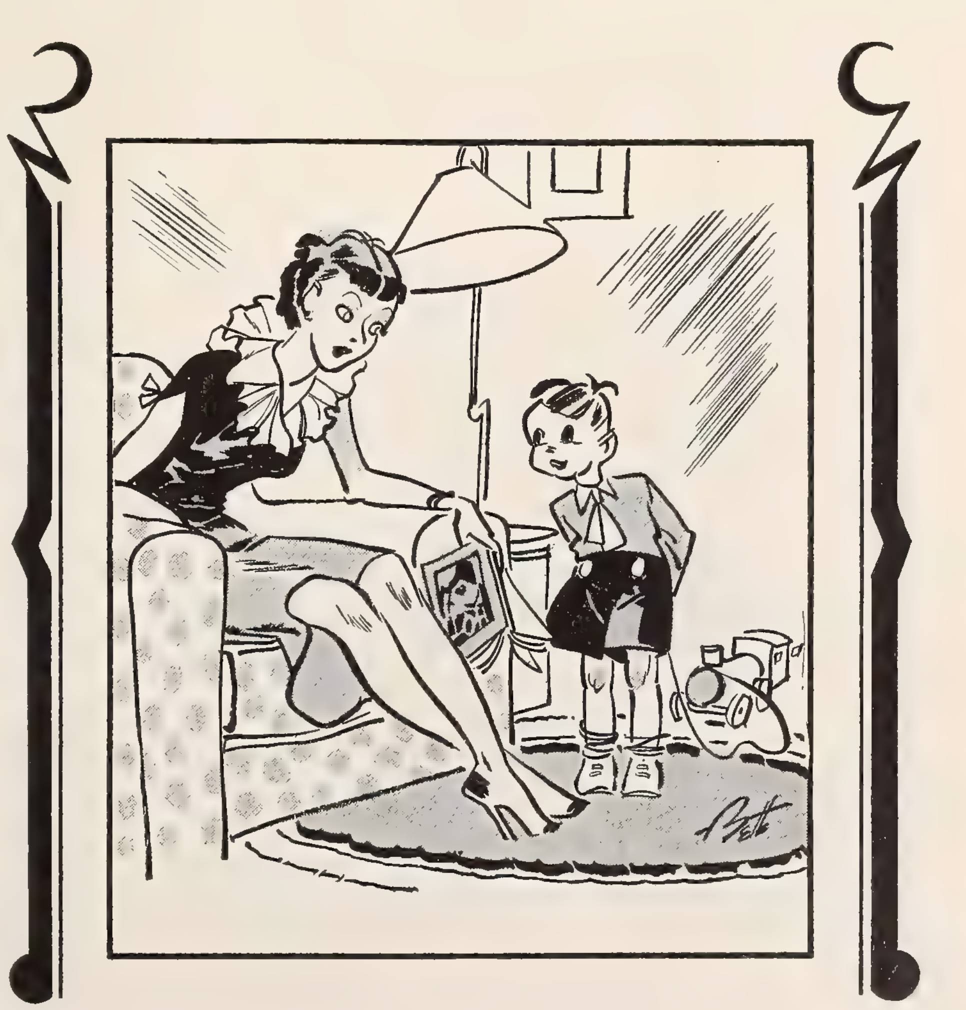
GILDED LILY, THE: Claudette Colbert, Fred MacMurray, Ray Milland—Just fair, some comedy and rather draggy in a lot of spots.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LEMON DROP KID, THE: Lee Tray, Helen Mack, Baby LeRoy—Only fair. Hardly up to average. It's just a picture.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone—Excellent. Everyone spoke very well of it. Did extra at box office. Has everything in it but girls, but what do we care as long as they flock to see it. Running time, 108 minutes. Played March 17-19.—E. J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone, Richard Cromwell, Sir Guy Standing—We have waited for years for this picture. I bought it on every group of Paramount Pictures that has been released in five or six years and at last we get it, and what a picture it is. I call it one of the best of this or any other year. I am sorry to report it did not do much business, in fact just about average, with top film rental, so we lost money. The picture will be listed as one of the ten best. Step on it, boys,

(*Continued on following page*)



Little Boy: *Mommy, what's a Werewolf?*
Mama: *Your papa says it's a swell title!*

you have a great piece of merchandise here. Put it over if you can. I couldn't.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

LOVE IN BLOOM: Burns & Allen, Joe Morrison, Dixie Lee—Dandy little picture and will please most all. Lively action and comedy. Don't be afraid of this one. Played March 23.—Russell Anderson, Casino Theatre, Gunnison, Utah. Small town patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, W. C. Fields, Zasu Pitts, Kent Taylor, Evelyn Venable—This is the kind of a picture my patrons like. It has everything for an evening's entertainment. Paramount has some mighty fine pictures this year.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

NOW AND FOREVER: Gary Cooper, Carole Lombard, Shirley Temple, Sir Guy Standing—This picture would have been O. K. if we had played it before "Bright Eyes," but following that picture it just fell flat. Only fair entertainment and a little disappointing to the Shirley Temple fans.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

PRESIDENT VANISHES, THE: Edward Arnold, Arthur Byron, Paul Kelly, Peggy Conklin—Don't think our patrons cared for this. In fact, believe they would have thanked us for a right good out-of-door instead. Mystery angle O. K., but a litle too much pacifist propaganda. Running time, 83 minutes. Played March 15-16.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

PURSUIT OF HAPPINESS, THE: Francis Lederer, Joan Bennett—Do not make the mistake I did and sit idly by and let this picture flop. Put the bundling thing over in a big way and sell this picture for all it's worth. It is entertainment and deserves extra billing. Will weaken a little and tell you Joan Bennett was never more beautiful and all others connected with the picture are okay.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

PURSUIT OF HAPPINESS, THE: Joan Bennett, Francis Lederer—Played this on a midnight showing with fine results. Plenty of chuckles and the "bundling scene" brought gales of laughter. An awkward situation deftly handled and inoffensively so. But it is no bed-time story for the kiddies. Running time, 72 minutes. Played March 16.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott, "Chic" Sale—A very well executed western of a different style. For once there is no mortgage on the farm for the hero to step in and lift off. Very good mystery holding the audience in suspense until the last. "Chic" Sale furnishes plenty of laughs. Running time, 64 minutes. Played March 27-28.—Ted Siler, Dickinson Theatre, Hiawatha, Kan. Small town and rural patronage.

RUMBA: George Raft, Carole Lombard—Splendid picture and made to order for women. Best dance numbers and staged more cleverly than any shown here recently. Very good draw. Played March 15.—Russell Anderson, Casino Theatre, Gunison, Utah. Small town patronage.

READY FOR LOVE: Richard Arlen, Ida Lupino—Fair love play. Will please the ordinary crowd. Nothing extra. Running time, 65 minutes. Played February 26-27.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

RUMBA: George Raft, Carole Lombard—No wonder Cuba got all riled up over this thing. It is a shame to waste good talent and expensive sets with such as this. Cheap story spoils the whole works on this one. Running time, seven reels. Played March 22-23.—E. J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

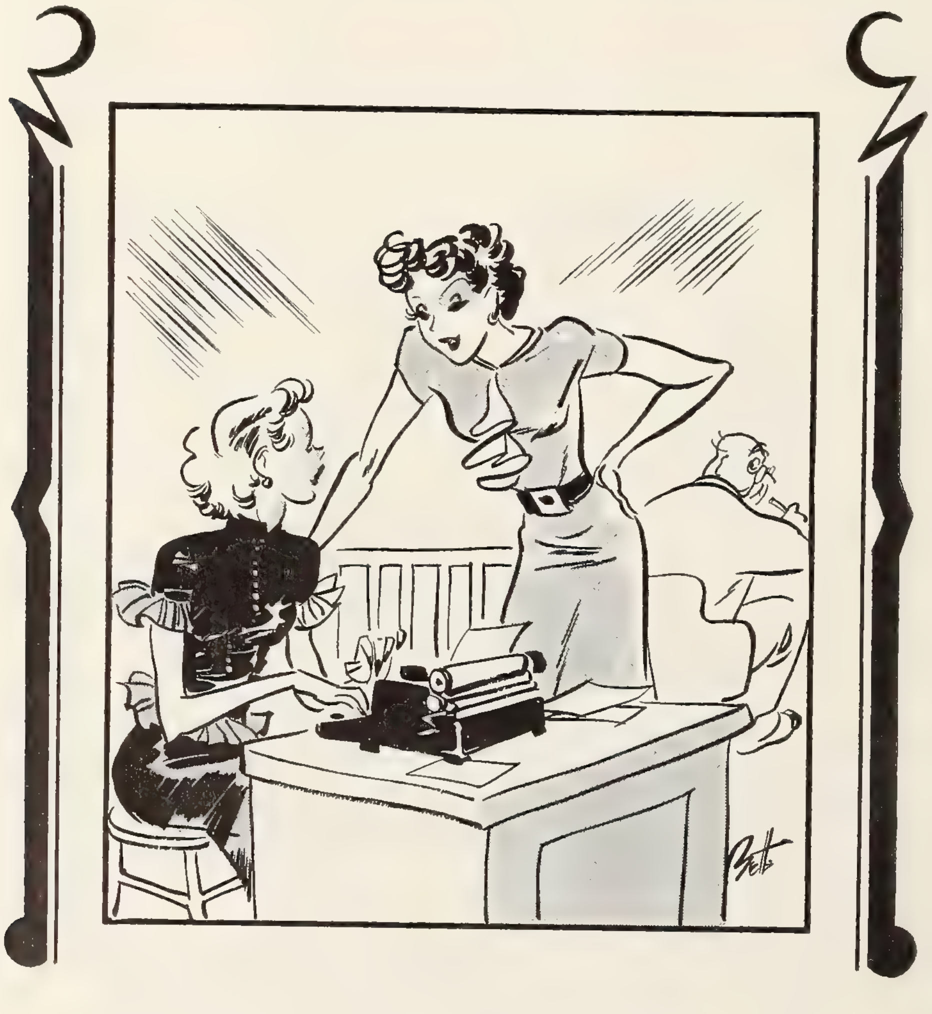
RUMBA: George Raft, Carole Lombard—Just an average program. No wonderful acting or dancing. Fair business. Raft is much better in rough pictures. Running time, 70 minutes. Played March 12-13.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

SHE LOVES ME NOT: Bing Crosby, Miriam Hopkins, Kitty Carlisle—The best Bing Crosby ever appeared in. It's a fine show and real entertainment and a fair profit at the end of the run.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

WAGON WHEELS: Randolph Scott—Not as many western fans out as might have been expected. Billy Lee especially pleasing; our audiences particularly attracted by the juvenile actors. Business normal. Played March 16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WINGS IN THE DARK: Cary Grant, Myrna Loy—A good picture and cast well; pleased all. Aviation pictures seem to get them in. Played February 22.—Russell Anderson, Casino Theatre, Gunnison, Utah. Small town patronage.

WINGS IN THE DARK: Myrna Loy, Cary Grant—Story of flyer made blind by accident and his later success with an invention for "blind flying" (radioed direction.) Myrna Loy, also in flying role, does very nice work, and the romantic angle is pleasing. Picture more than satisfied. Running time, 75 minutes. Played March 24-25.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.



Ella: *What's a Werewolf, Betty?*

Betty: *I dunno, but I'm sure gonna see the picture to find out!*

WINGS IN THE DARK: Myrna Loy, Cary Grant—Another grand picture with plenty of action and one of the sweetest of the feminine stars. I wish Paramount had her all the time. Running time, 75 minutes. Played March 20-21.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RKO Radio

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—This play was good but it failed to draw any kind of a crowd. We should have done a landslide business on this play but it failed to click with our patrons. Running time, 79 minutes. Played March 2-3.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—A swell picture! Anne Shirley should go far with such a grand personality. Support by O. P. Heggie and Helen Westley was as fine as could be had. Clean and interesting throughout. Running time, 78 minutes. Played March 22-23.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

AGE OF INNOCENCE: John Boles, Irene Dunne—This is really a very fine picture. But small town exhibitors had better lay off. Just didn't go over here at all. About all it drew was some not exactly printable remarks as to the picture's worth, from our patrons. They just don't go for this type of picture here. Played March 10-11.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

BACHELOR BAIT: Stuart Erwin—A swell picture. My patrons like Stu' Erwin and he's really himself in this picture. Good for any spot where they like good wholesome comedy, with the smut done away with. Played March 28th.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town-general patronage.

MURDER ON A HONEYMOON: Edna May Oliver, James Gleason—A swell comedy and will be liked by your patrons if you can get them in. For us it turned in the poorest box office report in a long time.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

RENEGADES OF THE WEST: Tom Keene—My audience likes a western once or twice each month, and this one pleased them very much. The real facts are we play westerns because they make us money to pay for the clucks we're forced to run, against our better judgment and the wishes of our audience. Played March 23.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town-general patronage.

ROMANCE IN MANHATTAN: Francis Lederer, Ginger Rogers—From start to finish this picture was great. Above average business. Pleased everyone that saw it and they were not slow in telling me. Pictures of this type are always welcome. Running time, 78 minutes. Played March 8-9-10.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

SILVER STREAK, THE: Sally Blane, Charles Starrett—One of the best railroad pictures we ever played. Certainly a novelty. Action and lots of it. Great scenery. This picture should satisfy any audience. Clean and entertaining. Played March 19-20.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WEST OF THE PECOS: Richard Dix, Martha Sleeper—This is a mighty fine western picture. Stars fine and all the cast. Very interesting story. Years ago would have drawn good business as a special, but now it did not do it, though it is extra good entertainment. The highbrows will not go to see a western (not even a "Covered Wagon"). Played March 24-25.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

United Artists

CLIVE OF INDIA: Ronald Colman, Loretta Young—Another class, not mass, picture. Did not draw any additional business and pleased about 50 per cent of audience. Story is jerky and long drawn out. Not so hot for the sticks. Played March 17.—Russell Anderson, Casino Theatre, Gunnison, Utah. Small town patronage.

KID MILLIONS: Eddie Cantor, Ann Sothern, Ethel Merman, Block and Sully—Cantor is slipping here. No great shakes at the box office. Disappointed at the returns after all the ballyhoo given this picture. Played February 24.—Russell Anderson, Casino Theatre, Gunnison, Utah. Small town patronage.

TRANSATLANTIC MERRY-GO-ROUND: Gene Raymond, Nancy Carroll, Jack Benny, Sydney Howard, Mitzi Green—A fair picture that did the smallest Friday-Saturday business this year. This picture and Universal's "The Good Fairy" hold the record for poor business in 1935.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

WE LIVE AGAIN: Anna Sten, Fredric March—Sten is an actress; of that there is no doubt. But, this is the third time we have run this picture. It is Tolstoy's "Resurrection," and Universal made it silent and again in sound, and I ask you if that is not too much of a handicap for any picture. It was. There was no material change in the story, the same except a different cast. The picture was whipped at the box office before it started. Too bad; it was well produced and fine character work on the part of Sten and March.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Universal

CHEATING CHEATERS: Fay Wray, Cesar Romero—Satisfied everyone; business normal. Fay Wray is good, besides being pleasing to the eye, and Cesar Romero should be heard from. Played March 9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

GOOD FAIRY, THE: Margaret Sullavan, Herbert Marshall, Frank Morgan—A good picture of its kind. The cast do very well, but for some reason it did the smallest Sunday-Monday business this year. I think the title is bad, and people just stayed away.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William—My choice for the best picture in months. Drew very big for me. Picture pleased everyone. It has that rare quality we all wish for in a picture, the ability to get people out and make movie fans of them. Played March 20.—Russell Anderson,. Casino Theatre, Gunnison, Utah. Small town patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William—Here is the best picture released this year. Absolutely the best story, best cast, and best produced picture this year. Out of the ten best, this rates No. 1. Wonderful picture.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

I'VE BEEN AROUND: Chester Morris, Rochelle Hudson—A very good program picture. Played on a double bill and I guess they were satisfied. I call it good entertainment.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ONE EXCITING ADVENTURE: Binnie Barnes, Neil Hamilton—Although business was not as good as expected, those who attended were well pleased. Miss Barnes is excellent, and Grant Mitchell and Eugene Pallette furnish the comedy. Played March 23.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

RENDEZVOUS AT MIDNIGHT: Ralph Bellamy—A good program picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

STRAIGHT FROM THE HEART: Baby Jane, Mary Astor—A weak story which even the hard work of the cast fails to put over. This new baby star is worth watching. Younger than Shirley Temple and a different personality, she proved the one redeeming feature in this picture, which can only be classified as program, at the best. Running time, 76 minutes. Played March 20-21.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

STRAIGHT FROM THE HEART: Mary Astor, Roger Pryor, Baby Jane—A very good program picture; clean and entertaining, and this Baby Jane is a clever kid. The picture gave good satisfaction. The whole cast very good.—Played March 26-27.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

STRANGE WIVES: Roger Pryor, June Clayworth, Esther Ralson, Ralph Forbes—Fair program only. Tale of the young man whose bride brings all her relatives to live at his expense. Running time, 75 minutes. Played March 15-16.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

STRANGE WIVES: June Clayworth, Roger Pryor—Both "Rendezvous at Midnight" and "Strange Wives" are good program pictures to play on a double bill. Both clean entertainment, but it takes two of most of the program pictures nowadays to make a show. Very few will stand alone, even with good short subjects. If the idea of building up this double feature thing is what they are all doing, they are getting away with it in a big way.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

TRANSIENT LADY: Gene Raymond, Henry Hull—The patrons didn't go to sleep on this one; neither did they have too much to say one way or the other. So this will probably rate fair entertainment. Used as a midnight preview feature. It served the purpose. Running time, 75 minutes. Played March 23.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Warner Bros.

BORDERTOWN: Paul Muni, Bette Davis—Paul Muni and Bette Davis deliver a fine performance. A splendid picture for rural trade and a western title to get them in from the farms. Good business getter for midweek or weekend. Played February 20.—Russell Anderson, Casino Theatre, Gunnison, Utah. Small town patronage.

BORDERDOWN: Paul Muni Bette Davis—It's a toss-up as to who does the best job of acting in this one—Muni or Bette Davis. They both turn in swell performances that will long be remembered. Good story, a bit sordid perhaps, but well told, and though the action is conspicuous by its absence, the dialogue and splendid acting do not let the interest down for a single minute. Not for the kiddies. Business good and audience reaction most favorable. Running time, 90 minutes. Played March 24-26.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien, Margaret Lindsay—Good picture, good cast and fair business.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

RIGHT TO LIVE, THE: George Brent, Josephine Hutchinson, Colin Clive, Peggy Wood, Henrietta Crosman—A good feature and seemed to please all, but for some reason the second night slipped. Running time, 66 minutes. Played March 28-29.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

SECRET BRIDE, THE: Barbara Stanwyck, Warren William—A good story of political intrigue giving Stanwyck another opportunity for dramatic presentation of a fine role. Warren William also fine. Running time, 64 minutes. Played March 27-28.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SWEET ADELINE: Irene Dunne, Donald Woods—Pleased most of them, but not up to expectations. Drew fair, but not a super super as advertised. Played March 3.—Russell Anderson, Casino Theatre, Gunnison, Utah. Small town patronage.

SWEET ADELINE: Irene Dunne, Donald Woods—Very disappointing from every angle. Plot like a dozen other musicals, disguised with costumes and customs of the gay nineties. Music had a sameness that became tiresome. The whole thing could have been cut to advantage, but even so could scarcely rate much better than program class. Business not too good. Audience reaction only fairly favorable. Running time, 87 minutes. Played March 15-16.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SWEET ADELINE: Irene Dunne, Donald Woods, Hugh Herbert, Ned Sparks—A good production for some towns, but not this one. The picture was enjoyed by the few who saw it. When I say few, I mean the smallest attendance that I have ever had for Monday-Tuesday. Running time, 82 minutes. Played March 25-26.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

SWEET MUSIC: Rudy Vallee, Ann Dvorak—This pleased about 90 per cent. Picture is slow in spots but there is enough comedy scattered throughout to make it a good show for any day of the week. Rudy does some fine singing as per usual of his pictures. Running time, 90 minutes. Played March 31-April 1.—Ted Siler, Dickinson Theatre, Hiawatha, Kan. Small town and rural patronage.

WHITE COCKATOO, THE: Jean Muir, Ricardo Cortez—Ran this while we are having days and days of wind and dust storms, so howling wind and slammings doors are no treat to us. Added to this was a lot of French dialect that could not be understood and a crazy cockatoo that solved a murder mystery by flapping his (or her) wings. Pleased about fifty per cent. Jean Muir is very good. Running time, 70 minutes. Played March 20-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WHITE COCKATOO, THE: Ricardo Cortez—An extra good mystery murder picture. Pleased all and did good at box office. Running time, 70 minutes. Played March 20-21.—E. J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

Short Features

Columbia

I'M A FATHER: Andy Clyde—A very good comedy. Play it. Running time, 20 minutes.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

MEN IN BLACK: 3 Stooges—Very good comedy. Sure to get laughs. Running time, 20 minutes.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

Educational

HELLO, SAILORS: Tom Patricola, Buster West—A swell comedy for small town patronage. Running time, 20 minutes.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

SHE'S MY LILLY: Will Mahoney—One of the best I have ever run or seen. Running time, 20 minutes.—

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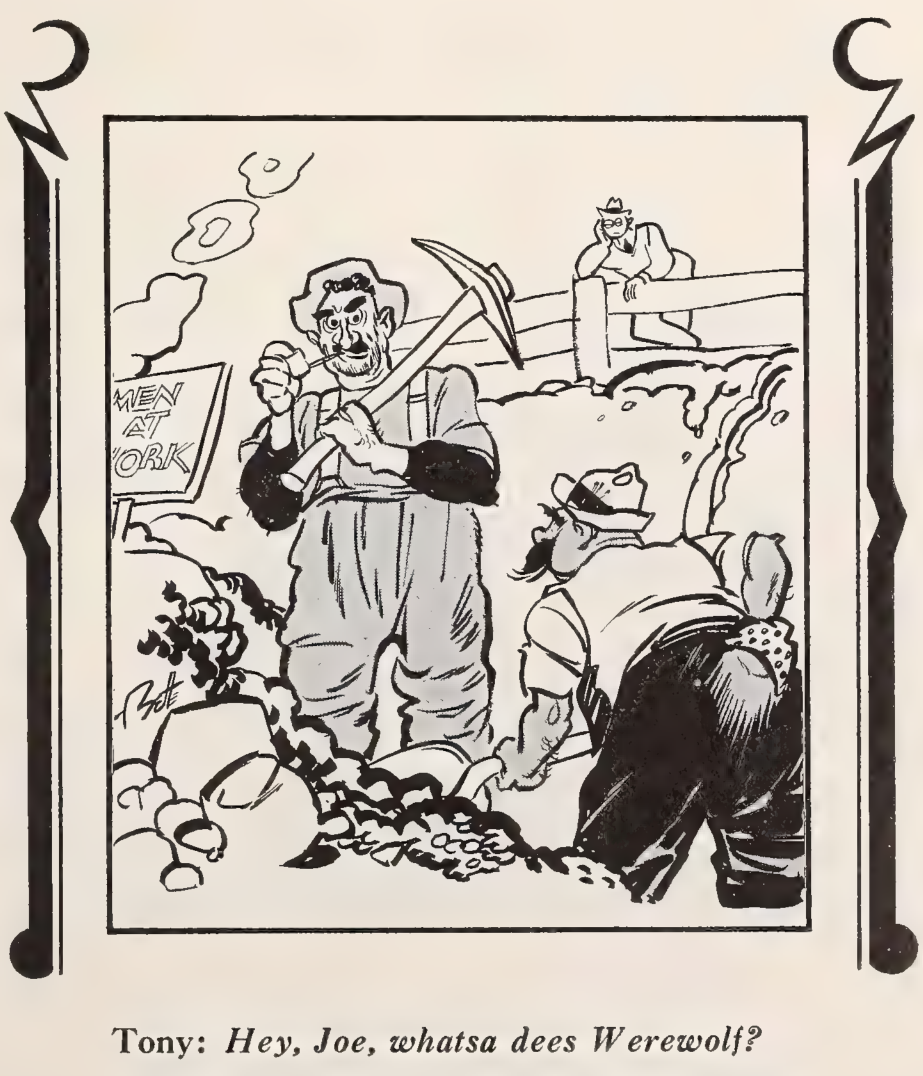


Tony: *Hey, Joe, whatsa dees Werewolf?*

Joe: *Everybody wantsa see one, but nobody wantsa be one!*

J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

SONG PLUGGERS: Sylvia Froos—Not much to this except for a very catchy song number. Running time, 9 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PALOOKA FROM PADUCAH: Buster Keaton—This one will keep the crowds roaring from beginning to finish. Running time, 19 minutes.—Ted Siler, Dickinson Theatre, Hiawatha, Kan. Small town and rural patronage.

MGM

HEY, HEY, FEVER: Happy Harmonies Series—The old Fairy Tales come to life in beautiful color. This series by MGM is the best yet. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LIVE GHOSTS: Laurel and Hardy—Got plenty of laughs. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LIVE GHOSTS: Laurel and Hardy—This is no doubt the best laugh of all the Laurel-Hardy comedies. —Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

LOST CHICK, THE: Happy Harmonies Series—Every one of this series seems better than the preceding one. They are bringing out some of the two and three-year-old kiddies and their parents. They are enjoyed as much as the feature. Running time, 1 reel. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OPENED BY MISTAKE: Todd-Kelly—Another Todd-Kelly scream, or series of screams. This team sure gets the laughs. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SHRIMPS FOR A DAY: Our Gang—A very good comedy that pleased the Family Night patrons, especially the kiddies. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TAKING CARE OF BABY: Oddities—Just why this one-reeler was produced I'm sure none of the MGM organization has been able to figure out, and the goofy guy that figured it out surely must be nuts. We canned it after the first run. Running time, 1 reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town—general patronage.

Paramount

NERVE OF SOME WOMEN, THE: Paramount Varieties—The daredevils of the fair sex doing their stuff for the camera. Interesting and thrilling. Running time, 11 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SPORTLIGHTS: Here's another short which we never hesitate on using. How in the world they continue to show so many interesting things is more than I can tell. But still they come and no let-up on quality.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RKO Radio

BANDITS AND BALLADS: Ruth Etting—Everyone seemed to enjoy this two-reeler. Lots of good comedy in it and Ruth Etting's singing is really good. Everyone came out humming "In the Shade of the Old Apple Tree." Running time, 2 reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town—general patronage.

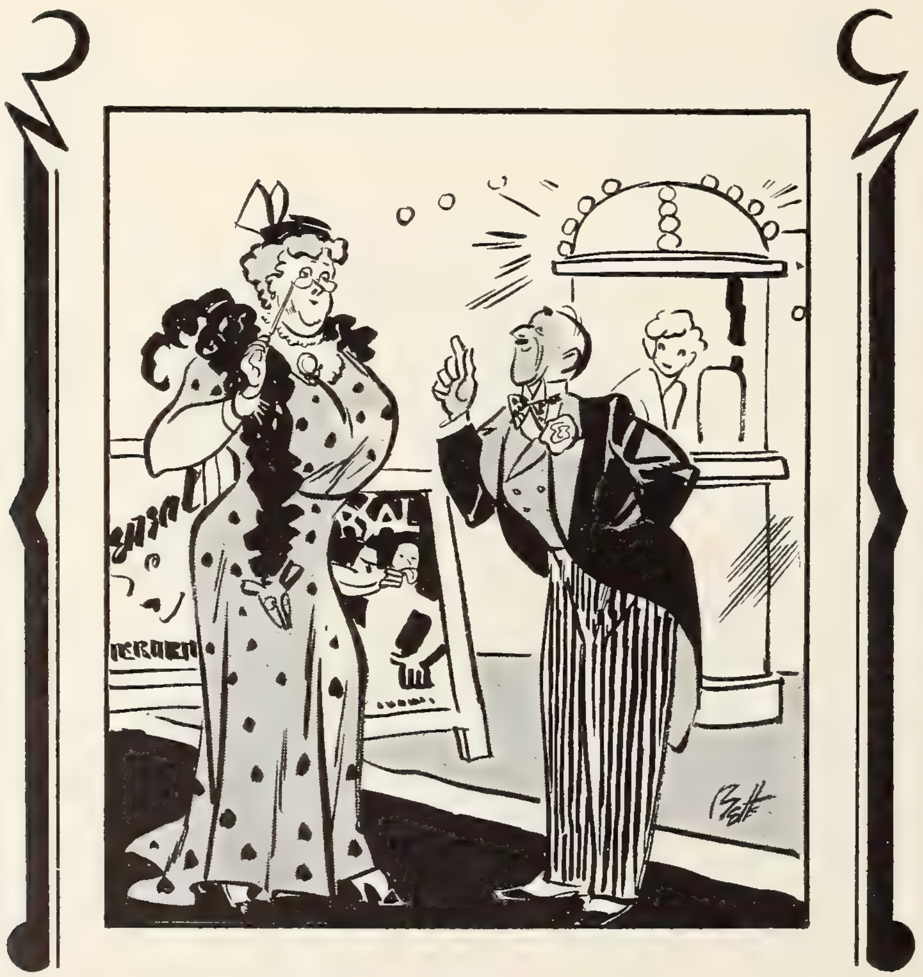
DIONNE QUINTUPLETS: This short surprised us very much by drawing extra business and who is there who has seen this subject and not fallen for those big, big eyes? We thought this a swell subject.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

United Artists

BIG BAD WOLF: Silly Symphonies—The "Three Little Pigs" back again with the villainous wolf pursuing "Little Red Riding Hood" and being foiled. Great. Running time, 8 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Universal

OH WHAT A BUSINESS: Universal comedies—Another of those dandy vaudeville offerings presented a little differently. Running time, 19 minutes—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.



Dowager: *What is this Werewolf picture you're announcing?*

X. Ibitor: *From all the questions, it looks like it's going to be a box office miracle!*

WANTS MORE ONE-REEL VAUDEVILLE COMEDIES

"We are getting too many cartoon comedies and not enough vaudeville act comedies of the type of Paramount's Headliners," writes Herman J. Brown of the Majestic and Adelaide theatres at Nampa, Idaho.

"Independent producers should make them and make them good. We get travel, screen song and cartoon stuff and that ends it and it is not enough. It is stupid and reflects the natural tendency of the producer to be unoriginal, imitative. The shorts we get are good, but the single reels are in a three way channel."

STRANGER THAN FICTION: No. 6—Up to the usual good standard of these varied presentations. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Vitaphone

BROADWAY BREVITIES: Now these generally are very good. Our people like these and we plan on playing every one of them. Some are exceptionally fine.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CORN ON THE COP: Harry Gribbon—Won't lay 'em in the aisles, but is as good as average. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GOOD MORNING, EVE: Leon Errol—Beautiful color, some good music and spectacular pageantry make this a very entertaining short. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HIS FIRST FLAME: Shemp Howard, Daphne Pollard—Good. Will get laughs on Saturday. Running time, 2 reels.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

HONEYMOON HOTEL: Merrie Melodies—colored cartoon greatly enjoyed by our patrons. Running time, 9 minutes.—M. R. Harringon, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MELODY MASTERS: Never get a bad one of these. They are always good. Of course some are better than others but we'll take our chance on any of them any old time.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SAMOAN MEMORIES: E. M. Newman Travel Talks—Nothing particularly outstanding in this travel reel. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SHEMP HOWARD COMEDIES: What's the matter with our patrons? Aren't they like other people? Seems that elsewhere this star's comedies are going over, but they certainly do not here. And what's wrong with most all comedies? They generally seem to be terrible with few exceptions.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SONGS THAT LIVE: Gus Edwards—Just fair. Running time, 1 reel.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

VACATION DAZE: Big V Comedies—Have seen better and worse, so this will have to take an average rating. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

New Bell & Howell Catalog

Bell & Howell, Chicago equipment manufacturer, has issued a 16mm. catalog, illustrating and describing latest company developments, in cameras and projectors, in the 16mm. field.

"La Cucaracha" in Germany

"La Cucaracha," Pioneer Pictures' color short subject, released by RKO Radio, has been sold to Europa Films, Berlin, for distribution in Germany.

TRAVELERS

Nicholas S. Ludington, president of First Division Productions, was scheduled to arrive in New York from Hollywood for home office conferences.

Arthur Hornblow, Paramount associate producer, leaves Hollywood en route to England April 21.

David Loew returned to New York from Hollywood.

Frank A. Vanderlip and Percy H. Johnston, Paramount directors, returned to New York from a visit to the company's Hollywood studio.

Hoot Gibson left New York for an unknown destination after confering with John A. Curtis and other First Division executives.

Harry C. Arthur, who has been in St. Louis for some time, returned to New York.

Samuel Goldwyn left New York for Hollywood by plane.

Helen Vinson is stopping in New York for a fortnight before leaving to make a picture in England.

Irene Rich is in New Orleans this week.

Dolores Del Rio is vacationing in Palm Springs.

Orry Kelly, Warner studio stylist, is in New York for a brief holiday.

Ann Sothern, RKO Radio featured player, plans to have a vacation in New York as soon as "Hooray For Love" is finished.

Miriam Hopkins planned to leave New York for Hollywood this week.

Charles Glett of Audio Productions, plans to leave New York shortly on a trans-continental trip.

Sam Eckman, London head of MGM, arrived in New York in the *Ile de France.*

Robert Wolff, Radio branch manager in New York, is vacationing in Miami.

Charles MacDonald, William England and Roy Byron, all of RKO, are enjoying a week's vacation in Bermuda.

Eddie Carrier, MGM exploiteer, returned to New York from Texas.

Roland Young sailed for Europe.

Auriol Lee and Laddie Cliff, English stage producer and comedian, respectively, sailed from New York for England.

Charles Laughton arrived at the MGM studios to begin work in "Mutiny on the Bounty."

Phoebe Foster, Broadway stage star, left for the MGM studios.

Will H. Hays is expected back in New York from Hollywood this week.

Jack Cohn and Abe Montague, both of Columbia, and Katharine Hepburn were among those flying to New York from Hollywood last week.

Robert M. Gillham, Paramount advertising and publicity head, returned to New York from the Coast.

Miriam Howell, newly appointed eastern production manager for Universal, left New York to visit the studios.

Nate J. Blumberg, general manager of the RKO circuit, returned to New York after a trip through the West.

Jack Buchanan left New York for England.

WOR Features Interview With Two Pathe Reel Men

Mark Hawley, current events announcer and interviewer of Station WOR, in his broadcast last Saturday, interviewed Pathe cameraman Harry Smith and his sound man, Clarence Ellis. The subject of the broadcast was "The Thrills of a Sound Cameraman." Mr. Smith was a cameraman during the World War and since has covered such notable news events as the Sino-Japanese fighting at Shanghai and the disaster to the airship Akron.

SHORT PRODUCT PLAYING BROADWAY

Week of April 6

ASTOR	The Gloom Chasers	Columbia
MAYFAIR	Two Little Lambs	Universal
	Eggs Marks the Spot	Vitaphone
	An Ear for Music	Educational
MUSIC HALL	Going Places No. 8	Universal
	Hold That Shark	Columbia
	Do a Good Deed	Universal
PARAMOUNT	Pleased to Meet Cha!	Paramount
	Shorty on the Farm	Paramount
	Fantasy in Fashion	Al Bondy
RIALTO	Song of the Birds	Paramount
	Nerve Control	Paramount
RIVOLI	Screen Snapshots No. 7	Columbia
	Irish Melody	First Division
ROXY	We Aim to Please	Paramount
	Object Not Matrimony	Educational
	Marching With Science	Fox
STRAND	Shoestring Follies	Vitaphone
	Guess Stars	Vitaphone

Resigns from GB

S. L. Pilkinton, formerly connected with the Dallas branch office of GB Productions, has resigned.

WABASH AVENUE

CHICAGO

The case of the Astor and Public theatres in U. S. district court on ten cent admissions and double features, scheduled to go to trial on Monday, was continued until April 19. The conspiracy actions in the cases are directed against distributors, circuits and various exhibitors.

▽

Travelers: Louis Hyman of Principal Pictures and Lou Berman of Popular Pictures were conferring with exchanges along the Row.

▽

Roy Barger is congratulating himself on the big opening week for his rejuvenated Rialto theatre, now playing vaudeville and pictures. In the new type of advertising used by the Rialto, the cut-out models wear real clothes, giving a striking effect.

▽

Expecting to cover 6,200 miles in three weeks, Alex Halperin, Warner booker, and Sol Bragin, booker for Balaban & Katz, set out last week to burn up the highways between Chicago and California.

▽

Henri Ellman of Capitol Film Exchange has acquired the Carnera-Pelletiere fight films as well as the Joe Lewis-Les Ramages bout pictures for Illinois, Indiana and Wisconsin.

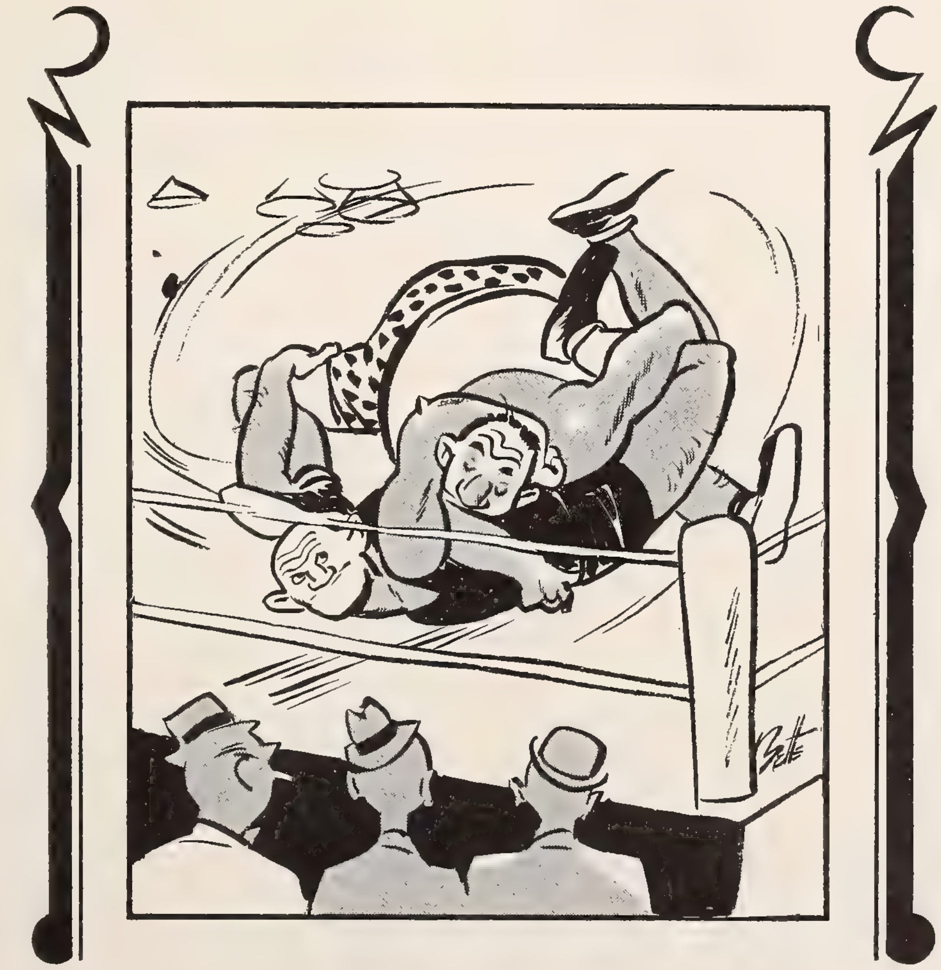
▽

Reidy and Broderick have opened the Franklin theatre at 31st and Prairie avenue. Another opening of last Sunday was the Rosette at 2150 W. 22nd street by M. Zimmerman.

▽

A Milwaukee office of First Division Pictures has been opened by Henri Ellman with Roy Bassett as representative, handling First Division pictures and March of Time.

HOLQUIST



Bottom Guy: *Hey, punk, what's a Werewolf?*

Top Guy: *It's* UNIVERSAL'S *gift to the box office!*

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

THE RAVEN

Universal

Although suggested by the poem of the same title, this production emphatically is not a picturization of any part of or any of the personalities dealt with in Edgar Allen Poe's classic. Featuring a pair of actors whose reputations have been made by their participation in similarly atmosphered pictures, it is essentially a super-terrorizer. It is the story of a madman whose inhuman tendencies are made more morbid by his continual study of the weird significance of the intent of the Poe poem. He desires to possess a beautiful girl, lures her, her sweetheart, father and a man more beast than human to his home, and perpetrates one more fiendish act after another, in the end to fall victim to his devilish plot.

Production values being all that anyone could expect in their ability to transform blood into ice water, the screen play, which permits endless opportunity for nerve tensing reactions, is by David Boehm and Jim Tully, whose grim realistic stories of tramp life have made him famous. Direction is by Louis Friedlander, making his first effort with horror material.

The two players featured in the production's most grim and even grisly situations are Karloff and Bela Lugosi, whose names are synonymous with entertainment of this character. Romantic interest is centered upon Irene Ware, recently seen in "Night Life of the Gods" and "Rendezvous at Midnight," and Lester Matthews, a newcoming young British actor, who before this picture is released will have been in "Werewolf of London." The story's human interest centers about Samuel Hinds, now in "Private Worlds," in the role of the girl's father. Inex Courtney, Spencer Charters, Ian Wolfe, Maidel Turner and Arthur Hoyt complete the cast.

HOT NEWS

Columbia

This story seeks to capture the drama, romance, excitement, fun and thrill of two newspaper cameramen whose job it is to photograph the hot news for which the world is waiting. Covering fires, accidents, floods, police activities and shipwrecks, in line of duty, the story is given a triangular love interest when both men fall in love with the same girl. Then, pursuing a familiar vein with the consequent comedy, action, near tragedy, menace and suspense with the hero bravely rising to an occasion previously muffed, it concludes in the expected fashion.

With the exciting character of its story content of potential interest to thrill action fans, plus a romantic angle that should be appealing to women, the principal selling quality seems to be the production itself which is readily understood by the meaning read into the title. Yet the cast offers one name, Richard Cromwell, which because of the success of his most recent picture, "Lives of a Bengal Lancer," should have a stimulating box office effect. The trio who are associated with him in most of the action are Wallace Ford, in the role of resourceful boss cameraman; Billie Seward, seen in many Columbia pictures, as the girl over whom both lose their hearts and eventually split up, and Jack LaRue, the gangster whom Cromwell once unwittingly saved from police clutches only to score a job saving scoop when he photographs him as Ford is busy filming the arrival of a visiting king. Others in the picture are Wesley Barry, Ernie Adams, Mark Lawrence, George Offerman, Gene Morgan, Stanley Taylor and Charles Wilson.

The director is Lambert Hillyer, maker of "Against the Law," "Behind the Evidence" and many other dramatic action excitement pictures.

DINKY

Warner

Not by far is Jackie Cooper this production's sole showmanship asset. An emotion-stirring story of a boy and his mother, who are innocent victims of cruel dishonesty, it seems to be full of the qualities in theme content and production values that appeal equally to old and young and both sexes.

The picture is based on a story by John Fante, Frank Fenton and Samuel Gilson Browne. Screen play is by Harry Sauber, author of "Happiness Ahead." It is being directed by D. Ross Lederman.

Principal locales are a boys' military academy and an orphan asylum. First Jackie appears as "first boy." His mother, a victim of her employer's treachery, is sent to prison and the news is kept from Jackie. The school snob sees that he learns about it and as other parents are demanding that this contaminating influence be removed from their children, Jackie runs away. Found and returned to an adjacent orphan asylum, Jackie organizes a football team whose objective game is with the cadets. The story is highlighted by a fire in the orphanage from which Jackie is rescued by the cadet snob. The game is on, and the perpetrator of the crime for which Jackie's mother was jailed having been arrested, she arrives in time to see her son score the winning points in the final minutes of play.

The cast, which has Mary Astor as the mother and Roger Pryor as her friend, features many children, including Betty Jean Haney, Jimmy Butler, George Ernest, Edith Fellows, Sidney Miller, Richard Quine and Frank Gernardi. Adults are Henry Armetta, Jenry O'Neill, Florence Fair, Joseph Crehan, Addison Richards and James Burke.

Selling that convinces patrons that the production is not essentially a juvenile attraction naturally is in order. The latent material is undoubtedly there. The right kind of showmanship should bring it out.

FRISCO LADY

Universal

Murder and mystery in San Francisco's Chinatown, always a reliable lure for the thrill-shudder fans, are the principal ingredients of this production, which also tells a unique romantic story.

The story is an original by L. G. Blochman, author of "Chinatown Squad," "Secret of the Chateau" and "Bombay Mail," the two last named produced by Universal. The screen play is by Dore Schary, a specialist in mystery drama and romance, as indicated by association with "Blue Moon Murder," "Murder in the Clouds" and "Red Hot Tires." Direction is by Murray Roth, recently credited with "Million Dollar Ransom" and "Don't Bet on Love."

Principals in the cast are also most familiarly known for their connection with similarly atmosphered pictures. In the leads, Valerie Hobson, soon to be seen in "Werewolf of London," "Bride of Frankenstein" and featured in "Mystery of Edwin Drood" and "Rendezvous at Midnight," is teamed with Lyle Talbot, last seen in "It Happened in New York" and previously in "Return of the Terror," "Murder in the Clouds" and "Dragon Murder Case."

Featured supports include Hugh O'Connell, Andy Devine, last seen in "Hold 'Em, Yale," following his appearances in "Hell in the Heavens" and "The President Vanishes"; and Henry Armetta. Others prominent in the story's action are Leslie Fenton, Clay Clement and E. Alyn (formerly Fred Warren).

With a lot of money and a girl's honor and reputation at stake, the story focuses attention on the age-old conflict of the Orient and the Occident. Playing the subject for all it's worth in the line of trick mystery and tense drama, it brings an ex-cop into the case not only to protect the girl and win her affections, but to solve the mystery of the many killings to assure his reinstatement on the San Francisco police force.

THE HEALER

Monogram

In story content this is the dramatic, romantic story of a doctor whose miraculous healing powers made him beloved of those he cured as well as all who knew him. It's a simple story, told in straightforward fashion which builds strong romantic conflict embellished with drama and thrill that make use of the most potent entertainment elements.

The cast in itself, when recent performances are noted, is a decided box office asset. Ralph Bellamy, now in "The Wedding Night" and soon to be seen in "Air Fury," plays the leading role. Opposite him is Karen Morley, who because of her outstanding work in the forthcoming "Black Fury" with Paul Muni, is sure to add measurably to her many followers. Third most important character is Judith Allen, who, luring Bellamy away from the plain folk and Miss Morley, is the motivating force which builds the story's tense drama. One other character, Mickey Rooney, seen in a role of a crippled child whom Bellamy had partially cured is also a focal character about whom the story's thrill centers when Bellamy rescues him from the pretentious sanitarium as it is destroyed by fire and the one who leads Bellamy back to the girl he loves and the place where he was most appreciated. Others are Robert McWade, Bruce Warren, J. Farrell MacDonald and Vessie Farrell.

The story is adapted from the published novel by Robert Herrick with screen play by James Knox Millen and John Goodrich. Direction is by Reginald Barker, maker of "Moonstone" and the current "Women Must Dress."

Although the title and atmospheric content might lead one to believe that there is a direct similarity between this and story of the "Miracle Man" type such is not the case. Actually it is the picturization of an idyllic world of faith and trust blasted when the lure of money, fame beyond dreams and infatuation for a girl beyond his station leads to disillusionment that only a dramatic restoration to the old order can cause to live again.

THE CUTTING ROOM

ALIAS MARY DOW

Universal

The type of story, plus the value of the personnel chosen to interpret it, should be conducive of much worthwhile showmanship. While not at all new, the plot and the manner in which it is developed make use of elements that have proved their entertainment and exploitation value. It is the dramatic and romantic story of a waitress dancehall girl who for a fee, but with little sincerity, yet to save a mother's life, poses as the matured personage of a child once kidnaped. A strange girl in a strange world, with a continual yearning to return to the atmosphere from which she came, she encounters many dramatic and romantic experiences that not only lead her to true love, but also permit her to capture the kidnaper of the girl she is supposed to be.

The original story is by Forrest Halsey and William A. Johnston. The screen play is by Gladys Unger, Rose Franken and Arthur Caesar, a trio which, individually, have accounted for several recent popular successes. Direction is by Kurt Neuman, recent maker of "Let's Talk It Over" and "Half a Sinner"; also "Wake Up and Dream."

Sally Eilers, last seen in "Carnival," and again in a hard, brittle characteristic role, has the lead. She has two lovers; in the early waitress day, Chick Chandler, and later in the most sophisticated times, Ray Milland, one of the "The Gilded Lily" trio. Roles of the father and mother are assumed by Henry O'Neill, seen in many Warner pictures, and Katherine Alexander. Supporting players include Clarence Muse, Lola Lane, Corbit Morris and Phyllis Crane.

The title naturally suggesting a criminal-court drama, care should be taken that advance publicity completely identifies the production's character. Exploitation explanatory of the elements with which it deals, properly applied, should be able to do this.

HOORAY FOR LOVE

Radio

Comedy romance, music and dancing, both as an essential part of the story and in specialty form, are the materials of which this production is being made. It is based on a story by Marc Lachman with screen play by Lawrence Hazard, author of "I'll Love You Always," and Ray Harris, who participated in the preparation of "Laddie," "We're Rich Again," "Enchanted April" and "Many Happy Returns." Music and lyrics are by Dorothy Fields and James McHugh. Direction is by Walter Lang, who handled "The Mighty Barnum" and "Carnival."

Against a theatre atmosphere it tells a story of a young fellow who wants to be a producer and also star the girl who is the apple of his eye. As all the trials and tribulations of one so inclined are graphically narrated, the future builds to a situation wherein his prospective father-in-law is forced to marry an old dowager in order to get finances wherewith the show may be produced and the sustaining love affair brought to the proper climax.

Ann Sothern and Gene Raymond, last in "Transatlantic Merry-Go-Round," are teamed in the leads, with Pert Kelton in a characteristic showgirl role. A newcomer, the veteran stage actor, Thurston Hall, known to many for his participation in radio broadcasts, particularly with Eddie Cantor, is making his screen debut. This group with Georgia Cane, carry the straight story thread, which is highlighted by both Raymond and Miss Sothern in several song numbers against spectacular production and personnel backgrounds. Specialties feature Bill Robinson, the famous colored dancer seen with Shirley Temple in "The Little Colonel," Jeni LeGon, another noted colored dancer, and Maria Gambarelli, ballerina dancer, who also will be seen for the first time in a feature picture.

THE G-MEN

Warner

The terse title readily identifies this production's character. Based on the most sensational of the last few years' newspaper headlines, it is a story of the deeds, danger and heroism of the agents of the U. S. Department of Justice in the new war on crime. Blending fact with fiction, the theme of the story follows one of the most notorious "public enemy" cases.

The cast is made up entirely of known screen personalities. James Cagney, who broke into pictures originally in gangster roles, will be seen as the epitome of all G-men. As the story closely follows the fact matter of one of the most vicious cases with which the Government has had to deal, even going into the locales where most of its dramatic action took place, roles that were actualities a few months ago, are played by Margaret Lindsay, Ann Dvorak, Robert Armstrong, Barton MacLane, Lloyd Nolan, William Harrigan, Russell Hopton, Edward Pawley, Noel Madison, Monte Blue, Regis Toomey, Harold Huber, Addison Richards and Raymond Hatton.

A topical story, the production is adapted from a story by Gregory Rogers, with screen play by Seton I. Miller. The director, William Keighley, recently completed "The Right to Live," and has handled many topically based productions, among them "The Match King."

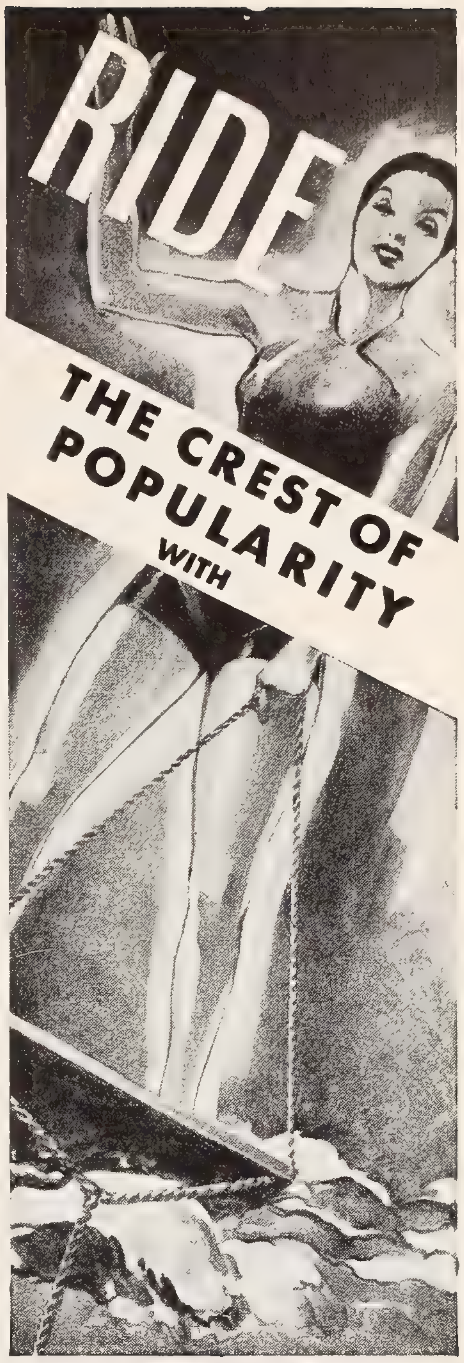
CRASHING SOCIETY

Warner

Three established comedians are featured in this "society" comedy romance. The yarn has a unique fun premise which completely eliminates any atmosphere of sophistication. It deals with the mix-ups that ensue when a bungling business manager seeks to revive a busted aristocratic family's fortunes by marrying their destinities to the "daughter" of a pair of bucolic hayshaking social climbers. Comedy motivation is given a semi-dramatic twist in the climax for a rather tense but nevertheless all's-well-that-ends-well finale.

In the story, Guy Kibbee and Zasu Pitts are teamed in the leads with Zasu as the ambitious climber into the elite set and Kibbee the husband willing to spend any part of his oodles of millions that she may achieve her ambition. In the role of their daughter, but actually a waitress to whom Kibbee has taken a shine, will be seen June Martel, one of Warner's newer young players. Edward Everett Horton is the go-between for the Kibbee family and the parents of Ross Alexander, about whom the legitimate if somewhat artificially stimulated romance is spun. Gordon Westcott again will be seen in one of those difficult parts to which he seems doomed, as the snake-in-the-grass secret husband of Miss Martel whose efforts to do a little blackmailing cause him to be shown up as a bigamist. For a specialty feature, Judy Canova, hill-billy singer, soon to be seen in "Caliente," will be seen.

The production is based on a play, "Social Pirates," by Ralph Spence, the screen play is by Edward Kaufman, who did the screen plays on "Romance in Manhattan" and "Gay Divorcee," and had a hand in "Lives of a Bengal Lancer," and by Sy Bartlett, associated with many Warner productions. Ben Markson contributes added dialogue. Direction is by Robert Florey.



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HIGH FIDELITY

J. C. Jenkins--His Colyum

Corpus Christi, Texas

Dear Herald:

From the window of the rooms we occupy we can look right out on the bay and every time the wind comes off the bay it smells like a gas main had busted, and yet they tell us how healthy it is here in Corpus Christi. Well, maybe it is.

Corpus Christi is a town of something like fifty thousand people, including about ten thousand fishermen and families who live along the water front in anything from shacks built of drygoods boxes to trailer houses, and from there on up but mostly down. The business section is very much like any other. They have chain stores, chain garages, chain oil stations, chain theatres, (except that one chain owns all the theatres), chain hotels and the finest and longest dock we ever saw.

Keeping the Pot Boiling

But speaking of docks, there may be longer ones but we'll bet there are no better ones. This one is about a mile and a half long and the large ocean-going boats can dock here in 35 feet of water, and some of the largest freight boats that run the ocean come here for cargoes. One boat is loading cotton and lead ore to go to Italy, which makes us wonder if they are getting ready to fight over there, if so, let 'em fight. A Japanese boat recently loaded with a cargo of scrapiron and cotton and lead to go to Japan, which might indicate that they were going to shoot a few Russians, all of which indicates to us that about the whole world is soon to declare an open season on everybody else. Yesterday there was a boat came in here loaded with bananas, and today, and in fact right now, we are eating one that cost as high as ten cents a dozen under the NRA and we'll betcha that the boy who raised that banana lives on scenery, seasoned with ocean water, and the transportation company had huckleberry pie for dinner.

Yesterday they had a big parade of beautiful floats of all kinds and descriptions and the R & R theatre circuit had one that ought to have taken first prize. It was a dandy and the chief architect of the float was Mr. Thames, manager of the Palace theatre, and Mr. Thames, by the way, is a man who helped put Corpus Christi and Texas on the map, although they made the map before Mr. Thames left Little Rock, Arkansas, where he was helping make theatrical history, and, while he didn't help make the map, yet he was the man who discovered and named the Thames river at London, England.

We saw Mr. Thames but didn't get to see Mr. Collins, (the man who operates the Ritz theatre), who is another reason why Corpus Christi is such a fine city. We are sorry we didn't get to see Mr. Collins for we were told that he was one of the shining lights of the town, but we did get to visit Miss Bernice Blanton, the brunette who tickles the keys of Mr. Collins' typewriter, and Miss Hurene Cobb, the lady who doesn't claim to be a relative of Ty Cobb but who handles the books of the R & R theatres in Corpus and who wouldn't dispute us when we say that she is better looking than the balance of the whole Cobb family put together. The R & R boys know how to pick good looking office help, we can see that right now, but, gee whiz, what kind of young men do they have in Corpus Christi anyhow?

Before we leave the subject we would like to advise you that another boat has just come into the harbor here from the Pacific Northwest loaded with potatoes. They tell us that the boat came through the Panama Canal and one fellow said it carried a cargo of three hundred carloads of potatoes. They talk in big figures down here. Guess they must have heard the president's Warm Springs speech when he said "Big figures don't mean a thing to me."

▽

San Antonio, Texas

We got here a little too late to see the boys who are furnishing South Texas with amusement in the afternoons, and last night we didn't feel well enough to fight the traffic downtown, and listen Elmer, when you fight the traffic in San Antonio in the early evening you will know that you have had a busy half hour (and maybe two hours,) and we didn't feel equal to the task last night.

In the morning we are heading for the north land and probably snow banks and sand storms, but somehow we feel that the North is calling us, and when the North calls us we have to go, and besides that we want to get back where our "home doctor" can look us over and change the medicine. However, we don't feel that any change is necessary.

Prefers the Monkeys

San Antonio gets its name from the Mexican language and we are told that better than 40 per cent of the population is Mexican, notwithstanding that the Alamo is located right in the heart of the city. According to Uncle Sam's latest guess the town has a population of 231,000 people, the most of whom are under the NRA and we trust are doing well, and we presume they are. If you are going from Winnipeg, Canada, to Mexico City (a distance of some 3,000 odd miles) get on highway No. 81 and stick to it and you will come right through our country and on down to San Antonio, but you better stop and look our country over, although this is a pretty good country down here. There are two things we didn't hear in San Antonio, a jazz orchestra and a love song crooner, but maybe the town has them, since all well regulated towns seem to have, and maybe they were entertaining the public while we were out in Breckenridge park watching the monkeys, but then somehow we'd sooner watch the monkeys pick fleas than to hear crooners anyhow.

We came through the country yesterday from Corpus Christi that was originally civilized by Mr. Taft, brother of the ex-president, and if you are looking for a beautiful country that has been planted to corn, cotton, carrots, beets, onions, cabbage, spinach and other crops you should see this country, which is as level as a billiard-table as far as you can look, and then you can't see the edge of it. The town of Taft is located about in the center of this country and the work is mostly done by Mexicans instead of American labor. Mexican children from 10 to 18 years old work in the vegetable fields instead of going to school. Anyhow we are going to go home and let Texas run her own business, and we are going to stop right here and give you a rest. How's that?

COLONEL J. C. JENKINS,
The HERALD'S Vagabond Colyumnist

Films Used in Damage Action in Massachusetts

The Haverhill Fruit and Produce Company, defendant in a damage action brought by 10-year old Daniel Nadreau and his father, Joseph C. Nadreau, of Haverhill, resorted to motion pictures, in superior civil court at Lawrence, Mass., to prove that the boy was able to climb and play like other boys.

Daniel was struck by one of the fruit company's trucks three years ago, which is the basis of the action, the boy claiming he has been unable to participate in sports to the same extent as before the accident. The pictures, taken by Joseph Shaw of Medford, amateur, were supposed to have shown the boy actively playing. Daniel said that the boy in the picture was his older brother.

New Children's Magazine To Have Child's Film Guide

The Children's Magazine, new publication which will appear initially in September, will include a children's motion picture guide among its features. The section will contain pictures and articles on child stars having an appeal to children between seven and 16. Hal Kafka is managing editor, J. G. Tanenbaum editor, and Charlotte Carter associate editor. David L. Herman is publisher.

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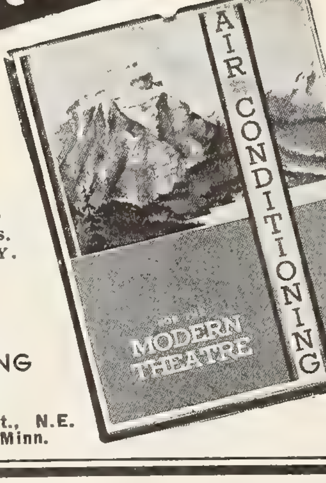

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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended April 6, 1935, from 110 theatres in 18 major cities of the country, reached $1,004,187, a decrease of $71,538 from the total for the preceding calendar week, ended March 30, when 108 theatres in 18 major cities aggregated $1,075,725 (revised figure).

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Boston								
Boston	3,246	25c-50c	"Princess O'Hara" (Univ.)	9,000	"It Happened in New York" (Univ.)	9,000	High 12-29 "West of Pecos" Low 2-2-35 "One Exciting Adventure"	23,000 8,500
Fenway	1,382	30c-50c	"Gold Diggers of 1935" (F. N.) and "Behind the Evidence" (Col.)	5,000	"Ruggles of Red Gap" (Para.) and "Baboona" (Fox)	5,500	High 1-6 "Lady Killer" and "Girl Without a Room" Low 3-9-35 "One More Spring" and "Lottery Lover"	12,000 2,500
Loew's State	3,537	25c-55c	"Vanessa: Her Love Story" (MGM) and "Casino Murder Case" (MGM)	10,000	"West Point of the Air" (MGM) and "Times Square Lady" (MGM)	13,000	High 4-7 "Riptide" Low 3-9-35 "Whole Town's Talking" and "Society Doctor"	22,000 9,000
Metropolitan	4,332	35c-65c	"Private Worlds" (Para.)	41,000	"Mississippi" (Para.)	24,000	High 4-6-35 "Private Worlds" Low 1-19-35 "The County Chairman"	41,000 21,000
Paramount	1,793	25c-50c	"Gold Diggers of 1935" (F.N.) and "Behind the Evidence" (Col.)	8,000	"Ruggles of Red Gap" (Para.) and "Baboona" (Fox)	8,000	High 1-6 "Lady Killer" and "Girl Without a Room" Low 3-23-35 "Love in Bloom" and "Car 99"	12,000 4,000
Buffalo								
Buffalo	3,500	30c-55c	"Gold Diggers of 1935" (F.N.)	14,800	"West Point of the Air" (MGM)	17,000	High 1-6 "Design for Living" Low 12-29 "Music in the Air"	26,000 5,000
Century	3,000	25c	"Love in Bloom" (Para.) and "Rocky Mountain Mystery" (Para.)	4,900	"Car 99" (Para.) and "Enter Madame" (Para.)	5,000	High 4-21 "The Lost Patrol" and "Three on a Honeymoon" Low 12-29 "I Am a Thief" and "Side Streets"	8,100 4,000
Great Lakes	3,000	25c-40c	"Roberta" (Radio) (2nd week)	9,200	"Roberta" (Radio) (1st week)	10,400	High 9-29 "Belle of the Nineties" Low 12-22 "Gentlemen Are Born" and "Marie Galante"	18,800 3,800
Hippodrome	2,100	25c-40c	"The Wedding Night" (U. A.)	8,000	"Enchanted April" (Radio) and "Murder on a Honeymoon" (Radio)	6,600	High 5-19 "The House of Rothschild" Low 7-28 "Here Comes the Navy	18,000 4,800
Lafayette	3,300	25c	"The Best Man Wins" (Col.) and "Among the Missing" (Col.)	6,700	"Evergreen" (GB Pictures) and "Jealousy" (Col.)	7,200	High 3-10 "It Happened One Night" and "Before Midnight" Low 11-17 "Jane Eyre" and "Young and Beautiful"	16,700 4,200
Chicago								
Apollo	1,400	25c-50c	"Gold Diggers of 1935" (F. N.)	6,000	"Ruggles of Red Gap" (Para.)	7,000	High 9-8 "The Cat's Paw" Low 11-24 "The Captain Hates the Sea"	16,000 5,000
Chicago	4,000	25c-68c	"West Point of the Air" (MGM)	30,000	"Gold Diggers of 1935" (F. N.)	40,000	High 8-11 "She Loves Me Not" Low 5-26 "Thirty Day Princess"	66,000 19,000
Garrick	900	25c-40c	"Let's Live Tonight" (Col.)	3,000	"The Little Colonel" (Fox) (2nd week)	5,000	High 2-23-35 "Baboona" Low 4-6-35 "Let's Live Tonight"	8,500 3,000
Oriental	3,940	25c-40c	"The Winning Ticket" (MGM)	17,000	"The Firebird" (W. B.)	15,000	High 1-5-35 "Big Hearted Herbert" Low 6-16 "Registered Nurse	25,000 12,000
Palace	2,509	25c-50c	"Roberta" (Radio) (2nd week)	27,000	"Roberta" (Radio) (1st week)	30,000	High 3-30-35 "Roberta" Low 12-1 "Kentucky Kernels"	30,000 8,000
Roosevelt	1,591	25c-50c	"The Whole Town's Talking" (Col.)	9,000	"Sequoia" (MGM)	12,000	High 1-5-35 "Forsaking All Others" Low 8-18 "Paris Interlude"	27,000 6,000
State-Lake	2,776	20c-35c	"Death Flies East" (Col.)	12,000	"Schools for Girls" (Liberty)	14,000	High 9-8 "The Most Precious Thing in Life" Low 5-2-35 "Helldorado"	19,000 11,000
United Artists	1,700	30c-60c	"Folies Bergere" (U. A.) (10 days)	13,000	"The Scarlet Pimpernel" (U.A.) (2nd week)	11,000	High 5-5 "House of Rothschild" Low 4-28 "Looking for Trouble"	30,800 10,000
Cleveland								
Allen	3,300	25c-35c	"Roberta" (Radio) (2nd week)	5,100	"Helldorado" (Fox) (3 days) "Roberta" (Radio) (4 days-1st week) (30c-42c)	950 4,300	High 10-27 "Six-Day Bike Rider" Low 12-15 "Silver Streak"	7,000 1,400
Circle	1,875	20c-30c	"It Happened One Night" (Col.) (15c-30c) (revival)	6,100	"Lottery Lover" (Fox)	5,500		
Hippodrome	3,800	30c-42c	"Life Begins at 40" (Fox) (2nd week)	7,100	"Life Begins at 40" (Fox) (1st week)	14,500	High 3-16-35 "Roberta" Low 3-17 "Journal of a Crime"	23,000 2,900
RKO Palace	3,100	30c-60c	"Transient Lady" Univ.)	39,000	"The Whole Town's Talking" (Col.)	19,000	High 4-6-35 "Transient Lady" Low 5-19 "Where Sinners Meet"	39,000 4,000
State	3,400	30c-42c	"Mississippi" (Para.)	8,900	"West Point of the Air" (MGM)	12,500	High 1-12-35 "Forsaking All Others" Low 12-29 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	25c-35c	"Rumba" (Para.)	4,000	"Car 99" (Para.)	3,300	High 9-15 "Chained" Low 1-12-35 "Our Daily Bread"	10,000 2,000
Denver								
Aladdin	1,500	25c-50c	"The Great Hotel Murder" (Fox)	2,000	"Let's Live Tonight" (Col.)	2,000	High 5-5 "House of Rothschild" Low 8-11 "I Give My Love"	9,000 1,200
Broadway	1,500	25c-40c	"Life Begins at 40" (Fox)	3,000	"After Office Hours" (MGM) (3 days) "Power" (GB Pictures) (4 days)	800 600		
Denham	1,500	25c-50c	"Car 99" (Para.)	5,500	"All the King's Horses" (Para.)	4,000	High 9-29 "Belle of the Nineties" Low 4-7 "She Made Her Bed"	16,500 800
Denver	2,500	25c-40c	"The Wedding Night" (U. A.) (25c-50c)	6,000	"Life Begins at 40" (Fox)	13,000	High 1-13 "Roman Scandals" Low 9-29 "British Agent"	17,500 4,000
Orpheum	2,600	25c-40c	"Roberta" (Radio) (2nd week)	6,000	"Roberta" (Radio) (1st week)	10,000	High 2-17 "Hi Nellie" Low 12-29 "Hat, Coat and Glove"	19,500 1,000
Paramount	2,000	25c-50c	"The Casino Murder Case" (MGM)	4,000	"Living on Velvet" (F. N.)	3,500	High 1-13 "Dinner at Eight" Low 6-9 "Uncertain Lady"	5,500 400
Hollywood								
Chinese	2,500	30c-55c	"Folies Bergere" (U. A.) (6 days)	8,875	"After Office Hours" (MGM) (6 days)	6,900	High 4-14 "House of Rothschild" Low 12-29 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"Broken Melody" (Olympic) and "Mystery Man" (Monogram)	2,900	"Princess O'Hara" (Univ.) and "The Ghost Walks" (Invincible)	3,000	High 12-8 "Imitation of Life" Low 3-3 "Fugitive Lovers" and "The Poor Rich"	12,200 1,500
W. B. Hollywood	3,000	25c-65c	"Traveling Saleslady" (F. N.) (6 days)	8,600	"Roberta" (Radio) (6 days-3rd week)	9,125	High 9-8 "Dames" Low 12-29 "Sweet Adeline"	25,000 6,300

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)
Indianapolis							
Apollo	1,100	25c-40c	"Gold Diggers of 1935" (F. N.) (2nd week)	2,000	"Gold Diggers of 1935" (F.N.) (1st week)	5,000	High 2-23-35 "One More Spring" 7,500 Low 2-9-35 "Baboona" 2,000
Circle	2,800	25c-40c	"Roberta" (Radio)	2,500	"Laddie" (Radio)	4,500	High 12-15 "Lady By Choice" 8,500 Low 1-19-35 "The President Vanishes" and "Enter Madame" 2,000
Indiana	3,133	25c-40c	"McFadden's Flats" (Para.)	10,000	"Roberta" (Radio) (2nd week)	6,000	High 3-2-35 "Woman in Red" 12,000 Low 1-12-35 "Little Women" 1,500
Lyric	2,000	25c-40c	"Traveling Saleslady" (F. N.)	11,000	"In Spite of Danger" (Col.)	5,500	High 4-6-35 "Traveling Saleslady" 11,000 Low 7-28 "Half a Sinner" and "Embarrassing Moments" 2,000
Palace	3,000	25c-40c	"Casino Murder Case" (MGM)	2,750	"West Point of the Air" (MGM)	4,500	High 2-3 "Sons of the Desert" 12,500 Low 4-6-35 "Casino Murder Case" 2,750
Kansas City							
Mainstreet	3,100	15c-40c	"Living on Velvet" (F. N.) (6½ days)	4,500	"The Mystery of Edwin Drood" (Univ.) (25c-40c)	7,200	High 6-23 "Glamour" 23,000 Low 1-12-35 "I Sell Anything" 2,000
Midland	4,000	15c-40c	"Casino Murder Case" (MGM)	7,900	"West Point of the Air" (MGM)	9,400	High 4-7 "Riptide" 21,400 Low 12-22 "Private Life of Don Juan" 4,000
Newman	1,800	25c-40c	"Mississippi" (Para.) (2nd week)	6,600	"Mississippi" (Para.) (1st week)	8,500	High 9-29 "Belle of the Nineties" 14,000 Low 8-25 "Ladies Should Listen" and "Call It Luck" 3,600
Tower	2,200	25c	"It Happened In New York" (Univ.)	7,800	"Transient Lady" (Univ.)	6,300	High 1-12-35 "Broadway Bill" 14,000 Low 5-5 "Let's Fall in Love" 4,000
Uptown	2,000	25c-40c	"George White's 1935 Scandals" (Fox) (9 days)	5,900	"The Little Colonel" (Fox) (6 days-3rd week)	2,200	High 10-27 "Judge Priest" 9,200 Low 1-27 "Good Bye Again" 1,700
Los Angeles							
Filmarte	800	40c-55c	"Chapayev" (Amkino) (40c-50c)	2,750	"Little Friend" (GB Pictures)	2,000	High 4-14 "Moon Over Morocco" 7,600 Low 6-30 "Island of Doom" 160
Four Star	900	40c-55c	"The Scarlet Pimpernel" (U.A.) (6 days-2nd week)	5,500	"The Scarlet Pimpernel" (U.A.) (6 days-1st week)	5,900	High 3-3 "Devil Tiger" 7,800 Low 12-15 "Have a Heart" 2,500
Loew's State	2,416	30c-55c	"Folies Bergere" (U. A.) (6 days)	7,300	"After Office Hours" (MGM) (6 days)	9,000	High 4-7 "Riptide" 28,500 Low 12-29 "Music in the Air" 4,206
Paramount	3,596	30c-55c	"Mississippi" Para.)	23,000	"Ruggles of Red Gap" (Para.) (2nd week)	13,000	High 9-1 "Now and Forever" 29,998 Low 12-22 "One Hour Late" 12,500
RKO	2,700	25c-65c	"Traveling Saleslady" (F. N.) (6 days)	7,600	"Roberta" (Radio) (6 days-3rd week)	12,000	High 3-16-35 "Roberta" 16,000 Low 1-27 "Let's Fall in Love" 1,800
United Artists	2,100	25c-55c	"Car 99" (Para.) and "$10 Raise" (Fox) (6 days)	3,200	"The Little Colonel" (Fox) (6 days)	4,900	High 1-20 "I'm No Angel" 13,000 Low 5-12 "Sorrell and Son" 2,500
W. B. Downtown	3,400	25c-40c	"Roberta" (Radio) (6 days)	9,600	"A Night at the Ritz" (W. B.) and "Death Flies East" (Col.) (6 days)	6,400	High 9-8 "Dames" 20,000 Low 12-29 "White Lies" and "The Last Wilderness" 4,900
Minneapolis							
Century	1,650	25c-40c	"Sequoia" (MGM)	4,200	"Ruggles of Red Gap" (Para.) (2nd week)	4,300	High 10-20 "Barretts of Wimpole Street" 6,500 Low 3-16-35 "Rumba" 4,000
Lyric	1,238	20c-25c	"Under Pressure" (Fox)	1,500	"Shadow of Doubt" (MGM)	1,500	High 3-16-35 "Baboona" 2,000 Low 1-27 "Jimmy and Sally" 500
Palace	900	15c-25c	"Mutiny Ahead" (Majestic)	2,000	"The Mystery Man" (Mono.)	2,500	High 1-5-35 "Romance in the Rain" 3,000 Low 4-6-35 "Mutiny Ahead" 2,000
RKO Orpheum	2,900	25c-40c	"The Woman in Red" (F. N.)	6,500	"Roberta" (Radio) (2nd week)	6,500	High 3-23-35 "Roberta" 7,000 Low 8-25 "The Lady is Willing" 2,700
State	2,300	25c-40c	"Mississippi" (Para.)	6,500	"Devil Dogs of the Air" (W.B.)	5,000	High 8-18 "She Loves Me Not" 7,000 Low 7-28 "Here Comes the Navy" 5,000
Time	300	20c-25c	"Mills of the Gods" (Col.)	1,500			High 10-20 "Girl of the Limberlost" 3,500 Low 12-8 "Cimarron" 1,000
World	400	25c-55c	"The Scarlet Pimpernel" (U.A.) (2nd week)	3,000	"The Scarlet Pimpernel" (U.A.) (1st week)	3,000	High 4-14 "Private Life of Henry VIII" 4,000 Low 3-23-35 "Narcotic" 2,000
Montreal							
Capitol	2,547	25c-60c	"Ruggles of Red Gap" (Para.) and "Rumba" (Para.)	11,000	"The Scarlet Pimpernel" (U. A.) (2nd week)	9,000	High 2-24 "Queen Christina" 13,500 Low 12-22 "Great Expectations" and "Wake Up and Dream" 3,500
Imperial	1,914	25c-40c	"Stormy Waters"	3,000	"Young and Beautiful" (Mascot)	3,500	High 6-23 "Wine, Women and Song" and "Pride of the Legion" 6,500 Low 3-3 "Fanny" 1,500
Loew's	3,115	30c-60c	"Devil Dogs of the Air" (W. B.) and "Babbitt" (F. N.)	8,500	"Life Begins at 40" (Fox) and "Charlie Chan in Paris" (Fox)	9,500	High 12-8 "Six Day Bike Rider" 14,500 Low 7-21 "Fog Over Frisco" and "Affairs of a Gentleman" 4,500
Palace	2,600	30c-65c	"Gold Diggers of 1935" (F. N.) (25c-65c)	10,000	"After Office Hours" (MGM)	12,000	High 12-1 "The Merry Widow" 14,000 Low 7-21 "Shoot the Works" and "Friday the 13th" 6,000
Princess	2,272	30c-65c	"Let's Live Tonight" (Col.) and "The Best Man Wins" (Col.)	7,000	"Power" (GB Pictures) and "Things Are Looking Up" (British)	7,000	High 1-5-35 "Kid Millions" and "Fugitive Lady" 10,500 Low 8-4 "House of Rothschild" and "Most Precious Thing in Life" 4,500
New York							
Astor	1,012	25c-75c	"It Happened One Night" (Col.) (2nd week-revival)	7,300	"It Happened One Night" (Col.) (1st week-revival)	10,000	High 3-31 "House of Rothschild" 23,600 Low 2-23-35 "Little Men" 6,000
Capitol	4,700	35c-$1.65	"Naughty Marietta" (MGM) (2nd week)	27,000	"Naughty Marietta" (MGM) (1st week)	38,000	High 10-6 "Barretts of Wimpole Street" 65,860 Low 12-29 "The Band Plays On" 4,500
Mayfair	2,300	35c-65c	"The Man Who Knew Too Much" (GB Pictures) (2nd week)	8,000	"The Man Who Knew Too Much" (GB Pictures) (1st week)	13,000	High 1-27 "Sixteen Fathoms Deep" 15,300 Low 6-2 "Unknown Soldier Speaks" 1,250
Palace	2,500	25c-75c	"Roberta" (Radio)	12,000	"Living on Velvet" (F. N.)	7,500	High 7-21 "Of Human Bondage" 16,200 Low 12-22 "Babbitt" 6,500
Paramount	3,700	35c-99c	"Private Worlds" (Para.)	34,000	"Ruggles of Red Gap" (Para.) (3rd week)	22,000	High 8-25 "Cleopatra" 72,000 Low 8-11 "Elmer and Elsie" 10,500
Rialto	2,200	25c-65c	"Ruggles of Red Gap" (Para.)	15,500	"Mystery of Edwin Drood" (Univ.)	13,000	High 4-7 "The Lost Patrol" 32,800 Low 5-12 "Success at Any Price" 7,700
Rivoli	2,200	40c-99c	"The Wedding Night" (U. A.) (3rd week)	12,623	"The Wedding Night" (U. A.) (2nd week)	20,500	High 11-17 "Kid Millions" 51,000 Low 2-23-35 "The Right to Live" 15,000
RKO Music Hall	5,945	35c-$1.65	"The Little Colonel" (Fox) (2nd week)	58,000	"The Little Colonel" (Fox) (1st week)	84,000	High 1-5-35 "The Little Minister" 110,000 Low 1-19-35 "Evergreen" 52,000
Roxy	6,200	25c-55c	"I'll Love You Always" (Col.)	19,000	"The Woman in Red" (F. N.)	26,000	High 12-1 "Imitation of Life" 44,000 Low 6-30 "Affairs of a Gentleman" 13,700
Strand	3,000	25c-55c	"Traveling Saleslady" (F. N.)	12,189	"Gold Diggers of 1935" (F. N.) (2nd week)	13,500	High 3-10 "Wonder Bar" 43,863 Low 1-20 "Easy to Love" 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Oklahoma City								
Capitol	1,200	10c-41c	"Times Square Lady" (MGM)	1,600	"Society Doctor" (MGM)	1,900	High 1-6 "Going Hollywood" Low 9-8 "You Belong to Me"	4,100 800
Criterion	1,700	10c-55c	"West Point of the Air" (MGM)	5,500	"Roberta" (Radio)	8,000	High 1-27 "Dinner at Eight" Low 10-13 "Madame Du Barry"	9,000 3,000
Liberty	1,500	10c-36c	"While the Patient Slept" (F. N.) (4 days) "We're Rich Again" (Radio) (3 days)	2,500 1,600	"Rocky Mountain Mystery" (Para.) (4 days) "Adventure Girl" (Radio) (3 days)	2,300 500	High 4-6-35 "While the Patient Slept" and "We're Rich Again" Low 3-23-35 "The Winning Ticket"	4,100 400
Midwest	1,500	10c-56c	"Gold Diggers of 1935" (F. N.)	4,000	"The Little Colonel" (Fox)	6,000	High 12-29 "Bright Eyes" Low 5-26 "Merry Wives of Reno"	9,540 2,000
Omaha								
Brandeis	1,200	25c-40c	"Living on Velvet" (F. N.) and "While the Patient Slept" (F. N.)	3,500	"Gold Diggers of 1935" (F. N.)	5,100	High 1-12-35 "The Little Minister" Low 2-16-35 "Babbitt" and "Murder in the Clouds"	9,100 3,000
Omaha	2,200	25c-40c	"Mississippi" (Para.)	6,200	"West Point of the Air" (MGM)	6,000		
Orpheum	3,000	25c-40c	"Life Begins at 40" (Fox) and "Mystery Woman" (Fox)	9,500	"The Good Fairy" (Univ.) and "We Live Again" (U. A.)	7,400	High 3-10 "Easy to Love" Low 12-29 "Babes in Toyland" and "Home on the Range	17,250 5,000
Paramount	2,800	35c-55c	"Love in Bloom" (Para.) (3 days) (25c-40c) "The Scarlet Pimpernel" (U. A.) and "Mills of the Gods" (Col.) (4 days) (25c-35c)	5,500 2,000	"Rumba" (Para.) (25c-40c)	9,500	High 2-16-35 "The Secret Bride" Low 2-24 "Six of a Kind" and "Good Dames"	13,200 5,250
Philadelphia								
Aldine	1,200	35c-55c	"The Wedding Night" (U. A.) (6 days-3rd week)	5,800	"The Wedding Night" (U.A.) (6 days-2nd week)	8,500	High 5-5 "House of Rothschild" Low 6-9 "Sorrell and Son"	23,000 4,000
Arcadia	600	25c-50c	"All the King's Horses" (Para.) (6 days)	2,000	"Sequoia" (MGM) (8 days)	3,400	High 1-6 "Duck Soup" Low 1-27 "Women in His Life"	6,500 400
Boyd	2,400	35c-55c	"Private Worlds" (Para.) (6 days)	15,500	"Roberta" (Radio) (6 days-3rd week)	12,000	High 1-6 "Little Women" Low 2-23-35 "The Night Is Young" (5 days)	30,000 6,500
Earle	2,000	25c-55c	"Love in Bloom" (Para.) (6 days) (25c-50c)	15,000	"Let's Live Tonight" (Col.) (6 days)	14,000	High 4-7 "Harold Teen" Low 7-21 "Cockeyed Cavaliers"	40,000 11,000
Fox	3,000	40c-65c	"$10 Raise" (Fox) (6 days)	13,500	"Life Begins at 40" (Fox) (6 days-2nd week)	16,000	High 12-29 "Bright Eyes" Low 7-28 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"Transient Lady" (Univ.) (6 days)	2,400	"The Florentine Dagger" (W. B.) (6 days)	2,800	High 11-3 "One Night of Love" Low 11-24 "Wednesday's Child"	8,500 2,200
Keith's	2,000	30c-50c	"Gold Diggers of 1935" (F. N.) (6 days)	3,700	"Vanessa: Her Love Story" (MGM) (4 days-2nd week)	1,800	High 3-3 "Carolina" Low 1-5-35 "Sweet Adeline"	8,000 1,500
Locust	1,300	40c-55c	"Man of Courage" (Eureka) (5 days)	1,900			High 10-6 "Caravan" Low 4-6-35 "Man of Courage"	8,500 1,900
Stanley	3,700	35c-55c	"West Point of the Air" (MGM) (9 days)	16,000	"Gold Diggers of 1935" (F. N.) (6 days-2nd week)	5,000	High 1-5-35 "Broadway Bill" Low 12-29 "Behold My Wife"	22,000 7,500
Stanton	1,700	30c-50c	"Casino Murder Case" (MGM) (6 days)	6,000	"It Happened One Night" (Col.) (9 days-revival)	9,500	High 3-31 "The Lost Patrol" Low 1-5-35 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Traveling Saleslady" (F. N.) and "Casino Murder Case" (MGM)	4,800	"The Iron Duke" (GB Pictures)	7,800	High 4-7 "Wonder Bar" Low 7-14 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"The Best Man Wins" (Col.) and "Carnival" (Col.)	3,000	"Life Begins at 40" (Fox)	3,200	High 3-2-35 "The Little Colonel" Low 1-19-35 "Behold My Wife" and "Defense Rests"	4,000 1,600
Oriental	2,040	25c-40c	"Clive of India" (U. A.) (15c-25c)	1,900	"West of the Pecos" (Radio)	1,700	High 5-26 "Merry Wives of Reno" Low 10-6 "The Human Side" and "Hat, Coat and Glove"	4,800 1,500
Orpheum	1,700	25c-40c	"Princess O'Hara" (Univ.)	5,000	"Laddie" (Radio)	7,500	High 12-1 "Kentucky Kernels" Low 11-10 "Wednesday's Child"	8,000 3,500
Paramount	3,008	25c-40c	"Baboona" (Fox)	7,500	"Mississippi" (Para.)	8,500	High 3-24 "David Harum" and "Once to Every Woman Low 6-30 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"Naughty Marietta" (MGM)	8,500	"West Point of the Air" (MGM)	5,000	High 4-28 "House of Rothschild" Low 8-4 "Paris Interlude"	9,800 3,700
San Francisco								
Fox	4,600	15c-40c	"It Happened in New York" (Univ.) and "I'll Love You Always" (Col.)	7,500	"A Night at the Ritz" (W.B.) and "Behind the Evidence" (Col.)	8,000	High 3-3 "Son of Kong" Low 8-18 "Sin of Nora Moran" and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"Roberta" (Radio) (4th week)	8,500	"Roberta" (Radio) (3rd week)	12,000	High 3-16-35 "Roberta" Low 7-7 "Cockeyed Cavaliers"	23,000 10,200
Orpheum	3,000	15c-40c	"Unwelcome Stranger" (Col.) "Let's Live Tonight" (Col.)	6,000	"Transient Lady" (Univ.) and "Great God Gold" (Monogram)	6,000	High 6-9 "Sing and Like It" Low 6-30 "Affairs of a Gentleman" and "Orders is Orders"	19,500 5,000
Paramount	2,670	25c-40c	"Gold Diggers of 1935" (F. N.) (2nd week)	9,500	"Gold Diggers of 1935" (F. N.) (1st week)	12,500	High 9-29 "Belle of the Nineties" Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-55c	"Ruggles of Red Gap" (Para.)	8,500	"Life Begins at 40" (Fox)	7,000	High 1-19-35 "The County Chairman" Low 4-14 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,200	15c-55c	"The Wedding Night" (U. A.)	9,000	"The Scarlet Pimpernel" (U.A.)	6,500	High 1-6 "Roman Scandals" Low 3-9 "Private Life of Don Juan"	15,000 4,000
Warfield	2,700	25c-65c	"West Point of the Air" (MGM)	23,500	"Ruggles of Red Gap" (Para.)	26,500	High 12-29 "Bright Eyes" Low 3-31 "Gambling Lady"	29,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"Folies Bergere" (U. A.) (8 days)	4,100	"The Wedding Night" (U. A.) (6 days-2nd week)	3,100	High 2-17 "Roman Scandals" Low 7-7 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"Ruggles of Red Gap" (Para.) (6 days-2nd week)	6,400	"Ruggles of Red Gap" (Para.) (1st week)	8,700	High 4-14 "Riptide" Low 3-24 "Fashions of 1934"	12,750 3,500
Liberty	1,800	15c-50c	"The Crimson Trail" (Univ.) and "Behind the Evidence" (Col.)	3,700	"Monte Carlo Nights" (Mono) and "Best Man Wins" (Col.) (10c-35c)	3,600	High 2-16-35 "Broadway Bill" (2d week) Low 10-6 "Jane Eyre" and "King Kelly of U. S. A."	7,100 3,100
Music Box	950	25c-55c	"Roberta" (Radio) (4th week)	4,300	"Roberta" (Radio) (3rd week)	4,100	High 4-14 "Spitfire" Low 1-26-35 "Man Who Reclaimed His Head"	6,500 2,850
Music Hall	2,275	25c-55c	"A Night at the Ritz" (W. B.)	7,100			High 5-26 "Wild Cargo" Low 2-2-35 "Enchanted April" (6 days)	11,500 3,900
Orpheum	2,450	25c-50c	"Grand Old Girl" (Radio)	5,600	"It Happened In New York" (Univ.)	5,300	High 12-1 "Kentucky Kernels" Low 4-21 "Two Alone" and "I Believed in You"	8,400 3,750
Paramount	3,050	25c-35c	"Car 99" (Para.) and "The Iron Duke" (GB Pictures)	5,200	"Mystery Woman" (Fox) and "McFadden's Flats" (Para.)	5,250	High 3-23-35 "Shadow of Doubt" Low 12-8 "Peck's Bad Boy" and "Menace"	8,700 3,300

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 261.—(A) Name the general requirements necessary for good sound reproduction in theatre auditoriums. (B) Name the reasons why constant care should be exercised to prevent the projector mechanism oil from getting on the sound equipment. (C) Explain, in detail, why projectors, in the reproduction of sound pictures, should never be run at any speed other than the standard 90 feet per minute, regardless of any desire to speed up or shorten the show.

Answer to Question No. 255

Bluebook School Question No. 255 was: (A) What is the practical effect if the picture is too small for the distance of the screen from the rear seats?

There were several excellent answers, but I believe we may rightly select that of L. Hutch and D. Goldberg as best. These gentlemen say:

"We regard this question as covering a subject of much dispute among authorities. As we see it, if the picture be too small the question immediately arises as to just what 'too small' may mean. Mr. Richardson, the Bluebook School has taught us to study projection, or at least to make a very serious attempt to do so. To us it seems the 'too small' question may be answered in more than one way. In this our manager, who has been kind enough to join with us in Bluebook School study, is in agreement. What is perhaps the best answer, everything considered, is that the picture dimensions should be those that best serve the entire auditorium, and that of course depends a lot upon the depth and width of the seating space.

"We would say that within reasonable limits, a too-small picture (viewed as too small from the viewpoint of seating space) makes the seats down in front more valuable and those at the rear less desirable. A small picture, of course, requires less light for a given brilliancy of illumination, therefore is less costly to project. It has a flatter field, hence may be assumed to be sharper in focus over its entire area. Faults in the film or in projection, being less magnified, will be less visible, unless brilliancy of screen image be increased proportional to the reduction in size. As a general thing, objects will be more nearly of life size, the advantage of which may be viewed differently by different individuals. We, however, are of the opinion that your published position in the matter is correct.

"Another point is that if the maximum viewing distance (screen to rear seats) be long, the picture brilliancy must be so high that it will be hard on the eyes of those seated down front, or even in the front half of the auditorium."

RESUMING THE BLUEBOOK SCHOOL

With the first of a new series of questions, the "Bluebook School" is resumed in this department. Many of the new series of questions have been especially prepared by a group of leading sound engineers. Others will be selected by Mr. Richardson himself. Not only are the "regular students" urged to continue, but projectionists who have not previously participated in the "school," and also managers, are invited to submit answers to the new group of questions. For the next several issues, the answers presented will be to the final questions in the previous series, and with each of these answers a question in the new series will be published.

I compliment these gentlemen on their answer.

Messrs. C. Rau and S. Evans say: "Minimum picture width should be twelve feet for the smallest auditorium, and 20 feet for the largest, save in exceptional cases where shape of seating space may make necessary some little increase. Generally speaking, the 18-foot picture is of sufficient size for 1,200 to 2,400 seats. For theatres of less size the picture size may be reduced until for 500 or less seats (except the auditorium be very deep) a twelve-foot or even in some cases a ten-foot picture, may best serve the needs."

D. Danielson expresses his views as follows.

"I believe there is a tendency toward larger pictures. Of late there has been considerable inclination to use the magnascopic effect on important scenes, which is, of course, a temporary increase in picture dimensions.

"However, increase in picture dimensions has the effect of decreasing the value of front seats. On the other hand it increases the value of those seats at the rear, especially in the event that the picture detail be small.

"In future we will be getting away from the wider theatres and will probably have a minimum of 30 feet from the screen to first row of seats. There seems to be some question as to just what the maximum width of screen image should be. At times it appears as though the room available for placement of a screen is the limiting factor. I believe the final maximum will be limited only by seating space, finances, projection equipment, personal opinion, harmony of picture size with theatre decorations, etc. It is no easy matter to place any maximum upon screen image size." Concerning which, had we sufficient space, I would have a little argument with Brother Danielson on that point.

Marcus Calls for Industry "Champions" to Defend It

Louis Marcus, present mayor of Salt Lake, a Paramount theatre partner and a pioneer distributor and exhibitor in that section, presented the case of "The Motion Picture and Public Opinion," last week, to the Extension Division of the University of Utah. He told the students that the motion picture is, and has been practically since its inception, in need of champions rather than anything else, "especially if we consider only the viewpoint of a comparatively few people who, with the best of intention and the best of thought, believe themselves to be the moral censors of the particular community in which they live."

"The motion picture has done much in its attempt to try to reach a great number of people with the idea of educating," observed Mayor Marcus. He compared the six to eight million people reached every day by the motion picture to the 42,000,000 mass circulation of the daily newspapers, and 27,000,000 radio families. He estimated that the average feature cost between $200,000 and $250,000.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THE INDUSTRY MUST LEAD

As concerns showmanship, it becomes more apparent that national advertisers, department stores, et al, are taking quite a bit of the play from the theatre. Sales promotion angles of one kind or another, contest and club ideas follow with amazing rapidity over the radio, in newspaper and magazine advertising. Gags and slants peculiar to showbusiness have been revamped by smart merchandisers and put into action.

There are of course many spots where such activities are accepted wisely by showmen sufficiently adept in turning the tide of these promotions into theatre channels. But situations of this kind are not in the majority.

Not so long ago, the motion picture was definitely identified with unquestioned leadership in developing hard-hitting selling ideas. That this leadership must remain ours if profitable grosses are to continue was emphasized by Martin Quigley who, speaking before the Show of Showmanship Motion Picture Club Forum, said in part:

". . . Despite anything of any other character that might be done anywhere else, throughout the length of the industry, there is nothing to suggest continued progress and development unless there is continued progress and development in methods of promotion and exploitation."

▽ ▽ ▽

ALSO A FIRST

It so happened that Ed Douglas received official recognition from the Borough President of Brooklyn a few days before he was a guest at the Motion Picture Club to again accept his Quigley February Bronze from Grover Whalen. Reports of both ceremonies were carried in last week's pages and this is jotted down to forestall a lifting of eyebrows from readers inclined to wonder at the magic (?) of Ed being in both places at one time—or in one issue, should we say?

Fuzzy Knight is of course the first manager to win two Awards, but if Ed is record-minded he may claim to be the first to receive two presentations on one plaque.

▽ ▽ ▽

What the snapper is, we can't say, but Bill Hendricks sends newspaper clippings announcing the appointment of ole Colonel Howard Waugh to the position of Bishop of the Memphis Diocese, in the Liberal Church of Denver. Informed of Waugh's ascension, Mort Blumenstock made whatever comment the occasion calls for by saying:

"It must be a very liberal Liberal church."

CAN'T EXPECT MIRACLES

No matter how strongly the cause of exploitation may be championed, over-enthusiasm cannot be looked for from managers handicapped by the "opry house" type of operation. The world's greatest publicity fireball is only a wet match if his theatre is lacking physically.

The Spring and Summer number of Better Theatres, edited by our amiable confrere, George Schutz, sets forth in detail a mass of helpful information, authoritative articles and careful indexing to aid those whose situations require such servicing.

Exploitation cannot be expected to accomplish miracles of rejuvenation for theatres in desperate need of face-lifting and general modernizing. Ballyhoo not backed by comfort and convenience is just so much noise.

▽ ▽ ▽

SAD COMMENTARY

". . . If it were not for the fact that thousands of theatre managers the country over, and myself included, were afraid of losing their jobs, these managers would write you, for publication, letters telling you how much they appreciate the splendid stand you are taking in our behalf. The articles recently published on the editorial page of the Round Table Club are splendid, and I know that theatre managers are appreciative of your efforts in their behalf, but what can they do to show their appreciation, when any article or letter under any manager's signature, especially on the subject under discussion would result in dismissal from service, on some trumped-up charge. . . . "

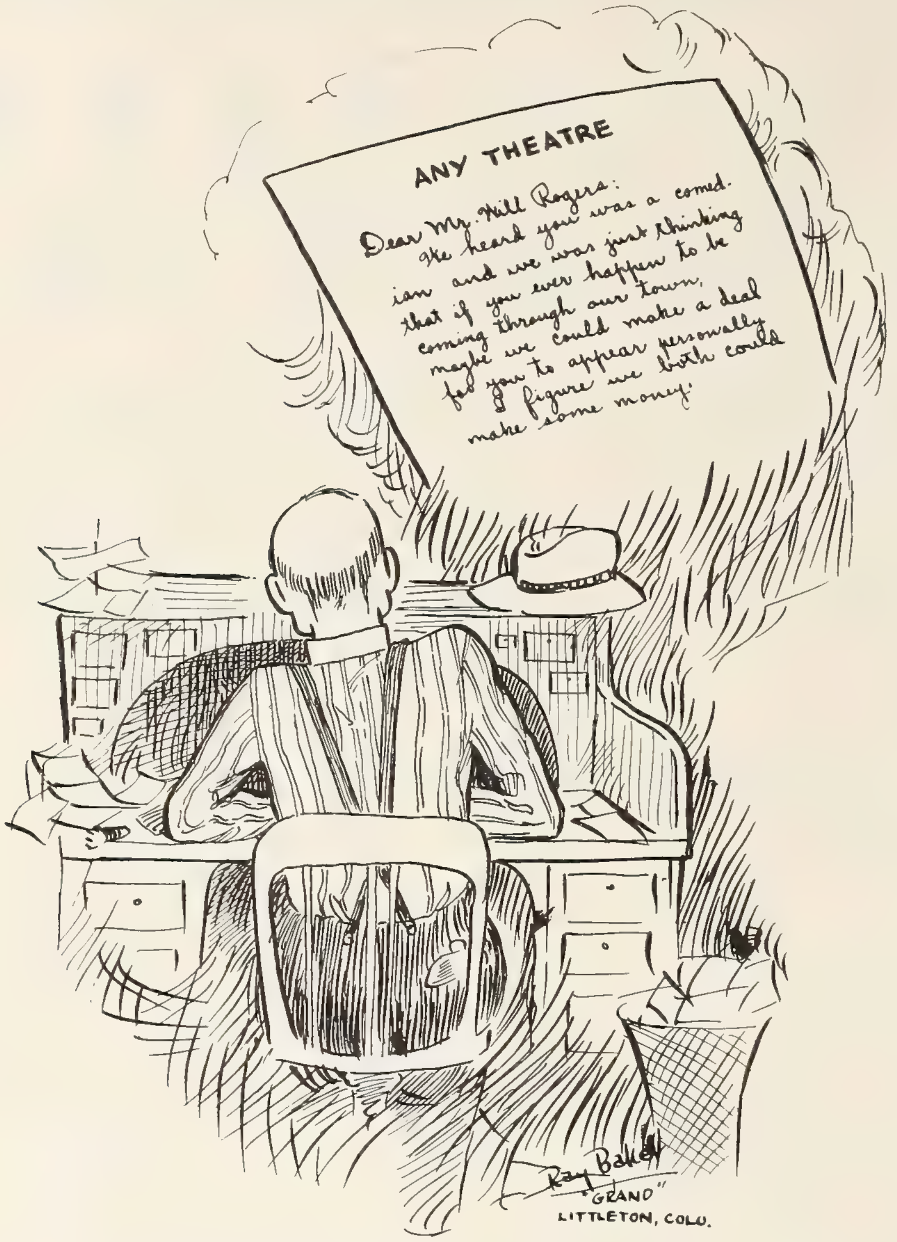
The above is an extract from a recently received letter and represents a condition the industry can hardly view without concern. 'Tis a sad commentary indeed upon the present state of morale in the theatre.

▽ ▽ ▽

Governor Ruby Laffoon has given Bill Reilly down in Henderson, Ky., a colonel's commission as the first prize in a Shirley Temple resemblance contest, and now Colonel Gert Merriam wistfully gazes into her mirror and ponders.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS


ANY THEATRE
Dear Mr. Will Rogers:
We heard you was a comed-
ian and we was just thinking
that if you ever happen to be
coming through our town,
maybe we could make a deal
fer you to appear personally
I figure we both could
make some money.
Ray Baker
"GRAND"
LITTLETON, COLO.

The creator of this cartoon is Ray Baker, Grand Theatre, Littleton, Colo.

Wally Uses Cinderella Stunt for "Wedding Nite"

Large bootery shop in Toledo displayed special pair of wedding slippers in window for Wally Caldwell's "Wedding Night" date at the Valentine. Any customer guessing the correct size and width was awarded pair of shoes and tickets to picture.

Merchants' co-op ads carried theatre copy and windows used scene stills. Lobby contained poster cutouts and shadow box with photos of stars.

Make 1935 Your Award Year

MR & MRS AL JOLSON TOGETHER
JOLSON KEELER
Go Into Your Dance
PATSY KELLY HELEN MORGAN BENNY RUBIN

ADVANCE LOBBY. Sid Dannenberg, Warner's exploiteer in Cleveland, arranged this display of cutouts of Keeler and Jolson in "Go Into Your Dance".

Johnny Says No Foolin' On April Fool's Day

Johnny McManus, Loew's Midland, Kansas City, Mo., doesn't let any grass grow under his feet and takes advantage of every oportunity, holidays or otherwise, even cashing in on April Fool's Day which he tied into his "Casino Murder Case" date with ads reading "All fools day, but no foolin' this picture is foolproof entertainment."

On "Folies Bergere," Johnny contacted local ballroom which put on a "Folies Bergere Night," plugging all hit tunes. Department store came through with beauty salon ad on Sothern's coiffure and hosiery ad tied in with picture.

Make 1935 Your Award Year

Lynn Open-Letters Editor for "Sequoia"

Lynn Smith, Crystal Theatre, Gonzales, Texas, for "Sequoia" wrote in form of open letter to the editor of daily stating that with all the ado about better motion pictures, he wanted to take that means of informing the Gonzales public of the "finest, most educational and thrilling film this theatre has shown." Editor gave letter four column break, donating space.

Lynn constructed entire atmospheric front with box-office and sides covered with artificial moss on which was hung antler's heads, skins, and other appropriate fixin's.

Tipped-In Stills Offered to Readers

What no doubt might be effected in similar situations is the star-newspaper tie-up promoted by Lionel H. Wasson, publicity chief, Central States Theatres who put the stunt on in Ames, Iowa, as follows:

Paper runs a "Personality of the Week" four column box on drama page with copy on star booked at the local house in the chain. Stuff is called—keyhole portrait—and contains a lot of low down on star's likes, dislikes, background and other newsy reading.

The topper on the gag is an actual eight by ten colored glossy still of that star which is tipped into the box, the photo being included in every copy of the paper. Paper advertises the slant as a tieup with the MGM studios and asks readers to send along names of other stars they would like to see publicised in the same manner.

Sounds like a smart variation of the newspaper stuffer slant and should do well where it can be put across. It's novel and Lionel states there is quite a demand for the different photos used weekly.

Make 1935 Your Award Year

Longenbach Stages Fashion Show for "Women Must Dress"

The College Theatre in Bethlehem, Pa., for "Women Must Dress," was the scene of great activity when Hal Longenbach decided to put on a fashion show. Special runway was built as well as revolving pedestals to set off models. Department store tied in supplying latest models for the show and devoting windows and ads to the fashions with theatre plugs.

Other merchants contributed footwear and accessories, with beauty salon holding exhibitions of hairdressing, using models as subjects. Aaron Klein, director of the Civic Little Theatre rehearsed the girls in posture, carriage and gestures in order to make the show as professional as possible.

Make 1935 Your Award Year

La Falce Gives Ladies "Love in Bloom" Roses

Frank La Falce, Warner Washington ad head, and Charles Brennan, manager, Metropolitan Theatre, arranged tieup with florist for credit card distributing roses (see photo) to first 500 women attending opening performance of "Love in Bloom."

La Falce-Brennan Flower Giveaway

Honor Composer At "Marietta" Opening

Standout music tieups were made by Billy Ferguson on opening of MGM's "Naughty Marietta" at New York Capitol, one being a "Composers Night" wherein many musicmen attended in a body to honor memory of Victor Herbert who wrote the score for original production. Nelson Eddy, male lead, gave three recitals in advance of date and these were used to steam up interest among opera patrons and musical organizations. Announcements were sent to Blue Book names, superintendents and principals of New York schools.

New slant was claimed for theatre front with novelty neon sign (see photo) across entrance above box office. Letters had chromium steel background reflecting red neons in front, giving double sign effect. At side was seven foot head of MacDonald with animation supplied by winking eye.

Advance type of sky-reflector was used for bally, machine shooting beam claimed to be six million candle power. Apparatus projected on solid backgrounds and clouds and shoots color beam, takes up 70 feet of space and moves under its own power.

Press book request standees were distributed at night clubs. These contain names of all songs in the score and proved helpful. Radio stations also cooperated as this is said to be anniversary of "Marietta." Complete scores were furnished leading community singing groups in return for plug.

MacDonald exploitation stills suitable for show shoe windows, florists, and piano stores were circulated, and another neat hookin involved pet stores that tied in copy on live canaries to voice of the star.

Make 1935 Your Award Year

DeHaven Posts "Devil Dog" Ad on City Hall

Manager Director Milo DeHaven, Chakeres Theatres, Inc., Greenville, Ohio, on "Devil Dogs" had girl in aviator's outfit distribute Old Gold samples in offices, homes, stores and on street corners. Quaker Oats streamers were planted in grocery stores in Wilmington, Ohio, also, as date was being played in both towns, and heralds with theatre imprint were distributed.

DeHaven promoted a fine bit of publicity when he obtained permission to mount a 24-sheet on the City Hall, which he reports was the first time these towns allowed theatrical advertising to be thus displayed.

Make 1935 Your Award Year

NAUGHTY MARIETTA

New York Capitol Neon Front

REILLY, FRED SOUTTAR SHARE MARCH AWARDS

First Mentions

Wm. A. Barron, Manager, Kenyon, Pittsburgh, Pa. "Devil Dogs of the Air."

Morris Rosenthal, Manager, Majestic, Bridgeport, Conn. "Whole Town's Talking."

Al Weiss, Manager, Oriental, Brooklyn, N. Y. "Clive of India."

Honorable Mentions

Harry Black, Manager, Poli, New Haven, Conn. "Little Colonel."

Russell A. Bovim, Manager, Ohio, Columbus, Ohio. "Folies Bergere."

Dick Brown, Manager, Rowland, Wilkinsburg, Pa. "David Copperfield."

Ken A. Butterfield, Manager, Roxy, Frankfort, Indiana. "David Copperfield."

Gus Carlson, Manager, Palace, Superior, Wis. "David Copperfield."

J. Lloyd Dearth, Manager, Capitol, Vancouver, B. C. "David Copperfield."

Charles Dilley, Manager; **Gordon Carson,** Adv. Dir., Colonial, Port Arthur, Ontario. "Imitation of Life."

Z. Epstin, Manager; **Irving Windisch,** Pub. Dir., Strand, New York City. "Gold Diggers of 1935."

George E. Freeman, Manager, Poli, Springfield, Mass. "One More Spring."

H. D. Grove, Manager, Fort Theatre, Rock Island, Ill. "Devil Dogs of the Air."

George Laby, Manager, Victory, Holyoke, Mass. "David Copperfield.

Bill Novak, Manager, Gaiety, Winnipeg, Canada. "Don Juan."

Roy L. Patterson, Manager, Gordon, Middletown, Ohio. "Whole Town's Talking."

Wm. T. Powell, Manager, Paramount, Newport, R. I. "Ruggles of Red Gap."

Jack Ross, Manager, Orpheum,, Lansing, Mich. "It Happened One Night."

Raleigh W. Sharrock, Manager, Palace, Morrilton, Ark. "Lives of a Bengal Lancer."

Jack Simons, Manager, Poli's, Hartford, Conn. "Roberta."

Everett Steinbuch, Manager; **Milt Harris,** Pub. Dir., State, Cleveland, Ohio. "Folies Bergere."

C. L. Yearsley, Manager, Smoot, Parkersburg, W. Va. "Sequoia."

Quigley Silver Plaque Goes to Kentucky Warnerite; Illinois Fox Manager Finishes Second

The Blue Grass State now joins up with the winners, as Manager William J. Reilly of Warners' Kentucky, in Henderson, snaps across the tape in the March competitions just a long whisker ahead of the field with his campaign on Fox's "Little Colonel."

And only just a bit behind in a rush comes Fred C. Souttar, skipper of Fox's Midwest Lincoln Theatre, in Belleville, Ill., with a very brave showing on MGM's "David Copperfield," which nets him the second prize, the Quigley Bronze.

Both these showmen are first-time winners, and Souttar has the further distinction of being the first theatreman from his circuit to enter the charmed circle.

Grouped in a bunch are the First Mention showmen, three taking down these honors as follows: Bill Barron, Warners' Kenyon, Pittsburgh, on "Devil Dogs"; Morris Rosenthal, Loew's Majestic, Bridgeport, Conn., on "Whole Town's Talking," and Al Weiss, Loew's Oriental, Brooklyn, New York, on U. A.'s "Clive of India." Rosy did his usual bangup job, while both Barron and Weiss take bows for their work in subsequent-run situations.

Selection of the Honorable Mentions, if anything, proved to be as difficult as picking the top finishers. The same situation as obtained in the past month repeated itself with the result that 19 entries are so labeled. Incidentally, it was the intention of the judges to confine the Honorables in 1935 to a smaller number, but with the quality and quantity of campaigns the picking becomes tougher each month.

Interesting is the fact that 10 of the March winners click for the first time and gratifying is the number of new circuits and independents represented among the "Honorables." Readers will note the inclusion in column to left of names of pictures and this addition will be carried from now on so that entrants will know what features brought in the honors. The suggestion is "Fuzzy" Knight's. A-MIKE.

Make 1935 Your Award Year

Grace Moore
One Night of Love

60-FOOT DISPLAY. J. Schoeppel, Midwest Theatre, Oklahoma City, Okla., is responsible for this display on "One Night of Love" which was 60 feet wide.

Esberg Holds "Wings" Show for Birdmen

Through the courtesy of Arthur Esberg, Aztec Theatre, San Antonio, Texas, a free "Wings in the Dark" show was given for the Junior Birdmen of America, stunt breaking papers. Personal appearance of Bonnie Lassie, dog featured in picture, also got Art extra mention.

Junior Birdmen air course run daily in papers carried plug picture and accompanying photo shows boy members gathered at theatre prior to showing.

Make 1935 Your Award Year

Newspapers Aid "Vanessa"

Les Pollock, Loew's Rochester, Rochester, N. Y., got himself plenty of newspaper breaks on "Vanessa." Fashions section featured cut of Helen Hayes with detailed description of gown she wore in picture, Whoozit contest was run in classified section and art work with synopsis was used on movie page.

Make 1935 Your Award Year

Souttar Garners Notice With Missing Quint Gag

Manager Fred C. Souttar, Lincoln, Belleville, Ill. planted an ingenious ad reading, "Lost—Strayed or Stolen—One of the five Dionne Quintuplets baby dolls." Copy offered two free tickets to party returning doll, and ended with a plug on "Biography of a Bachelor Girl," feature playing with Quint short. Ad broke daily with humorous account of missing baby.

On "Kid Millions" Fred distributed bottle hangers, each bearing number. Patrons having number displayed in lobby of theatre were awarded guest ticket. Numerous window displays were promoted through dairy tieup.

Make 1935 Your Award Year

Store Cooperates With Novak on "Bright Eyes"

Ken Finlay and Manager Bill Novak, Gaiety Theatre, Winnipeg, secured an excellent no-cost tieup with leading department store on "Bright Eyes" with merchant featuring Temple dresses in children's department; large window display of Shirley cutout books (see photo); music counter plugging tunes and toy department displaying Temple dolls. In addition to this store p. a. system made announcements of playdates.

For "It's a Gift," man dressed as W. C. Fields paraded streets distributing imprinted envelopes containing "love sand," copy reading "put this under your pillow and if you fail to dream of your hero, come to see him."

Make 1935 Your Award Year

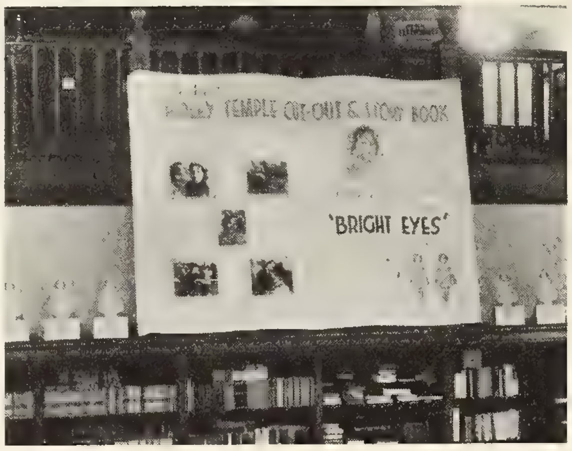
Merchants Supply Simons' Pennies on "Sequoia"

Slightly different twist to the old penny gag was used by Jack Simons, Poli Theatre, Hartford, Conn., on "Sequoia" with leading merchants cooperating. In the windows of these stores large cards were prominently displayed three days before with copy "Free money will be given away here Friday noon, no strings, no obligations; come in and get yours while the supply lasts." No mention of picture title was made, but when the onslaught began, imprinted cards with new pennies in slot at top were distributed. Newspapers played along with stunt.

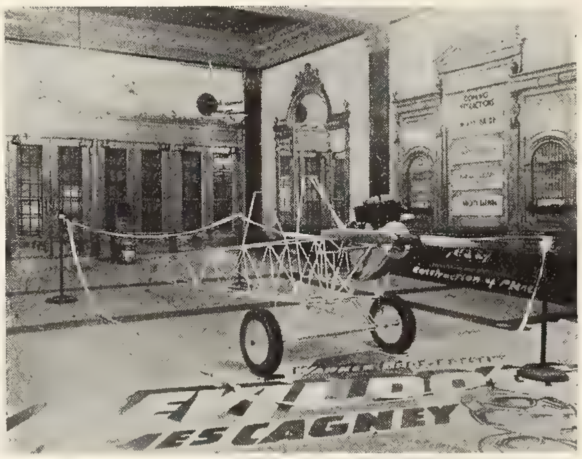
AZTEC
WINGS in the DARK

Esberg's Junior Birdmen Show

Lykes' "Wings" Screening in Plane



Finlay-Novak "Bright Eyes" Books



Fields' "Devil Dogs" Lobby Display

Special screening was held for educational societies and Capt. Phifer lectured before them. Leading school supply outfit tied in on essay contest, offering prizes to children and playing up contest in ads.

Beauty salon featured Jean Parker coiffure and used cut in their ads; book store gave up entire window to stills and florist created a special "Sequoia" display.

Lykes Holds "Wings" Screening on Plane

Jack Lykes, Loew's Stillman Theatre, Cleveland, Ohio, put over a neat one for "Wings in the Dark" by tying in with American Airlines for screening on route from Cleveland to Detroit. Accompanying photo shows passengers enjoying picture. Stunt broke all papers and airlines planted displays in windows.

Cleveland Press sponsored special show for members of Junior Aviation Club and airplane cutout cards with title on wings were distributed in schools, making children walking ballys.

Make 1935 Your Award Year

"Copperfield" Editorial Works Well for Ingram

A laudatory editorial on "David Copperfield" was cleverly utilized by Manager Marty Ingram, Hudson, Kearney, N. J. who forwarded clippings to schools already contacted by mail, and to theatre's select mailing list. Editorials were posted on school bulletin boards. Two weeks prior to date, Marty visited principals and discussed the coming feature.

Several sets of passes were offered for best composition on Dickens' novel at each high school, and special screening was held for principals.

Make 1935 Your Award Year

Campbell Stages Kid "Barnum" Masquerade

A costume matinee for children was staged by Jack Campbell, Capitol Theatre, Ontario, on "Mighty Barnum" with donated prizes for best costumes on display in various merchants' windows with picture cutouts and playdates.

Sandwich man paraded streets, tieup with grocer brought house to house distribution of herald with theatre ad in center and entire front was gaily decorated with flags.

Make 1935 Your Award Year

Decker Plants Plane on Marquee for "Devil Dogs"

As an attraction getter, Bill Decker, Cambria Theatre, Johnstown, Pa., constructed large airplane on his marquee whose constantly revolving propellers informed all that "Devil Dogs of the Air" was playing.

Bill also tied up the local Army recruiting station, broadcasts were put on two weeks ahead, full page ad was secured in church paper and street car cards and taxi bumpers used.

Make 1935 Your Award Year

Fields Prints Special "Devil Dogs" Tabloid

Jules Fields, De Witt, Bayonne, N. J., got out a four-page De Witt Movie News devoted entirely to "Devil Dogs" and distributed throughout city and outlying districts. Entire staff was dressed in marine uniforms with imprinted chest bands and accompanying photo shows airplane skeleton and 24-sheet pasted to floor.

Jules also constructed art set piece featuring stars in picture and obtained full window on tieup with toy airplane manufacturer. Local bus line carried bumper cards and taxis helped advertise the picture.

De Vilbiss Entertains "Old Girl" Original

The highlight of Temple De Vilbiss' campaign on "Grand Old Girl" at the Colorado Theatre, Pueblo, was the invitation extended to Laura Bales, resident of Parsons, Kan., former Pueblo school teacher and the inspiration for the scenario, to attend the opening of the picture. Delegation met Miss Bales at station with battery of photographers and story with pictures broke dailies.

Another stunt pulled was tieup with Western Union for wire service set up in lobby (see photo) Temple reports that two hundred messages were sent the first afternoon.

Make 1935 Your Award Year

Jenkins' Personal Appearance

When Allen Jenkins, featured in "Sweet Music" recently vacationed in Vancouver, Maynard Joiner at the Orpheum playing the picture at the time, contacted him for personal appearance. Comic talked over radio station, getting in a plug for the date, and accompanying photo shows Mr. and Mrs. Jenkins at broadcast with Joiner at left. Stunt got plenty of publicity in local dailies.

Make 1935 Your Award Year

Solomon Offers Sweets For Best Valentine Card

St. Valentine's Day preceding by a weekend "Here Is My Heart" date at the Embassy, Mt. Vernon, N. Y. seemed a natural to Manager Mark Solomon. Accordingly, he distributed to all stationery stores in town and vicinity window streamers offering box of chocolates for best Valentine greeting card received by sendee. Each entry was returned with autographed photo of Bing Crosby.

Cards were displayed in lobby and patrons asked to select the three best Valentines. A pair of guest tickets were awarded to the next five entries.

Make 1935 Your Award Year

Stowell's Lobby Helps Sell "Ruggles"

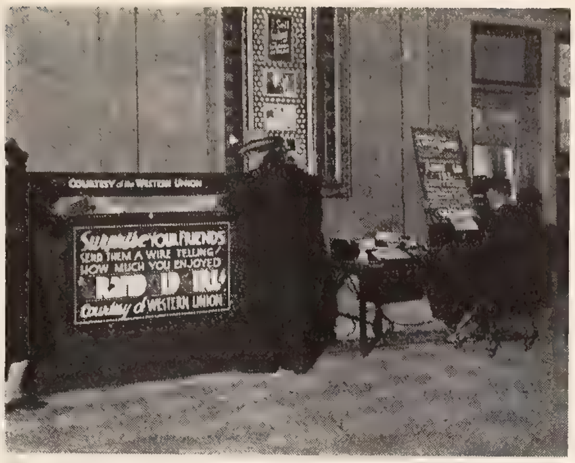
An attractive lobby display on "Ruggles of Red Gap" was used by Harry Stowell, Paramount Theatre, Middletown, N. Y., with usherette turning pages of large book, each page (see photo) containing sock copy. Illuminated nine foot cutout display of cast completed the flash.

Barber paid for printing and distribution of heralds one half of which was devoted to theatre ad. Stationery store devoted window to display of "Ruggles" books and radio script was presented over air by local players.

Make 1935 Your Award Year

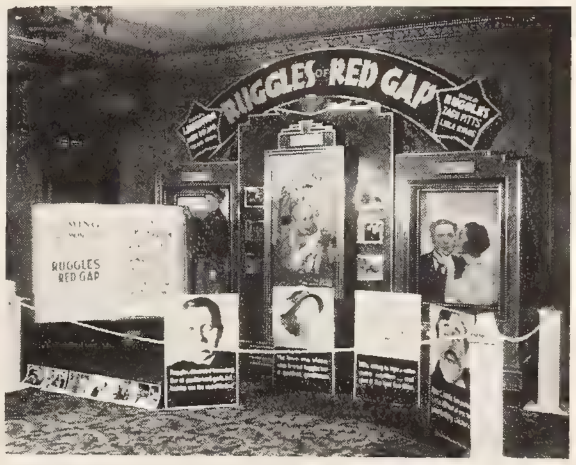
Public Acts as Critic For "Music" Broadcast

The New York Strand had a gala "Sweet Music" opening arranged by Irv Windisch under the supervision of Harry Charnas, managing director Warners' metropolitan theatres, starting five days before opening in cooperation with local station to broadcast reviews of the picture by patrons. First three hundred to respond were given tickets to opening and at break of show, lined up in lobby to tell the world at large what their reactions were. Best voices were offered announced auditions.


COURTESY of the WESTERN UNION
SURPRISE YOUR FRIENDS
SEND THEM A WIRE TELLING HOW MUCH YOU ENJOYED
Courtesy of WESTERN UNION

De Vilbiss' Wire Service in Lobby

Joiner Greets Mrs. and Allen Jenkins



Stowell's Oversized "Ruggles" Book

RUDY VALLEE
HELEN MORGAN
SWEET MUSIC

Rudy and Whiteman at "Music" Opening

Celebrities were invited to opening to extend congratulations to Vallee and accompanying photo shows crowd milling about Vallee and Paul Whiteman. Week before opening, autographed photos of star were distributed at theatre and restaurant where Vallee performs.

Screening Held at Zoo For Animals on "Sequoia"

Manager William Saxton and publicist Herb Morgan, Loew's Century, Baltimore, Md., held a special screening of "Sequoia" for the deer at the Smithsonian Zoo in Washington selling Drs. Hohman and Dorcus of the Johns Hopkins Hospital the idea of traveling to the Capital city to watch the reactions of the animals for experimental purposes. Feature writers of two newspapers and photographers also made the trip.

Newspaper sponsored a "Sequoia" party at zoo, inviting children to be guests of the animals. Noted animal authorities conducted the party, explaining history and habits of various types. Expedition landed full mention in paper.

Tieup with Huyler's brought announcements inserted in all candy and bakery packages. Classified section ran coloring contest and public libraries featured stills in all branches.

Make 1935 Your Award Year

Feldman Promotes "Diggers" Fashion Section

Joe Feldman, advertising manager, Warners Theatre in the Pittsburgh zone, contacted leading department store to get up a special six-page newspaper supplement tying in their spring fashion show to "Gold Diggers of 1935." Each page plugged picture and display cards were used in all departments of store. In addition to above, attractive windows were arranged in other prominent spots.

Make 1935 Your Award Year

Cake-Eating Patrons

Harvey Anderson, Apollo, Atlantic City, N. J., got a little extra publicity on "Folies Bergere" as part of his first anniversary celebration. Local baker donated six-foot cake and patrons were invited to come to theatre and "cut yourself a piece of cake."

Make 1935 Your Award Year

"Devil Dogs" Co-op Promoted by Allen

Wally Allen sends along a co-op page on "Devil Dogs" at the Keeney, Elmira, N. Y. wherein airplane models, helmets, rings, goggles, books, etc. are offered to boys and girls for three trade marks from Quaker Oats packages.

An attractive herald plugged a radio land screen revue and carried pertinent copy on the feature "Living On Velvet." Restaurants displayed fancy imprinted setpieces on "Sweet Adeline," inviting patrons to see the picture after the meal.

Make 1935 Your Award Year

Woolley Transforms Lobby For "Transatlantic" Date

The entire front of the Regal Theatre in London was transformed by manager Barnard Woolley into an ocean liner for "Transatlantic Merry-Go-Round" with cutout of liner placed atop marquee. Box office was made to appear like customs office and lobby was a replica of steamship booking office.

One of Barnard's outstanding lobby displays was model liner done in colored wool arranged through tieup in knitting contest. Huge illuminated models of liners, displays of ship apparatus and miniature of ship in Yarmouth Harbor completed the lobby.

SEES NEED FOR "ART" THEATRE

Metropolitan Round Tabler Looks Forward to Special Theatres and Shows for 'Intelligent Minority'

by MILTON H. CHAMBERLAIN

Plaza Theatre, New York City

PLAYS SECOND RUNS AT HIGHER SCALE

Possibly one of the world's most unique theatres is the Plaza, in the heart of New York's Park Avenue sector. For here is a house that, if anything, caters to a special class of patronage, plays second and third runs with an admission scale about twice as high as surrounding houses.

Milt Chamberlain has managed the present and former Plaza Theatres almost continuously since 1918 and has worked out a number of proven slants to attract what he terms the "intelligent majority". He believes there is a growing potential audience in many situations composed of those who do not ordinarily attend the movies. —*A-MIKE*

Is there a market for "intelligent" movie entertainment? I think so; not a vast one, perhaps, but in every community in America a considerable and influential element—the people who "don't go to the movies much"—who can be appealed to with profit by alert and intelligent managers.

Admittedly, the mass turnover in entertainment merchandising for some time to come will be found in mass audiences, mass product, mass selling. Eventually, if the motion picture is to achieve its full possibilities as a form of expression, on art form, if you will, I look forward to special theatres in every town and community, and special pictures to show in them, which will appeal primarily to educated and cultured people, just as in the publishing field we have tabloids and New York Timeses, pulp magazines and Atlantic Monthlies.

Meanwhile there is a growing potential audience—not necessarily the intelligentsia but the "intelligent minority"—which is not now being reached for one reason or another but which can be "sold" on movie entertainment with product now available if they are properly approached.

How to reach these people and make them friends and patrons of your theatre?

Intelligence and Good Taste Required

Primarily, it seems to me, intelligence and good taste are required to start with before a theatre can hope to atract intelligent audiences. You can't turn an ex-shipping clerk loose with the title of manager and expect him to win the respect, and the business, of thinking people. By training and education he must be able to meet such people on their own intellectual level, go into their homes and clubs and meetings and discuss the things they are discussing. All about his theatre, in his advertising, in what goes on his screen, must be evidence of his own ability to distinguish between cheapness and worth—in short, good taste.

Direct Mail Productive

In advertising especially is it important to use intelligence to interest intelligent people. We have found direct mail advertising most effective, but it has to be good. Cheap literature, such as a chain-store grocery manager might stuff mail-boxes with will not do; nor will the blatant and extravagant claims of press sheet superlatives. A simple, well written letter or circular or program which gives actual information, time-schedules included, is appreciated by your fastidious movie prospect. We frequently send out special invitations with a neatly printed announcement describing the theatre's advantages to lists of new arrivals at the better hotels and new lessees in nearby apartment houses. A self-addressed post card requesting that their names be placed on our permanent mailing list is enclosed for their convenience. The weekly mailing list, incidentally, totals about 7,000 names.

Of even greater importance than advertising of course, is the show itself. Naturally, a theatre catering to sophisticated audiences week in and week out has to make a selective buy of pictures, both features and shorts and then choose with utmost care. Some forty or fifty pictures a year which achieve wide general popularity will be equally appealing to the most intelligent of audiences, such as "It Happened One Night," "David Harum" and "One Night of Love." With good luck, there may be an equal number of pictures that do not mean much elsewhere but which can be played to advantage in the better houses—pictures like "The Barretts of Wimpole Street," "Crime Without Passion" and most George Arliss films. For the rest, the manager of your "intelligent" movie house has to pick from special sources—an occasional foreign picture including English importations which do not achieve general distribution; and, of great value to houses of this kind, or houses which would go after this special business, revivals of past successes. It is a pity more exchanges do not maintain prints of outstanding hits of other years. Those that can be had invariably do well both at the box office and in winning the good will of special audiences. We have revived such classics as "The Guardsman," "Trouble In Paradise," "Outward Bound" and "Reunion in Vienna" time and again with success. In short, the better cartoons are appreciated as well as good travel subjects, sport reels, screen souvenirs and good musical novelties.

Extra Attentions Expected

A sphere of activity of great importance, it seems to me, for any theatre that would attempt to appeal to the better element in its community or neighborhood is active cooperation with better film groups, parent-teachers organizations, literary societies and churches. Just the names of such organizations suggest dozens of ways in which the theatre can make its influence felt and respected among the substantial, intelligent people whose patronage it would attract.

Finally, as to the theatre itself, its appointments and the manner in which it is conducted. Fastidious audiences expect more conveniences, more service than others and the house that would win them over permanently, or even bring them in occasionally, has to provide them. Hearing aids for the deaf, tea and coffee service in the lounge with a trained hostess to supervise it, the finest projection and sound facilities available, personal attention to their comfort and enjoyment while in the theatre, are a few of the special things we try to supply. Vulgarity and cheapness, whether in the manners of an employee or in an offensive news item or in decoration and furnishings, have to be studiously avoided. Just as in advertising intelligent people resent being oversold through newspaper copy in poor taste or a trailer which promises too much, so they are apt to be offended by garish display and over-decoration in the theatre itself.

I look upon the few so-called art theatres in various metropolitan centers throughout the country and such specialized operations as our own here in New York as pioneers in the specialized theatre of to-morrow; it seems to me that managers who, by fortune of suitable location, are today in a position to build good will among special audiences can already profit by doing so, and certainly will in the not distant future.

Make 1935 Your Award Year

Mayor Wilton Welcomes Newcomers to Town

Being in the unique position of Mayor of Hamilton, Canada, and manager of the Strand Theatre there, H. E. Wilton on official stationery writes letters of welcome to all new arrivals to his city inviting them to avail themselves of the comfort and excellent shows at the theatre.

"H. E." has tied up with local printer who does his programs gratis each month for ad on back page.

Make 1935 Your Award Year

Good Luck, Campus

When Roy E. Martin, Milledgville, Ga. recently opened his new Campus theatre, merchants came through with large congratulatory ads and F. D. Adams, manager took full page to deliver good-will message to potential patrons.

PIPE WINDOW. Planted in exclusive Dunhill pipe shop on Fifth Avenue for "Bengal" date at the Paramount. Center of display was pipe endorsement letter from Gary Cooper.

DAVID COPPERFIELD

Bamberger's "Copperfield" Lobby

Some Copperfields From Afield

Before Herman Bamberger left the Paramount in North Adams, Mass., for Springfield, he engineered a contest for "David Copperfield" in which 10 merchants cooperated; each store featured photo of star in "Copperfield" and entrants were asked to supply correct list of names of the stars, giving the parts played by each and name of store in which each photo had been seen. Tickets were awarded to winners.

Other stunts were "Copperfield" calling cards left at homes, book marks in libraries and accompanying photo shows lobby display used two weeks in advance.

In Atlanta, Ga.

Eddie Melniker at the Loew's Grand for his street bally had a 10-foot book placed on truck with life-size cutout spotted around and driven about town; another bally was old-fashioned tallyho driven by four ponies with theatre banners on sides. Blotters were picture cuts, distributed in schools and offices.

In Nashville, Tenn.

Ray Jones at Loew's Vendome contacted paper on classified ad tieup, offering tickets to anyone finding and returning any lost articles advertised in daily. Department store came through with ads for millinery section using cuts of stars in picture with demure bonnets and copy tying in with picture comparing chapeaux styles then and now.

And in Omaha

At the World Theatre where Charlie Schlaifer, advertising director, and Ted Emerson, manager, secured cooperation of public libraries for all librarians to plug picture and book. Displays were placed in circulating library windows, special dramatization of script was given over radio and special screening was held for selected list.

Make 1935 Your Award Year

Kids Wear Robinson Masks for Hicks

The whole town of Altoona was seeing as well as talking when Bob Hicks at the Strand played the picture by that name and distributed Eddie Robinson masks to all children who marched from school looking like so many hundred miniatures of the star.

Police cards were placed in all parking autos, co-op ads all carried "Town's Talking" banners with art work and *Liberty* magazine boys distributed heralds at homes.

THE STAR GUESSING CONTEST

Warner Zone Chief Details Ways and Means of Planting Profitable Contest Put On in His Theatres

by RALPH E. CRABILL

Warner Jamestown District Manager

What has proved to be a positive business builder during the two weeks of its run, is the star guessing contest via the screen as put on in his zone by Ralph Crabill, Warner Theatres Jamestown district manager, who was kind enough to forward the details. Crabill's procedure has had to do in this case with the theatres in his district, but no doubt interested members will be able to adopt the stunt successfully to their individual situations.

Organizing the Contest

From the trailer material which may be promoted or secured at little cost, as the case may be, two single reels are made up, each consisting of six stars appearing in coming pictures who are presented by picture or by voice alone. These reels are run for two weeks, one each week.

Patrons are presented with identification blanks which are to be filled in as each star appears in the reel. Lights are to be brought up so that patrons may see to write. Patrons retain answers until conclusion of contest and prizes are given for correctness and novelty in form of submission of answers. Judges should be local prominents and prizes announced and awarded on a special night at the theatre.

Prizes and Other Tieups

These awards are of course to be promoted from local merchants who are to receive screen and other credits. Crabill suggests that as the merchants obtain three weeks screen credits—a week in advance and the two weeks of the contest—that the prizes be worth while and that at least ten be promoted.

Newspaper cooperation is also in line, with daily participating in credits in exchange for publicity explaining contest and carrying long lists of stars from which those in contest are selected.

Street ballys, lobby displays and prominent windows are also helpful and contest should be underlined in advance and currently in all heralds, window cards, ones and threes, in addition to newspaper ads. Trailers plugging the stunt in advance and during the first week are also suggested.

About the Actual Reels

The success of the stunt in the theatre depends upon how well the operators handle the guessing reels and Crabill stresses the importance of going over each reel carefully with operator. On the voice reproduction guesses, lights must be doused before shot appears so that identification cannot be made. Operators should also familiarize themselves with ends of voice shots so that they can pick up light immediately on next frame.

If time permits, the completed reels should be run several times in advance so that operator is entirely familiar with each change. Careless projection will ruin the contest completely.

Other Suggestions

Prizes should be carried in newspaper advertising as well as all other copy. Cash of course is preferable but desirable merchandise is also acceptable, and these latter should be displayed in lobby, tastefully presented. Where more than one theatre is concerned, perhaps Grand Prizes can be awarded. In this case, the best answers from each house are entered for the main awards.

Managers can build up the contest by making brief talks from the stage in advance and at various lunch club and other local organization meetings.

Make 1935 Your Award Year

Hunt Brings Paris to Louisville for "Folies"

The front of Loew's State in Louisville was done up in real Parisian style for "Folies Bergere" with sidewalk tables and chairs at which girls in Parisian costumes were seated. Four foot letters spelling out title and two huge reproductions of the Eiffel Tower were displayed.

Special invitations were sent to prominents, dresser cards placed in hotel rooms and leading hotel orchestras featured hit songs.

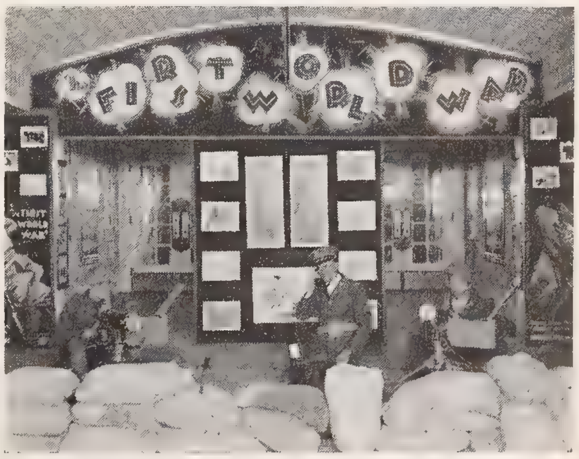
Make 1935 Your Award Year

Star Features Rhythm Window on "Folies"

Leading department store in Boston, cooperated with Joe Di Pesa at Loew's State on "Folies Bergere" by using the Rhythm in the Rain number for display of parasols and umbrellas.

For street bally two fellows wearing shiny straw hats gave out small Chevalier calling cards. Lobby radio played song hits and dance halls were supplied with orchestrations. Dramatization was given over radio with daily plugs and Oberon gowns featured in department store, with stills and picture copy.

Make 1935 Your Award Year



ARMY FRONT. Charles Mahone, Oklahoman Theatre, Hobart, Okla., turned his front into a dugout for "First World War" with sandbags, wireless operator, etc.

personalities

CHARLIE GARRETT
dropped into Club headquarters from Havana, Cuba where he represents RKO. Nice to have seen you, Charlie.

▽

JACK SIMONS
from Hartford, Conn., came down for the Show of Showmanship with Don Ross.

▽

CHARLES A. ANDERSON
has taken over the Strand in Wellsburg, W. Va.

▽

EDWARD BATLAN
has replaced ANDREW GOLDBERG at the Regent in Newark with JERRY ROSE from Union City going to the Fabian in Hoboken.

▽

JOHN I. OXFORD
has been appointed advertising manager of the Capitol Theatre in Sioux City, Ia.

▽

JACK BLUM
has taken over the management of the Loew Boston Road Theatre in the Bronx.

▽

ROBERT MOMM
formerly at the Sherman in Chillicothe, Ohio, is now at the Ohio in Sidney with RAY ALLISON replacing him in Chillicothe.

▽

A. E. POST
has left the Iris Theatre, Red Lodge, Montana, where he's headin' for the American in Roundup, Montana.

▽

GEORGE E. PLANCK
is now managing the Palace and Marion Theatres in Marion, Ohio.

▽

E. E. WERDERMANN
has purchased the lease of Willow Glenn Theatre, Willow Glenn, Cal., from ROBERT SCOTT.

▽

L. B. HARVEY
is managing the Grove Theatre, Isleton, Cal.

▽

RALPH E. PHILLIPS
has been promoted from the Paramount in Mitchell, S. D., to the State in Sioux Falls, South Dakota.

▽

JAMES WALKER
is managing the Taft Theatre in Cincinnati, Ohio.

▽

SAMUEL STRAUSBERG
operating a string of nabe houses in Brooklyn is planning on opening another house there on Fourth Avenue.

▽

MRS. A. GARRETT
formerly of Havana, Cuba, is in New York now at the Warner Brothers Home Office working on Spanish press books.

▽

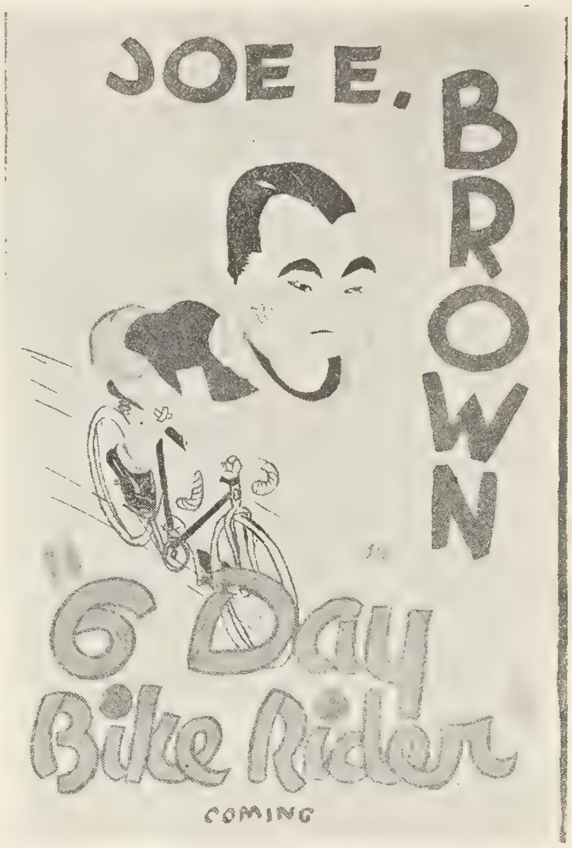
MICHAEL BERG
will open the Stroud Theatre in Stroudsburg, Pa.

▽

JACK TRUIT
and BRECK FAGAN are reopening the Royal Theatre in Kansas City, Mo.

△

POSTER ART WORK IN THE THEATRE



Archie Clark, artist at the Liberty, Horton, Kan., is responsible for this attractive "Six-Day Bike Rider" poster, the background of which is yellow, title red and the star name done in black.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Please enroll me in the Club and send me my framed certificate.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Absolutely No Dues or Fees!

SOME OF OUR NEWLY REGISTERED MEMBERS

DON BLOXHAM,
Advt. Mgr. Iowa, Sheldon, Ia.
CLIFFORD BOYD,
Asst. Paramount, N. Adams, Mass.
MERRILL I. COWAN,
Manager, Alhambra, Cleveland, Ohio
H. G. CRAWFORD,
Owner, Palace, Plano, Texas
BERYL DAVIS,
Manager, Princess, Crested Butte, Colo.
GILBERT S. EISENSTADT,
Asst. Waldorf, Brooklyn, N. Y.
GEORGE FORBES,
Manager, Lafayette, St. Louis, Mo.
ERNEST H. FOX,
Manager, Union, St. Louis, Mo.
HARRY L. FREEMAN,
Manager, Union, Spartanburg, S. C.
PAUL GOTTSCHALL,
Owner, Neptune, Richland, Pa.
WILLIAM HOPPE, JR.,
Dist. Mgr. St. Louis Amusement Co., St. Louis, Mo.
JAMES M. IRVING,
Manager, Mikado, St. Louis, Mo.
H. M. JOHNSON,
Manager, Unique, Pricelyn, Minn.
JOSEPH KEATING,
Manager, Congress, St. Louis, Mo.
KEN KREH,
Asst. Granada, St. Louis, Mo.
GENE LASHLEY,
Manager, Rialto, Greensboro, N. C.
JERRY LYNCH,
Manager, Paramount, Needham, Mass.
MAURICE F. MAGERS,
Manager, Lindell, St. Louis, Mo.
FRANK MANGHAM,
Manager, Lyric, Bisbee, Ariz.
RALPH W. PINKHAM,
Manager, Temple, Houlton, Maine
HENRY P. ROKOSZ,
Asst., Feeley, Hazleton, Pa.
MARVIN STIVER,
Manager, Lyric, St. Louis, Mo.
HARRY C. SWAN,
Mgr., Washington, Granite City, Ill.
R. W. SWEARINGEN,
Manager, Beacon, Hopewell, Va.
CLARENCE A. TURBIN,
Asst., Granada, Milwaukee, Wis.
JAMES W. WALKER,
Manager, Aubert, St. Louis, Mo.
JOHN WALSH,
Asst., Paramount, Newport, R. I.
M. B. WARRICK,
Manager, Granada, Norfolk, Neb.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Trooper, The	Kermit Maynard-Barbara Worth	Nov. 15		
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1,'35	57	Mar. 9,'35
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13,'35	*58	Mar. 16,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard	July 1,'35		
Red Blood of Courage	Kermit Maynard	Apr. 20,'35		
Sandy of the Mounted	Kermit Maynard	Sept. 12,'35		
Timber War	Kermit Maynard	May 27,'35		
Trails of the Wild	Kermit Maynard	Aug. 6,'35		

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Curtain Falls, The (A)	Henrietta Crosman	Oct. 1	67	Oct. 6
Green Eyes (G)	Charles Starrett-Shirley Grey	June 15	67	Dec. 8
Shot in the Dark, A	Charles Starrett-Marion Shilling	Feb. 15,'35	68	
Sons of Steel	C. Starrett - Polly Ann Young	Dec. 15		
World Accuses, The (G)	Dickie Moore - Russell Hopton -	Nov. 12	63	Mar. 30,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey			
Girl Who Came Back				
Happiness C.O.D.				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Law (A)	John Mack Brown-Sally Blane	Oct. 25	61	Dec. 1
Behind the Evidence (G)	Norman Foster-Sheila Mannors	Jan. 20,'35	57	Feb. 2,'35
Best Man Wins, The (G)	Tim McCoy-Shirley Grey	July 20	57	Dec. 20
Beyond the Law (G)	J. Holt-Florence Rice-E. Lowe	Jan. 5,'35	68	Jan. 5,'35
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec. 27	*105	Nov. 10
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb. 10,'35	75	Feb. 23,'35
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28,'35	*65	Mar. 9,'35
Fugitive Lady (G)	Neil Hamilton-Florence Rice	Oct. 25	68	Mar. 16,'35
Girl in Danger (A)	Ralph Bellamy-Shirley Grey	Aug. 29	61	Dec. 1
I'll Fix It	Jack Holt-Mona Barrie	Oct. 15	69	Nov. 17
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20,'35	68	Apr. 6,'35
In Spite of Danger (See "Devil's Cargo" "In the Cutting Room," Jan. 26,'35.)	Marian Marsh-Wallace Ford	Mar. 8,'35		
Jealousy (G)	Nancy Carroll-Donald Cook	Nov. 20	60	Dec. 15
Lady by Choice (G)	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15	*85	Oct. [illegible]
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1,'35	69	Mar. 23,'35
Men of the Night (G)	Bruce Cabot-Judith Allen	Nov. 26	58	Dec. [illegible]
Mills of the Gods (G)	May Robson - Victor Jory - Fay Wray	Dec. 15	67	Jan. 19,'35
Prescott Kid	Tim McCoy-Sheila Mannors	Nov. 8	56	
Revenge Rider (See "Alias John Law" "In the Cutting Room," Dec. 8.)	Tim McCoy-Billie Seward	Mar. 18,'35	57	
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57	Mar. 9,'35
That's Gratitude (A)	Frank Craven-Sheila Mannors	Oct. 6	64	Nov. 17
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Westerner, The	Tim McCoy-Marian Shilling	Dec. 10		
White Lies (A)	Victor Jory-Fay Wray	Nov. 27	74	Jan. 5,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	*93	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hawks (See "Air Fury" "In the Cutting Room," Mar. 30,'35.)	Ralph Bellamy-Tala Birell	Apr. 30,'35		
Black Room Mystery	Boris Karloff			
Call to Arms (See "In the Cutting Room," Nov. 3.)	Willard Mack-Ben Lyon-Shiela Mannors-Wera Engels			
China Roars				
Depths Below				
Eight Bells (See "In the Cutting Room," Feb. 23,'35.)	Ann Sothern-Ralph Bellamy	Apr. 11,'35		
Feather in Her Hat, A				
Fighting Shadows	Tim McCoy-Geneva Mitchell	Apr. 18,'35		
Frisco Fury	Jack Holt			
Georgiana	Ann Sothern			
Girl Friend, The	Lupe Velez-Jack Haley			
Grand Exit				
If You Could Only Cook	Claudette Colbert			
Jim Burke's Boy	Florence Rice-Jack Holt			
Lady Beware				
Love Me Forever	Grace Moore - Leo Carrillo - Robert Allen			
Maid of Honor				
Men of the Hour	Richard Cromwell-Billie Seward	Apr. 25,'35		
Party Wire (See "In the Cutting Room," Apr. 6,'35.)	Jean Arthur-Victor Jory	Apr. 27,'35		
Range Raiders	Tim McCoy-Billie Seward			
Sure Fire	Gene Raymond-Ann Sothern			
Swell Head	Wallace Ford-Barbara Kent	Apr. 8,'35		
Unwelcome Stranger (See "Gimpy" "In the Cutting Room," Mar. 2,'35.)	Jack Holt-Mona Barrie	Apr. 20,'35		

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Light 5029	Leni Riefenstahl	Oct. 15	90	
Cranquebille 5038		Dec. 15		
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60	
Kocha, Lubi Szanule 5041	(Polish)	Nov. 1	72	
L'Agonie des Aigles (A) 5032	Pierre Renoir	Dec. 1	80	Dec. 8
Man Who Changed His Name, The (A) 5036	Lyn Harding		65	Oct. 27
Marie 5043	Annabella	Jan. 1,'35	67	
Old Bill 5038	Anatole France story	Feb. 10,'35	70	
Viennese Love Song	Maria Jeritza		72	
World in Revolt	Graham McNamee	Mar. 1,'35		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille	Y. Printemps-Pierre Fresnay	Apr. 15,'35		
Dream of My People	Cantor Rosenblatt	June 1		

FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convention Girl	Rose Hobart		Oct. 31		
Flirtation	Jeannette Loff-Ben Alexander		Nov. 9		
Hei Tiki (G)	(All Native Cast)	Principal	Feb. 1,'35	86	Feb. 9,'35
Little Damozel	Anna Neagle		Dec. 1		
Return of Chandu	Maria Alba-Bela Lugosi	Principal	Oct. 4		
Sunset Range (G)	Hoot Gibson-Mary Doran		May 1,'35	55	Mar. 9,'35
White Heat	Virginia Cherrill				Oct. 1

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babbitt (G) 869	Aline MacMahon-Guy Kibbee	Dec. 8	*75	Nov. 17
Flirtation Walk (G) 752	Dick Powell - Ruby Keeler-Pat O'Brien	Dec. 1	97	Nov. 10
Gentlemen Are Born (G) 872	Franchot Tone-Jean Muir	Nov. 17	*75	Oct. 20
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95	Mar. 23,'35
Happiness Ahead (G) 854	Dick Powell-J. Hutchinson	Oct. 27	86	Sept. 22
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar. 2,'35	80	Mar. 16,'35
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan. 12,'35	62	Nov. 24
Murder in the Clouds (G) 877	Lyle Talbot-Ann Dvorak	Dec. 15	61	Jan. 5,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb. 2,'35	66	Mar. 9,'35
Six Day Bike Rider (G) 864	Joe E. Brown-Maxine Doyle	Oct. 20	69	Nov. 10
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8,'35	63	Apr. 6,'35
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	61	Mar. 9,'35
Woman in Red, The (G) 863	B. Stanwyck-Gene Raymond	Feb. 16,'35	58	Mar. 30,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (See "In the Cutting Room," Apr. 6,'35.)	Joe E. Brown			
Black Fury (G)	Paul Muni-Karen Morley	May 4,'35	*90	Apr. 6,'35
Captain Blood	Robert Donat-Jean Muir			
Case of the Curious Bride 879	Warren William	Apr. 13,'35		
G Men, The	James Cagney-Margaret Lindsay	May 18,'35		
Girl From Tenth Avenue, The (See "Men on Her Mind" "In the Cutting Room," Mar. 30,'35.)	Bette Davis-Ian Hunter			
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20,'35	97	Mar. 23,'35
In Caliente 856 (See "In the Cutting Room," Feb. 2,'35.)	Dolores Del Rio-Pat O'Brien	May 25,'35		
Mary Jane's Pa 875 (See "Wanderlust" "In the Cutting Room," Mar. 2,'35.)	Aline MacMahon-Guy Kibbee	Apr. 27,'35		
Napoleon	Edw. G. Robinson-Bette Davis			
Oil for the Lamps of China 867 (See "In the Cutting Room," Mar. 30,'35.)	J. Hutchinson-Pat O'Brien			
Singer of Naples	Enrico Caruso, Jr.			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb. 8,'35	72	Jan. 26,'35
Bright Eyes (G) 524	Shirley Temple-James Dunn	Dec. 28	83	Dec. 15
Charlie Chan in Paris (G) 526	Warner Oland	Feb. 1,'35	*70	Jan. 5,'35
County Chairman, The (G) 525	Will Rogers	Jan. 11,'35	78	Dec. 29
Elinor Norton (A) 510	Claire Trevor - Norman Foster - Hugh Williams-G. Roland	Nov. 2	72	Oct. 27
First World War, The (A) 519		Nov. 23	78	Nov. 17
Gambling (A) 512	George M. Cohan	Nov. 3	80	Dec. 11
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29,'35	*90	Apr. 6,'35
Great Hotel Murder (G) 522	Edmund Lowe-Victor McLaglen	Mar. 1,'35	70	Feb. 23,'35
Helldorado (G) 522	Richard Arlen-Madge Evans	Dec. 21	74	Dec. 15
Hell in the Heavens (A) 517	Warner Baxter-C. Montenegro	Nov. 9	80	Nov. 3
Life Begins at 40 (G) 533	Will Rogers	Mar. 22,'35	*78	Mar. 23,'35
Liliom (A)	Charles Boyer	Mar. 16,'35	90	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	80	Feb. 16,'35
Lottery Lover (G) 523	"Pat" Patersen-Lew Ayres	Jan. 4,'35	82	Feb. 9,'35
Marie Galante (A) 511	Spencer Tracy-Ketti Gallian	Oct. 26	88	Nov. 24
Music in the Air (G) 513	Gloria Swanson - John Boles - Douglass Montgomery	Dec. 7	81	Dec. 22
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan. 18,'35	69	Jan. 26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	90	Feb. 9,'35
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	70	Sept. [illegible]
Spring Tonic 535 (See "Man Eating Tiger" "In the Cutting Room," Mar. 9,'35.)	Lew Ayres-Claire Trevor	Mar. 15,'35		
$10 Raise (G) 537	Edward Everett Horton	Apr. 5,'35	*70	Mar. 23,'35
365 Nights in Hollywood (G) 514	Alice Faye-James Dunn	Oct. 12	74	Nov. 17
Under Pressure 521 (Reviewed under the title "Man Lock")	Edmund Lowe-Victor McLaglen	Jan. 25,'35	*65	Jan. 19,'35
When a Man's a Man (G) 527	George O'Brien	Feb. 15,'35	68	Mar. 2,'35
White Parade, The (G) 518	John Boles-Loretta Young	Nov. 16	83	Oct. 27

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Argentina	Alice Faye-Gilbert Roland			
Black Sheep	Edmund Lowe-Claire Trevor			
Charlie Chan in Egypt	Warner Oland-"Pat" Paterson			
Dante's Inferno (See "In the Cutting Room," Mar. 2,'35.)	Claire Trevor-Alice Faye			
Daring Young Man, The (See "Man Proposes" "In the Cutting Room," Apr. 6,'35.)	James Dunn-Mae Clarke	May 17,'35		
Doubting Thomas (See "In the Cutting Room," Mar. 30,'35.)	Will Rogers	May 31,'35		
Ginger	Jackie Searle-Jane Withers			
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12,'35	*70	Apr. 6,'35
Ladies Love Danger (See "In the Cutting Room," Mar. 30,'35.)	Gilbert Roland-Mona Barrie	Apr. 26,'35		
Our Little Girl (See "In the Cutting Room," Apr. 6,'35.)	Shirley Temple	May 3,'35		
Under the Pampas Moon	Warner Baxter-Ketti Gallian	May 24,'35		
Work of Art	Lew Ayres-Claire Trevor			

(THE RELEASE CHART--CONT'D)

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chu Chin Chow (G) 3401	Anna May Wong-George Robey	Oct. 15	95	Sept. 29
Evensong (A) 3406	Evelyn Laye	Dec. 15	82	Nov. 8
Evergreen (A) 3405	Jessie Matthews-Sonnie Hale	Dec. 31	98	June 23
Iron Duke, The (G) 3407	George Arliss	Jan. '35	90	Dec. 22
Jack Ahoy (G) 3404	Jack Hulbert	Feb. 8,'35	70	Feb. 16,'35
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov. 18	88	Oct. 29
Lover Divine 3410	Marta Eggerth	Mar. 30,'35		Oct. 13
(Reviewed under the title "Unfinished Symphony")				
Loves of a Dictator (A)	Clive Brook-Madeleine Carroll	Apr. 1,'35	95	Feb. 16,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15,'35	80	Dec. 29
Man of Aran (A) 3413	Robert Flaherty	Dec.	77	Oct. 27
My Heart Is Calling (G) 3409	Jan Kiepura	May 1,'35	90	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June 1,'35		Nov. 10
Power (A) 3402	Conrad Veidt-Benita Hume	Nov. 1	103	Oct. 13
Princess Charming 3408	Evelyn Laye-Henry Wilcoxon	Jan. '35	81	

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Walks, The	John Miljan-June Collyer	Dec. 1		
One in a Million (G)	Dorothy Wilson-C. Starrett	Sept. 15	66	Nov. 24
Port of Lost Dreams (G)	Wm. Boyd-Lola Lane	Oct. 15	68	Nov. 24
Public Opinion	Lois Wilson-Shirley Grey	Mar. 15,'35	66	
Symphony for Living	Evelyn Brent-Al Shean	Jan. 20,'35	75	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance				
Room and Board				

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct. 8	70	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec. 14	72	May 10
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb. 19,'35	73	Mar. 9,'35
Sweepstake Annie (G)	Marian Nixon-Tom Brown	Mar. 5,'35	81	Feb. 23,'35
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct. 2	71	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July 20	74	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dizzy Dames	M. Rambeau-Florine McKinney	May 1,'35		
I'll Bet You	H. B. Warner-Onslow Stevens			
Old Homestead, The	Mary Carlisle-Lawrence Gray			
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight	(New York) Dec. 15	65	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10,'35	*63	Dec. 1
She Had to Choose (G) 504	Larry "Buster" Crabbe - Isabel Jewell - Sally Blane	Sept. 14	65	Aug. 11

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook-Irene Hervey		*65	Mar. 30,'35
Mutiny Ahead	Neil Hamilton-Kathleen Burke			
(See "In the Cutting Room," Jan. 26,'35.)				

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar. 11,'35	70	Mar. 23,'35
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct. 1	67	Oct. 6
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov. 15	63	Nov. 24
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec. 14	72	Dec. 22
Lost Jungle, The	Clyde Beatty	June 13	68	
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov. 20	70	Dec. 15
Young and Beautiful (A)	William Haines-Judith Allen	Sept. 2	68	Sept. 8

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Frightened Night	Chas. Grapewin-Mary Carlisle	Apr. 20,'35		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb. 22,'35	73	Feb. 16,'35
Babes in Toyland (G)	Laurel and Hardy-C. Henry	Nov. 30	79	Nov. 24
Barretts of Wimpole Street (A)	Norma Shearer-Charles Laughton-Fredric March	Sept. 21	111	Aug. 4
Band Plays On, The (G)	Robt. Young-Betty Furness	Dec. 21	85	Dec. 29
Biography of a Bachelor Girl (A)	R. Montgomery-Ann Harding	Jan. 4,'35	84	Dec. 29
Casino Murder Case	Paul Lukas	Mar. 15,'35	84	
(See "In the Cutting Room," Feb. 16,'35.)				
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Jan. 18,'35	133	Jan. 19,'35
Evelyn Prentice (A)	William Powell-Myrna Loy	Nov. 9	80	Nov. 3
Forsaking All Others (A)	Joan Crawford - Clark Gable - Robert Montgomery	Dec. 28	84	Dec. 8
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec. 14	82	Nov. 17
Have a Heart (G)	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	Oct. 27
Merry Widow, The (A)	Maurice Chevalier-J. MacDonald	Nov. 2	100	Sept. 8
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29,'35	106	Mar. 2,'35
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan. 11,'35	82	Dec. 29
Painted Veil, The (A)	Greta Garbo-Herbert Marshall-George Brent	Nov. 23	86	Nov. 10
Sequoia (G)	Jean Parker-Russell Hardie	Feb. 1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb. 15,'35	75	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan. 25,'35	68	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")				
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8,'35	69	Mar. 2,'35
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1,'35	77	Feb. 23,'35
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22,'35	*88	Mar. 16,'25
What Every Woman Knows (G)	Helen Hayes-Brian Aherne	Oct. 19	92	Oct. 13
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec. 7	74	Dec. 1
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb. 8,'35	70	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion	May Robson-Madge Evans			
(See "In the Cutting Room," Mar. 30,'35.)				
Anna Karenina	Greta Garbo-Fredric March			
Baby Face Harrington (G)	Charles Butterworth	Apr. 12,'35	63	Mar. 30,'35
China Seas	Wallace Beery-Clark Gable			
Flame Within, The	Ann Harding-Herbert Marshall			
Garden of Allah, The	Joan Crawford			
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26,'35	*80	Apr. 6,'35
Masquerade	William Powell-Myrna Loy			
Mutiny on the Bounty	Clark Gable-Charles Laughton-Robert Montgomery			
Murder in the Fleet	Robert Taylor-Jean Parker			
No More Ladies	Joan Crawford			
One New York Night	Franchot Tone-Una Merkel	Apr. 5,'35	71	
(See "Mystery In Room 309" "In the Cutting Room," Mar. 16,'35.)				
Public Hero No. 1	Chester Morris-Jean Arthur			
(See "In the Cutting Room," Mar. 30,'35.)				
Reckless	Jean Harlow-Wm. Powell	Apr. 19,'35	99	
(See "In the Cutting Room," Feb. 16,'35.)				
Typee	Mala, Lotus Long			
Vagabond Lady	Robert Young-Evelyn Venable			
(See "In the Cutting Room," Mar. 16,'35.)				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flirting With Danger (G) 3023	Robert Armstrong-Marion Burns	Dec. 1	70	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov. 17	65	Nov. 10
Happy Landing (G) 3029	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov. 22	54	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov. 15	64	Oct. 27
Million Dollar Baby (G)	Arline Judge - Ray Walker - Jimmy Fay	Jan. 15,'35	65	Dec. 29
Monte Carlo Nights (A) 2024	Mary Brian-John Darrow	May 20	62	
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan. 25,'35	68	Jan. 19,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec. 5	52	Dec. 15
Nut Farm, The (G)	Wallace Ford	Mar. 25,'35	65	Feb. 9,'35
Rainbow Valley (G)	John Wayne-Lucille Brown	Mar. 15,'35	52	Mar. 16,'35
Reckless Romeos (G) 3019	Robt. Armstrong-Wm. Cagney			
Redhead (A) 3012	Bruce Cabot-Grace Bradley	Nov. 1	76	Sept. 22
Sing Sing Nights (A)	Conway Tearle-Mary Doran	Dec. 15	60	Feb. 2,'35
Star Packer, The 2041	John Wayne-Verna Hillie	July 30	54	
Successful Failure, A (G) 3024	Wm. Collier, St. - Lucille Gleason	Oct. 15	62	Oct. 8
Texas Terror	John Wayne	Feb. 1,'35	51	
Tomorrow's Youth 3021	Dickie Moore - Martha Sleeper - John Miljan-Gloria Shea	Sept. 15	63	
Trail Beyond, The (G) 3031	John Wayne-Verna Hillie	Oct. 22	55	Sept. 22
Women Must Dress (G)	Minna Gombell-Gavin Gordon	Feb. 1,'35	77	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd				
Dawn Rider, The	John Wayne-Marion Burns			
Desert Trail	John Wayne-Mary Kornman	Apr. 22,'35	54	
(See "In the Cutting Room," Feb. 23,'35.)				
Great God Gold (A)	Sidney Blackmer-Gloria Shea	Apr. 15,'35	72	Mar. 9,'35
Healer, The	Ralph Bellamy-Karen Morley			
Honeymoon Limited	Neil Hamilton-Irene Hervey			
Hoosier Schoolmaster, The	Charlotte Henry-Norman Foster	May 15,'35		
(See "In the Cutting Room," Mar. 9,'35.)				
Keeper of the Bees, The	Neil Hamilton-Betty Furness			
Mystery Man (G)	Robert Armstrong	Apr. 25,'35	62	Feb. 16,'35
Paradise Ranch	John Wayne-Marion Burns			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All the King's Horses (G) 3430	Mary Ellis-Carl Brisson	Feb. 22,'35	*85	Feb. 23,'35
Behold My Wife (A) 3419	Sylvia Sidney-Gene Raymond	Dec. 7	79	Feb. 23,'35
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar. 1,'35	*75	Feb. 16,'35
College Rhythm (G) 3417	Joe Penner-Lanny Ross	Nov. 23	*83	Nov. 10
Enter Madame (A) 3414	Elissa Landi-Cary Grant	Jan. 4,'35	83	Nov. 8
Father Brown, Detective (G) 3420	Walter Connolly-Paul Lukas-Gertrude Michael	Dec. 21	*65	Dec. 1
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan. 25,'35	*80	Jan. 5,'35
Here Is My Heart (G) 3423	Bing Crosby-Kitty Carlisle	Dec. 25	76	Dec. 8
Home on the Range (G) 3421	Jackie Coogan-Randolph Scott	Dec. 21	55	Mar. 2,'35
It's a Gift (G) 3418	W. C. Fields-Baby LeRoy	Nov. 30	68	Nov. 24
Limehouse Blues (A) 3415	George Raft-Jean Parker	Nov. 9	66	Dec. 22
Lives of a Bengal Lancer (G) 3427	Gary Cooper-Franchot Tone	Jan. 18,'35	89	Jan. 5,'35
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar. 15,'35	*77	Mar. 9,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar. 22,'35	*80	Mar. 2,'35
Mrs. Wiggs of the Cabbage Patch (G) 3407	Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor - Evelyn Venable	Oct. 19	73	Aug. 23
One Hour Late (G) 3422	Joe Morrison-Helen Twelvetrees	Dec. 14	75	Dec. 8
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan. 11,'35	83	Nov. 24
Pursuit of Happiness, The (A) 3409	Francis Lederer-Joan Bennett	Nov. 16	72	Sept. 15
Rocky Mountain Mystery 3428	R. Scott-Chas. "Chic" Sale	Feb. 8,'35	63	
(See "Vanishing Pioneer" "In the Cutting Room," Nov. 10.)				
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary Boland-Charles Ruggles-Zazu Pitts	Mar. 8,'35	*90	Feb. 16,'35
Rumba (A) 3429	George Raft-Carole Lombard	Feb. 15,'35	*70	Feb. 2,'35
Wings in the Dark (G) 3424	Cary Grant-Myrna Loy	Feb. 1,'35	75	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Scandal	Arline Judge-Kent Taylor			
Crusades, The	Loretta Young-Henry Wilcoxon			
(See "In the Cutting Room," Mar. 30,'35.)				
Devil Is a Woman, The (A) 7167	Marlene Dietrich-Cesar Romero	May 3,'35	*90	Mar. 2,'35
Four Hours To Kill (A) 6574	Richard Barthelmess	Apr. 26,'35	*70	Apr. 6,'35
Glass Key, The	George Raft	May 31,'35		
(See "In the Cutting Room," Mar. 30,'35.)				
Goin' to Town	Mae West	May 17,'35		
(See "How Am I Doin'?" "In the Cutting Room," Feb. 23,'35.)				
Hold 'Em Yale (G)	Patricia Ellis-Cesar Romero	Apr. 12,'35	*65	Mar. 30,'35
McFadden's Flats (G)	Betty Furness-Richard Cromwell	Apr. 22,'35	*67	Mar. 9,'35
Milky Way, The	Harold Lloyd-Adolphe Menjou			
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10,'35		
Paris in Spring	Tullio Carminati-Mary Ellis			
(See "In the Cutting Room," Feb. 23,'35.)				
People Will Talk (G)	Chas. Ruggles-Mary Boland	May 24,'35	*68	Apr. 6,'35
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19,'35	*84	Mar. 16,'35
Scoundrel, The	Noel Coward-Julie Haydon	Apr. 26,'35		
So Red the Rose	Margaret Sullavan-Fred Stone-Pauline Lord			
Stolen Harmony	George Raft-Ben Bernie	Apr. 19,'35		
(See "In the Cutting Room," Feb. 2,'35.)				

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June 11	59	
Peck's Bad Boy (G)	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	70	Sept. 8
Return of Chandu, The 300-312	Bela Lugosi-Maria Alba	Oct. 1	65	

(THE RELEASE CHART--CONT'D)

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anne of Green Gables (G) 507	Anne Shirley-Tom Brown	Nov. 23	79	Oct. 27
Captain Hurricane (G)	James Barton-Helen Westley	Mar. 1,'35	72	Feb. 16,'35
Dangerous Corner (A) 506	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5	67	Jan. 18,'35
Dog of Flanders (G)	Frankie Thomas-Helen Parrish	Mar. 22,'35	*72	Mar. 2,'35
Enchanted April, The (A)	Ann Harding-Frank Morgan	Feb. 1,'35	*78	Dec. 15
Gay Divorcee, The (G) 505	Fred Astaire-Ginger Rogers	Oct. 19	*107	Oct. 13
Gigolette	Adrienne Ames-Ralph Bellamy	Feb. 15,'35		
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan. 18,'35	72	Jan. 12,'35
Gridiron Flash (G) 511	Eddie Quillan-Betty Furness	Oct. 26	64	Jan. 26,'35
Laddie (G)	John Beal-Gloria Stuart	Apr. 5,'35	*82	Mar. 9,'35
Lightning Strikes Twice (G) 517	Ben Lyon-Pert Kelton	Dec. 7	66	Mar. 2,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec. 28	110	Dec. 22
Murder on a Honeymoon (G)	Edna May Oliver-J. Gleason	Feb. 22,'35	73½	Feb. 2,'35
People's Enemy	Preston Foster-Melvyn Douglas	Mar. 15,'35		
Red Morning 515	Steffi Duna-Regis Toomey	Dec. 14	66	
(See "Girl of the Islands," "In the Cutting Room," Sept. 29.)				
Roberta (G)	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8,'35	105½	Feb. 23,'35
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan. 11,'35	78	Dec. 1
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec. 21	72	Dec. 8
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan. 4,'35	69	Jan. 5,'35
Woman in the Dark (G)	Fay Wray-Ralph Bellamy	Nov. 9	70	Dec. 8

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Becky Sharp	Miriam Hopkins			
(See "In the Cutting Room," Mar. 9,'35.)				
Break of Hearts	K. Hepburn-Charles Boyer			
(See "In the Cutting Room," Apr. 6,'35.)				
Chasing Yesterday (G)	Anne Shirley	May 10,'35	80	Apr. 6,'35
Hooray for Love	Gene Raymond-Ann Sothern			
Informer, The	Victor McLaglen-Margot Graham			
(See "In the Cutting Room," Mar. 16,'35.)				
Nitwits, The	Wheeler and Woolsey			
(See "In the Cutting Room," Mar. 30,'35.)				
She	Helen Gahagan-Randolph Scott			
Star of Midnight (G)	William Powell-Ginger Rogers	Apr. 19,'35	90	Apr. 6,'35
Strangers All (G)	May Robson	Apr. 26,'35	*70	Mar. 30,'35
Village Tale	Randolph Scott-Kay Johnson	May 3,'35		
(See "In the Cutting Room," Mar. 2,'35.)				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are You a Mason? (A)	Sonnie Hale	M. J. Kandel	Oct. 29	85	Nov. 3
Calling All Cars (G)	Jack LaRue	Empire Films	Jan. 25,'35	67	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan. 1,'35	57	Jan. 26,'35
Cyclone Ranger, The (G)	Bill Cody	Spectrum Pictures		60	Apr. 6,'35
Dealers in Death (A)		Topical Films	Dec. 13	68	Dec. 22
Life in the Congo (G)		Kinematrade	Nov. 29	60	Dec. 29
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb. 14,'35	74	Mar. 9,'35
Loyalties	Basil Rathbone	Harold Auten	Oct. 24	74	Nov. 3
Man of Courage (G)		Eureka	Nov. 12	95	Nov. 24
Norah O'Neale	Lester Mathews		Oct. 24	66	Nov. 3
Maryjka	Ina Benita	Principal Film	Dec. 1	65	Dec. 15
Sangen Till Heine (G)	Martin Osman	Scandinavian		75	Mar. 16,'35
Ticket to a Crime (G)	Ralph Graves	Syndicate	Dec. 15	67	Dec. 29
War Is a Racket (A)		Eureka Prod.	Dec. 8	68	Dec. 29
Woman Condemned	Claudia Dell	Marcy Pictures	Apr. 4	66	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25,'35	*90	Jan. 26,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22,'35	*85	Feb. 23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec. 28	*92	Oct. 27
Last Gentleman, The (G)	George Arliss	Sept. 21	72	May 12
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec. 25	*105	Dec 1
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov. 30		Sept. 22
Runaway Queen	Anna Neagle-Fernand Graavey	Dec. 21		
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 15,'35	95	Jan. 26,'35
Transatlantic Merry-Go-Round (A)	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2	92	Nov. 17
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8,'35	*90	Feb. 23,'35
We Live Again (A)	Anna Sten-Fredric March	Nov. 16	*83	Sept. 29

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions	Jack Buchanan-Lili Damita	May 20,'35		
Call of the Wild, The	C. Gable-Loretta Young	May 6,'35		
(See "In the Cutting Room," Mar. 2,'35.)				
Cardinal Richelieu (G)	George Arliss	Apr. 28,'35	*80	Mar. 30,'35
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney			
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21,'35	*105	Apr. 6,'35
Let 'Em Have It	Richard Arlen-Virginia Bruce			
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke		75	July 14,'35
Thunder in the East	Charles Boyer-Merle Oberon	May 13,'35	75	Dec. 1
(Reviewed under the title "The Battle")				

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Trail, The (G) 8083	Buck Jones	Feb. 18,'35	58	Mar. 16,'35
Gift of Gab (G) 8030	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	*71	Sept. 15
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18,'35	98	Feb. 9,'35
Great Expectations (G) 8029	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22	102	Oct. 20
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov. 26	111	Dec. 1
It Happened in New York 8023	Lyle Talbot-Heather Angel	Mar. 18,'35	66	
(See "In the Cutting Room," Jan. 26,'35.)				
I've Been Around (A) 8025	Chester Morris	Dec. 31	*75	Dec. 29
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec. 24	*80	Dec. 9
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb. 4,'35	87	Mar. 30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11,'35	*75	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan. 21,'35	*75	Jan. 19,'35
One Exciting Adventure (G) 8027	Binnie Barnes-Neil Hamilton	Oct. 15	*73	Oct. 6
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1,'35	*80	Mar. 30,'35
Rendezvous at Midnight 8031	Ralph Bellamy	Feb. 11,'35		
(See "In the Cutting Room," Nov. 17.)				
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec. 3	69	Sept. 15
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14,'35	*68	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec. 10	75	Dec. 8
Rocky Rhodes (G) 8001	Buck Jones-Sheila Terry	Sept. 24	60	Dec. 22
There's Always Tomorrow (A) 8035	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	Nov. 17
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 4,'35	72	Mar. 23,'35
Wake Up and Dream (G) 8021	Russ Columbo - June Knight	Oct. 1	78	Oct. 20
When a Man Sees Red (G) 8082	Buck Jones	Nov. 12	60	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow 8011	Sally Eilers-Ray Milland	May 20,'35		
Bride of Frankenstein 8009	Boris Karloff	Apr. 22,'35		
(See "In the Cutting Room," Feb. 16,'35.)				
Chinatown Squad 8017	Lyle Talbot-Valerie Hobson	May 6,'35		
Diamond Jim	Edward Arnold-Binnie Barnes			
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22,'35	*65	Apr. 6,'35
Raven, The 8016	Karloff-Bela Lugosi	May 16,'35		
Sing Me a Love Song 8026				
Stone of Silver Creek 8084	Buck Jones-Noel Francis	Apr. 15,'35		
Werewolf of London 8015	Henry Hull	Apr. 29,'35		
(See "In the Cutting Room," Mar. 30,'35.)				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bordertown (A) 806	Paul Muni-Bette Davis	Jan. 5,'35	90	Feb. 2,'35
Church Mouse 881	Laura La Plante	Dec. 15		
Devil Dogs of the Air (G) 816	James Cagney-Pat O'Brien	Feb. 9,'35	86	Feb. 9,'35
Firebird, The (A) 825	Verree Teasdale-Ricardo Cortez	Nov. 3	*75	Oct. 13
Florentine Dagger, The 829	Donald Woods-Margaret Lindsay	Mar. 30,'35	69	
(See "In the Cutting Room," Jan. 26,'35)				
I Am a Thief (G) 826	Mary Astor-Ricardo Cortez	Nov. 24	64	Nov. 17
Night at the Ritz, A 823	William Gargan-Patricia Ellis	Mar. 23,'35	62	
(See "King of the Ritz," "In the Cuting Room," Jan. 26,'35)				
Right to Live (A) 828	George Brent-J. Hutchinson	Jan. 26,'35	66	Feb. 23,'35
St. Louis Kid, The (G) 817	James Cagney	Nov. 10	67	Oct. 20
(Reviewed under the title, "A Perfect Week-End")				
Secret Bride, The (G) 811	B. Stanwyck-Warren William	Dec. 22	64	Feb. 9,'35
Sweet Adeline (G) 802	Irene Dunne-Donald Woods	Dec. 29	*82	Dec. 15
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23,'35	95	Mar. 2,'35
White Cockatoo (G) 827	Jean Muir-Ricardo Cortez	Jan. 19,'35	70	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Gondolier	Dick Powell-Joan Blondell			
Crashing Society	Guy Kibbee-Zasu Pitts			
Dinky	Jackie Cooper-Mary Astor	May 11,'35		
Goose and the Gander	Kay Francis-George Brent			
(See "In the Cutting Room," Mar. 9,'35.)				
Green Cat	Bette Davis			
Haircut	George Brent-Jean Muir			
Irish in Us, The	James Cagney-Pat O'Brien			
Living Up To Lizzie	Aline MacMahon			
Midsummer Night's Dream	All Star			
Money Man	Edw. G. Robinson-Bette Davis			
Page Miss Glory	Marion Davies-Dick Powell			
Present from Margate, A	Kay Francis-Ian Hunter			
Stranded	Kay Francis-Geo. Brent			
Women Are Bum Newspapermen	Glenda Farrell			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Bella Donna (A)	Mary Ellis	Gaumont-British		85	Jan. 5,'35
Broken Melody, The	John Garrick-Merle Oberon	Olympic Pictures	Oct. 30	68	Dec. 1
Chapayev (A)		Amkino	Jan. 12,'35	95	Jan. 26,'35
Cornflower (Hungarian Dialogue)	Irene Agai	Danubia Pictures	Jan. 11,'35	80	
Czar Wants to Sleep (A)	M. Yanshin	Amkino	Dec. 8	88	Dec. 22
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16,'35
Death at Broadcasting House	Ian Hunter	ABFD British		90	Jan. 12,'35
Dirty Work (G)	Ralph Lynn	Gaumont-British		80	Jan. 26,'35
Forbidden Territory, The	Gregory Ratoff	Gaumont-British		87	Nov. 24
Doctor's Orders	Leslie Fuller	British Int'l		75	Jan. 5,'35
Everything for the Women (Hungarian Dialogue)	Tiber Von Halmay	Danubia Pictures	Oct. 10	84	
Father Knows Best (Hungarian Dialogue)	Szoke Szakall	Danubia Pictures	Jan. 18,'35	80	
House of Greed	V. Gardin	Amkino	Aug. 11	74	
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12,'35	77	Mar. 30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l		80	Mar. 16,'35
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12,'35	81	Mar. 30,'35
Lady in Danger (A)	Tom Walls	Gaumont-British		63	Dec. 29
Lorna Doone (G)	John Loder	ABFD British		80	Feb. 2,'35
Madame Bovary (A)	Pierre Renoir	John Tapernoux	Nov. 17	100	Dec. 8
Marionettes	L. Leonidoff	Amkino	May 5	83	
Miracles	V. Gardin	Amkino	Oct. 19	68	
My Wife the Miss (Hungarian Dialogue)	Irene Agai - Paul Javor	Danubia Pictures	Aug. 26	79	
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2,'35
One Night	Ingert Bluggren	Scandinavian		80	Feb. 9,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British		85	Jan. 12,'35
Rakoczi March	Paul Javor	Danubia Pictures	Nov. 12	89	
Rakoczy Marsch (Hungarian Dialogue) (German dialogue)	Gustav Froehlich-Camilla Horn	Danubia Pictures	Mar. 1,'35	82	
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17,'35	118	
Soviet Russia Today (G)		Amkino	Mar. 3,'35	67	Mar. 16,'35
Such Is Life	(Greek Feature)	Frank Norton	Jan. 19,'35	119	
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16,'35
Ta Galazia Keria	(Greek Feature)	Frank Norton	Oct. 15	85	
Ten Minute Alibi (A)	Phillips Holmes	British Lion		80	Feb. 9,'35
Three Songs About Lenin		Amkino	Nov. 8	64	Nov. 17
They Are Looking Up (G)	Cicely Courtneidge	Gaumont-British		100	Feb. 9,'35
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British		87	Mar. 9,'35
Victor and Victoria (G)	Renate Mueller	Ufa	Jan. 26,'35	84	Feb. 2,'35
Wandering Jew, The (A)	Conrad Veidt	Olympic Pictures		83	Jan. 19,'35

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Jan. 2	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	1 rl.
Bremen Town Musicians	Mar. 6,'35	1 rl.
Old Mother Hubbard	Apr. 3,'35	1 rl.
Mary's Little Lamb	May 1,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Gum Shoes	Mar. 1,'35	21
(All Star)		
His Bridal Sweet	Mar. 15,'35	20
Harry Langdon		
His Old Flame	Jan. 25,'35	20
Charlie Murray		
Horse Collars	Jan. 10,'35	20
(3 Stooges)		
I'm a Father	Feb. 7,'35	20
Andy Clyde		
In the Dog House	Dec. 1	20
Andy Clyde		
It's the Cat's	Oct. 11	20
Andy Clyde		
Men in Black	Sept. 28	20
(3 Stooges)		
Old Sawbones	Apr. 11,'35	20
Andy Clyde		
One Too Many	Dec. 28	20
Leon Errol		
Perfectly Mismated	Nov. 20	20
Leon Errol		
Pop Goes the Easel	Mar. 29,'35	20
(3 Stooges)		
Restless Knights	Feb. 20,'35	16½
(3 Stooges)		
Shivers	Dec. 24	20
Harry Langdon		
Three Little Pigskins	Dec. 8	20
(Stooge Comedy)		
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse		
Babes at Sea	Dec. 12	7
Holiday Land	Nov. 9	7
Make Believe Revue, The	Mar. 22,'35	7
Shoemaker and the Elves	Jan. 20,'35	8
KRAZY KAT KARTOONS 1934-35		
3. Krazy's Waterloo	Nov. 16	7
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. Goofy Gondolas	Dec. 21	7
LAUGHING WITH MEDBURY 1934-35		
Among the Caccons	Nov. 9	10
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 1—	Sept. 15	10
No. 2—	Oct. 12	10
No. 3—	Nov. 9	10
No. 4—	Dec. 12	10
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
SCRAPPY CARTOONS		
Gloom Chasers, The	Jan. 18,'35	7
Happy Butterfly	Dec. 20	7
Scrappy's Experiment		8
Scrappy's Ghost		
1934-35		
Concert Kid	Nov. 2	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 29	10½
No. 2—	Oct. 26	10½
No. 3—	Nov. 23	10½
No. 4—	Dec. 21	10½
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
No. 7	Mar. 15,'35	10½
No. 8—	Apr. 12,'35	10
SPICE OF LIFE 1934-35		
No. 2—	Sept. 29	10
No. 3—	Dec. 13	10
No. 4—	Dec. 31	10
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
WORLD OF SPORT		
Air Thrills	Mar. 1,'35	10
Anything for a Thrill		1 rl.
Flying Pigskins	Nov. 9	10
Heigh-Ho the Fox	June 20	1 rl.
1934-35		
Hold That Shark	Mar. 29,'35	10
Good Golfers Start Young	Sept. 20	10
Pardon My Grip	Feb. 1,'35	10
Polo Thrills	Oct. 12	10
Thrill Flashes	Dec. 12	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Mire Unga	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Hello, Sailors	Aug. 17	20
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Domestic Bliss-Ters	Oct. 12	19
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Good Luck—Best Wishes	Aug. 24	21
Hail Brother	Mar. 22,'35	19
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	1 rl.
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
Mountain Melody	Aug. 31	10
Old Camp Ground, The	Mar. 15,'35	1 rl.
Song Plugger	Jan. 18,'35	9
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	11
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	17
Hayseed Romance	Mar. 15,'35	20
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One-Run Elmer	Feb. 22,'35	19
Only the Brave	Apr. 19,'35	2 rls.
Palooka From Paducah	Jan. 11,'35	20
Tars and Stripes	May 3,'35	2 rls.
TERRY-TOONS		
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	1 rl.
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
Jail Birds	Sept. 21	6
Magic Fish, The	Oct. 19	6
Mice in Council	Aug. 24	6
Modern Red Riding Hood, A	May 17,'35	1 rl.
Moth and the Spider, The	Mar. 8,'35	1 rl.
My Lady's Garden	July 13	8
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	1 rl.
Peg Leg Pete, the Pirate	May 3,'35	1 rl.
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What A Night	Jan. 25,'35	6
Why Mules Leave Home	Sept. 7	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Harlem Harmony	Dec. 21	10
Hollywood Movie Parade, The	Nov. 2	9
Taming the Wild	Apr. 26,'35	1 rl.
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 19	11
YOUNG ROMANCE		
Moon Over Manhattan	Feb. 15,'35	17
Three Cheers for Love	Dec. 14	18

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Oct. 2	7
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave	Nov. 13	
(Black & White)		
Waltz in A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum		
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching With Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-By-The-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please		
Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple	Sept. 8	18
You Said a Hatful	Oct. 13	19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala		
Colorful Ports of Call	Jan. 18	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Holland in Tulip Time	Sept. 15	9
Ireland, The Emerald Isle	Dec. 8	8
Rainbow Canyon	Feb. 2,'35	8
Switzerland, The Beautiful	Oct. 13	9
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10		10
HAPPY HARMONIES (Harman-Ising)		
2—Old Pioneer	Sept. 29	8
3—A Tale of the Vienna Woods	Oct. 27	9
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick		10
9—Calico Dragon		8
LAUREL & HARDY		
Fixer-Uppers		21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Grandfather's Clock	Oct. 27	17
Gypsy Night		18
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Dartmouth Days	Nov. 17	11
Donkey Baseball		8
Motorcycle Cossacks	Jan. 12,'35	9
Little Feller	May 26	8
Old Shep	June 23	9
Pichianni Troupe	Sept. 22	9
Pro Football		9
Rugby	Dec. 15	10
Strikes and Spares	Oct. 20	9
Taking Care of Baby	Aug. 25	9
Trick Golf	Mar. 24	8
Vital Victuals	Mar. 8	10
(Color)		
Windy		11
OUR GANG		
Anniversary Trouble		18
Beginner's Luck		19
Mama's Little Pirate	Nov. 3	18
Shrimps for a Day		21
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
Maid in Hollywood	May 19	20
Misses Stooge, The		19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!		21
Three Chumps Ahead		2 rls.
Tin Man, The		16
Treasure Blues		19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		7
Raslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr.	Mar. 10	8
(Color)		
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 18,'35	7
Betty Boop's Life Guard	July 13	7
Betty Boop's Life Pal	Sept. 21	7
Betty Boop's Prize Show	Oct. 19	7
Betty Boop's Trial	June 15	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	
Taking the Blame	Feb. 15,'35	7
Keep in Style	Nov. 16	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
An Elephant Never Forgets	Dec. 28	7
Little Dutch Mill	Oct. 26	7
Poor Cinderella	Aug. 3	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Feminine Rhythm	Feb. 8,'35	10
Ina Ray Hutton and Her Melodears		
Club Continental	Oct. 5	10
Leon Belasco & Orchestra George Givet-Vivian Janis Grace Barry		
Hark Ye, Hark	Mar. 22,'35	10
Ben Bernie-Grace Barry		
Hollywood Rhythm	Nov. 16	10
Gordon and Revel - Lyda Roberti - Jack Oakie-Norman Taurog-LeRoy Prinz-Edith and Bill Wilshire		
Ladies That Play	Dec. 7	10
Phil Spitalny and His Musical Ladies		
Melody Magic	Apr. 12,'35	
Johnny Green and His Orchestra		
Million Dollar Notes	Feb. 8,'35	11
Red Nichols and his World Famous Pennies		
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof	Oct. 26	11
Anson Weeks & Orchestra		
Song Writers of the Gay Nineties	Mar. 1,'35	10
Pat Rooney		
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 4—Tub Boat Ahoy—Hot Dog—Mabel Wayne	Nov. 9	10
No. 5—Rose of Bulgaria—O. Soglow—Coney Island	Dec. 7	10
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters—Billy Blue Gum—Mericano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist.		1 rl.
No. 9—	Mar. 29,'35	
No. 10—	Apr. 26,'35	
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Baby Blues	Oct. 5	10
(Technicolor)		
Coo-Coo News	Jan. 25,'35	10
Jungle Antics	Feb. 22,'35	10
Madhouse Movies No. 1	Aug. 24	9
Manhattan Rhythm	Mar. 22,'35	10
Monkey Shines	Nov. 16	10
Movie Sideshow	Jan. 11,'35	11
Nerve of Some Women, The	Nov. 2	10
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10
Screen Souvenirs No. 4	Apr. 19,'35	
Shorty on the Farm	Apr. 5,'35	
Superstition of the Black Cat	Aug. 10	10
Superstition of the Rabbit's Foot	Mar. 8,'35	8
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Axe Me Another	Aug. 24	7
Be Kind to "Aminals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 25,'35	7
Dance Contest	Nov. 23	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Hyp-Nut-Tist, The	Apr. 26,'35	
Pleased to Meet Cha!	Mar. 22,'35	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

Title	Rel. Date	Min.
No. 3—Water Rodeo	Sept. 28	10
No. 4—Keeping Time	Oct. 26	11
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Sporting Sounds	Mar. 22,'35	
No. 10—Nerve Control	Apr. 19,'35	

TWO REEL COMEDIES

Title	Rel. Date	Min.
Making the Rounds Pallette-Catlett	July 6	21
New Dealers, The Pallette-Catlett	Apr. 6	20
News Hounds Pallette-Catlett	June 1	20
No More Bridges Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	10
Pleased to Meet Cha!	Mar. 22,'35	
Sporting Sounds	Mar. 22,'35	
Up and Down Franklyn Pangborn	Mar. 2,'35	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32

CONFLICTS OF NATURE SERIES

Title	Rel. Date	Min.
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

BLONDE and RED HEAD SERIES

Title	Rel. Date	Min.
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Ocean Swells	Oct. 12	21
Pickled Peppers	June 7,'35	
Rough Necking	Apr. 27	20
Wig Wag		19½

CHICK CHANDLER COMEDIES

Title	Rel. Date	Min.
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½

CLARK & McCULLOUGH SERIES

Title	Rel. Date	Min.
Alibi Bye Bye	June 14,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In a Pig's Eye	Dec. 28	20½
In the Devil Dog House	Feb. 2	21
Odor in the Court	Aug. 2	21½

CUBBY THE BEAR CARTOONS

Title	Rel. Date	Min.
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 4	Sept. 28	4½
No. 5	Oct. 26	5
No. 6	Nov. 23	4½
No. 7	Dec. 21	5
No. 8	Jan. 4,'35	5½
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5

EASY ACES

Title	Rel. Date	Min.
Little New New York		
Pharaohland	Feb. 22,'35	9
Topnotchers		11

FOUR STAR COMEDIES

Title	Rel. Date	Min.
Fixing the Stew	Nov. 2	20
Hit and Rum	Apr. 26,'35	
How to Break 90 at Croquet	Jan. 4,'35	15

HEADLINER SERIES

Title	Rel. Date	Min.
No. 6—Well Cured Ham	June 22	19

HEADLINER SERIES (1934-35)

Title	Rel. Date	Min.
No. 1—Songs of the Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Sock Me to Sleep	May 17,'35	
South Seasickness		20½
Wrong Direction	Nov. 16	21

MUSICALS

Title	Rel. Date	Min.
Everybody Likes Music	Mar. 9	19½
Henry the Ape Bert Lahr	Jan. 26	2 rls.
If This Isn't Love	Sept. 28	21½
Spirit of 1976	Feb. 15,'35	21½

MUSICOMEDIES SERIES (Ruth Etting)

Title	Rel. Date	Min.
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Southern Style	Sept. 14	20
Ticket Or Leave It	May 26,'35	

PATHE NEWS

Released twice a week

PATHE REVIEWS (1933-1934)

Released once a month

PATHE TOPICS

Released seven times a year

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Japanese Lantern		8
Parrotville Old Folks	Jan. 25,'35	7
Spinning Mice		
Sunshine Makers, The	Jan. 11,'35	8

SOGLOW'S "THE KING" CARTOONS

Title	Rel. Date	Min.
Cactus King	June 8	1 rl.

SPECIALS

Title	Rel. Date	Min.
Century of Progress	June 15	22
A Day with the Dionne Quintuplets		
Grand National Irish Sweekstakes Race, 1934	Apr. 2	10
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)	Aug. 31	20½

TODDLE TALE CARTOONS

Title	Rel. Date	Min.
A Little Bird Told Me	Sept. 7	8

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Eyes on Russia	Aug. 9	11
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica		9½
Red Republic	Sept. 21	10
Roumania		

STATE RIGHTS

CARTOON EXHIBITORS

Title	Rel. Date	Min.
Of All Things		4

CENTRAL

Title	Rel. Date	Min.
Child of Mother India		30
Hindu Holiday		9

MARY WARNER

Title	Rel. Date	Min.
Olympic Winter Sports Capital		8

METROPOLITAN LIFE

Title	Rel. Date	Min.
Once Upon a Time		10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
8. Mickey Plays Papa	Sept. 29	
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroo		

SILLY SYMPHONIES

Title	Rel. Date	Min.
7. The Flying Mouse	July 12	7
8. Peculiar Penguins	Sept. 6	8
9. Goddess of Spring	Nov. 1	
10. The Golden Touch	Mar. 21,'35	8½

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 1—Jolly Little Elves	Oct. 1	9
No. 2—Toyland Premiere	Dec. 10	9
No. 3—Candyland	Apr. 22,'35	1 rl.

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 6,'35	1 rl.

GOOFYTONE NEWS

Title	Rel. Date	Min.
No. 7	Apr. 30	9

OSWALD CARTOONS

Title	Rel. Date	Min.
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dane	Apr. 29,'35	1 rl.
Hill Billys	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Sky Larks	Oct. 22	8
Spring in the Park	Nov. 12	7
Two Little Lambs	Mar. 11,'35	8½

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 2—Novelty	Sept. 24	10
No. 3—Novelty	Oct. 22	9
No. 4—Novelty	Nov. 26	9
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No. 9—Novelty	Apr. 22,'35	10

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
At the Mike (Mentone No. 3-A)	Oct. 10	20
Bring 'Em Back a Lie (Van Ronkel No. 3)	Apr. 24,'35	2 rls.
Demi Tasse (Doane Musical No. 1)	Oct. 3	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	2 rls.
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Father Knows Best Sterling Holloway	Feb. 20,'35	2 rls.
Henry's Social Splash Henry Armetta	Dec. 19	21
Here's the Gang (Mentone No. 13-A)	May 8,'35	2 rls.
Hollywood Trouble	Jan. 9,'35	20
Just We Two	Aug. 8	19
Knickerbocker Knights Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
Oh What a Business (Mentone No. 5-A)	Nov. 26	2 rls.
Old Age Pension Henry Armetta	Mar. 27,'35	2 rls.
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Sterling's Rival Romeo Sterling Holloway	Nov. 14	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Tid Bits (Doane Musical No. 2)	Oct. 24	2 rls.
Well, By George (Mentone No. 4-A) George Price	Oct. 31	20
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
World's Fair and Warmer	Oct. 17	22

VITAPHONE SHORTS

BIG V COMEDIES 1934-35

Title	Rel. Date	Min.
All Sealed Up Ben Blue	Sept. 15	19
Get Rich Quick Allen Jenkins	Apr. 20,'35	2 rls.
His First Flame Shemp Howard Daphne Pollard	Mar. 9,'35	19
Oh Sailor Behave El Brendel	Sept. 29	17
Old Grey Mayor, The Bob Hope	Apr. 6,'35	18
Smoked Hams Shemp Howard Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk Roscoe Ates	Nov. 3	20
Out of Order Ben Blue	Nov. 17	19
Vacation Daze Jenkins & Donnelly		2 rls.
Dizzy and Daffy Dizzy and Daffy Dean	Dec. 15	19
Once Over Lightly Roscoe Ates	Jan. 12,'35	20
Radio Scout El Brendel	Jan. 26,'35	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4,'35	2 rls.

BROADWAY BREVITIES 1934-35

Title	Rel. Date	Min.
Syncopated City Hal LeRoy-Dorothy Dare	Sept. 1	20
Paree, Paree Dorothy Stone-Bob Hope	Sept. 8	21
Good Morning Eve Leon Errol (Technicolor)	Sept. 22	19
No Contest Ruth Etting	Oct. 6	21
Off the Beat Morton Downey	Oct. 18	20
The Flame Song Bernice Claire- J. Harold Murray	Oct. 27	19
Gem of the Ocean Jeanne Aubert	Nov. 19	20
Gypsy Sweetheart Winifred Shaw- Phil Regan	Mar. 30,'35	20
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks & Sweet Music George Price-Sylvia Froos	Dec. 8	20
Show Kids Maglin Kiddies Tad Alexander	Jan. 5,'35	20
Radio Silly Cross & Dunn	Jan. 9,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 22,'35	20
Mr. & Mrs. Melody Ilomay Bailey—Lee Sims	Mar. 16,'35	20
Shoestring Follies Eddie Peabody	Feb. 16,'35	21
Singing Silhouette, The Olga Baclanova	Apr. 6,'35	20
Castle of Dreams, The Morton Downey	Apr. 6,'35	20
Cure It With Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Roscoe Ails	Apr. 27,'35	2 rls.
Main Street Follies Hal Le Roy	May 11,'35	2 rls.

LOONEY TUNES

Title	Rel. Date	Min.
No. 13—Viva Buddy		1 rl.
(1934-1935)		
No. 1—Buddy's Adventures		1 rl.
No. 2—Buddy the Dentist		1 rl.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express		1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World		1 rl.

MELODY MASTERS 1934-1935

Title	Rel. Date	Min.
Mirrors Freddy Rich & Orchestra	Sept. 8	11
Phil Spitalny and His Musical Queens	Oct. 6	10
Richard Himber and His Orchestra	Nov. 3	10
Don Redman and His Band	Dec. 29	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	1 rl.
Barney Rapp and His New Englanders	Mar. 16,'35	10
Freddy Martin and His Orchestra	May 11,'35	1 rl.

MERRIE MELODIES 1934-35 (In Color)

Title	Rel. Date	Min.
No. 3—Mr. & Mrs. Is the Name		7
No. 4—Country Boy		7
No. 5—I Haven't Got a Hat		1 rl.
No. 6—Along Flirtation Walk		7
No. 7—My Green Fedora		1 rl.

SEE AMERICA FIRST E. M. NEWMAN

Title	Rel. Date	Min.
No. 1—Pilgrim Days	Oct. 27	11
No. 2—Boston Tea Party	Nov. 17	11
No. 3—Hail Columbia	Dec. 8	10
No. 4—Remember the Alamo	Dec. 20	10
No. 5—Trail of the 49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bound	Apr. 13,'35	1 rl.
No. 10—Remember the Maine	May 4,'35	1 rl.

PEPPER POT 1934-35

Title	Rel. Date	Min.
Little Jack Little	Sept. 1	9
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live Gus Edwards	Nov. 10	9
Two Boobs in a Balloon Edgar Bergen		
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 8	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 22,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	11
Some Bridge Work Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles Boy Scouts	July 1	2 rls.

MASCOT

Title	Rel. Date	Min.
Burn 'Em Up Barnes Jack Mulhall-Lola Lane- Frankie Darro	June 16	2 rls. (each)
Lost Jungle, The Clyde Beatty	June 13	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)

PRINCIPAL

Title	Rel. Date	Min.
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1 (Seven-reel feature followed by eight two-reel episodes)	

UNIVERSAL

Title	Rel. Date	Min.
Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Red Rider, The Buck Jones (15 episodes)	July 16	20 (each)
Rustler's of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy Maurice Murphy- Noah Beery, Jr.	Oct. 29	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20 (each)

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INSPIRATION

CAMERAMEN long ago decided that Eastman Super Sensitive "Pan" is fit company on any flight of genius. And results vindicate their judgment. For four years in succession the great bulk of the really inspired motion pictures have been photographed on this superlative film. Eastman Kodak Company, Rochester, N.Y. (J. L. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super Sensitive*
Panchromatic Negative

MAE TIME *is* "A" TIME

MAE WEST
in
"Goin' to Town"
A Paramount Picture
Directed by
ALEXANDER HALL

Paramount Pictures

IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN!

MOTION PICTURE HERALD

CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

U. S. PLANS RAISING THEATRE LOAN LIMIT TO $50,000

Enactment of Pending Legislation Increasing Insurance Maximum from $2,000 will be Followed by Campaign by Housing Administration

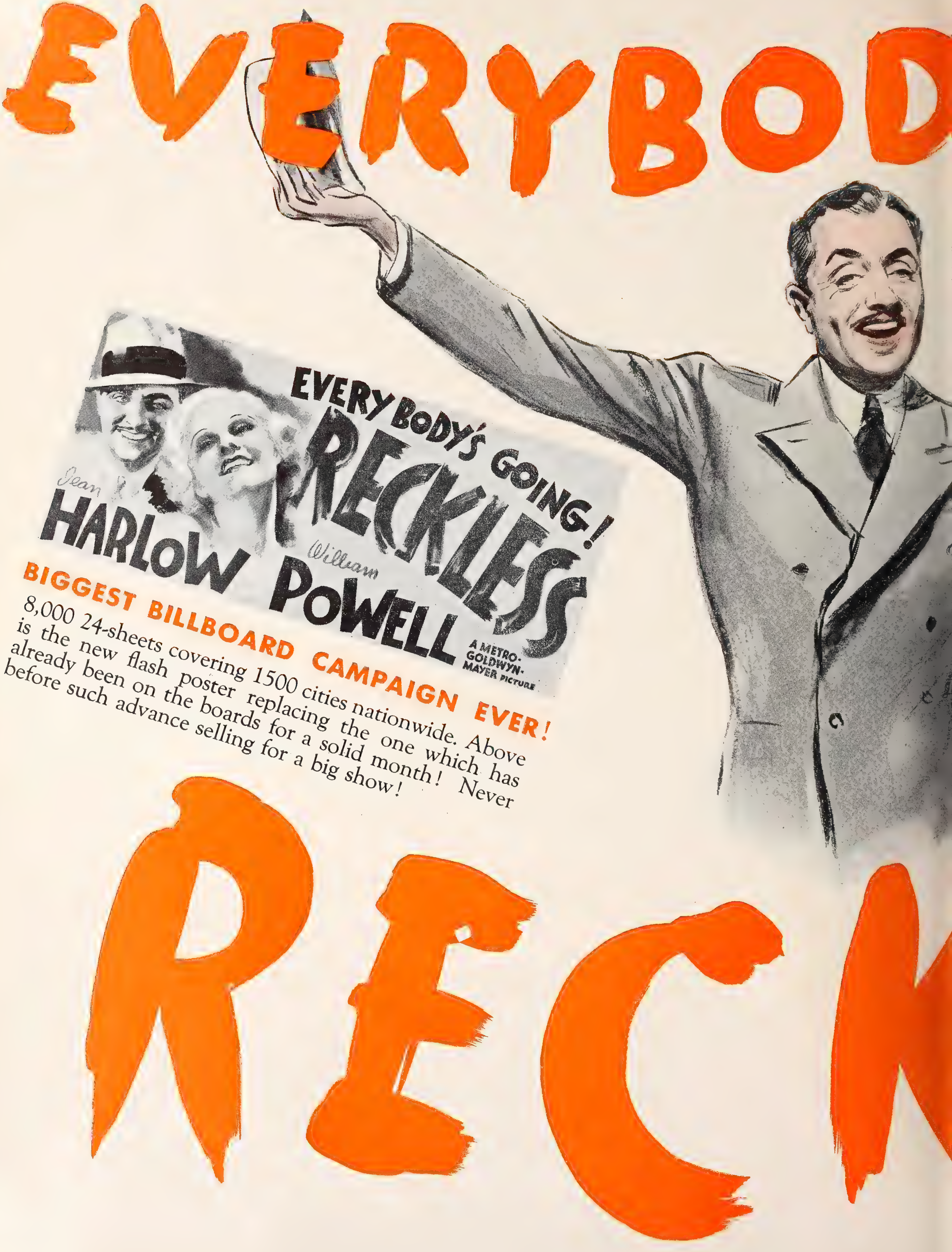
WARNER'S 438 THEATRES MAKE CIRCUIT 3d LARGEST

Map in Color Shows Location of Houses in 23 States, with Total Seating Capacity of 594,296, an Average of 1,300 a Theatre

oming Next Week in The Round Table:

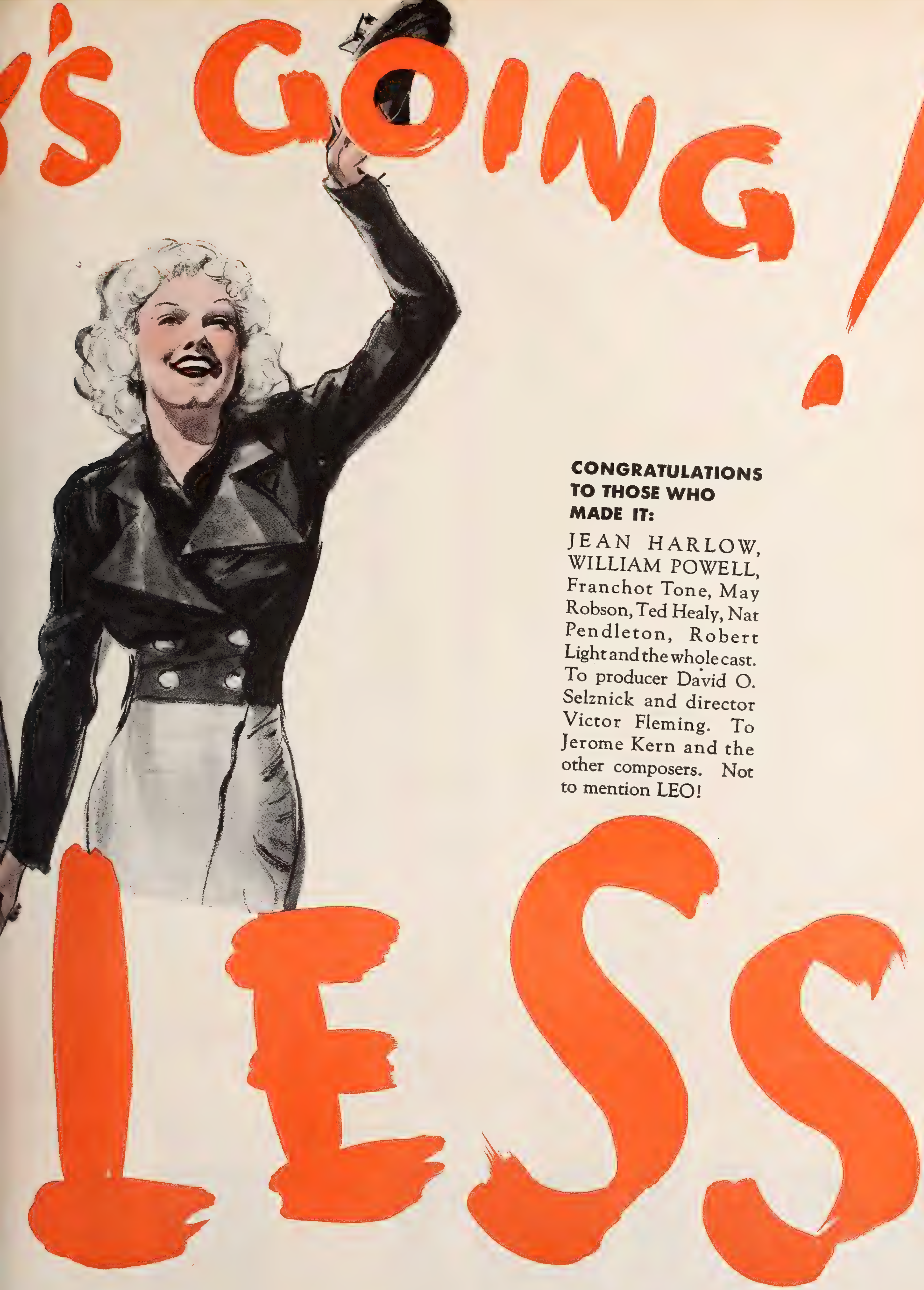
"BY-PRODUCTS OF THE PRESS BOOK"—by C. L. YEARSLEY

OL. 119. NO. 3 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Pub-*


EVERYBOD
EVERYBODY'S GOING!
RECKLESS
Jean
HARLOW
William
POWELL
A METRO-GOLDWYN-MAYER PICTURE
RECK

BIGGEST BILLBOARD CAMPAIGN EVER!

8,000 24-sheets covering 1500 cities nationwide. Above is the new flash poster replacing the one which has already been on the boards for a solid month! Never before such advance selling for a big show!



CONGRATULATIONS TO THOSE WHO MADE IT:

JEAN HARLOW, WILLIAM POWELL, Franchot Tone, May Robson, Ted Healy, Nat Pendleton, Robert Light and the whole cast. To producer David O. Selznick and director Victor Fleming. To Jerome Kern and the other composers. Not to mention LEO!

—And now let's turn to PAGE 35

"A thunderbolt of film courage! Muni's supreme achievement on the talking screen. Characterization stamps its star as a peer in his class. It will be Michael Curtiz's claim to a directorial award when they're being handed out late in 1935. An excellent, unforgettable production—a valiant effort of the Warner Brothers. Countless laughs as well as breathless gasps. The film leads up to a sensational, smashing climax. The concluding reel is so amazing and breath-taking that it just must be viewed to reap its deep, powerful significance. 'Black Fury' is really one of the greatest motion pictures ever made!" . . . . Irene Thirer in the New York Post.

"Grand, smashing melodrama. Writers and adaptors have handled a controversial theme with rare diplomacy, and the actors have given them magnificent assistance. Probably Paul Muni's most impressive performance. More effective than 'I Am a Fugitive.'" — Eileen Creelman in the New York Sun.

"The film is riotous with action. It tells an entirely plausible story. Muni's performance is dazzling in its force and power. He assumes the character of the 'bohunk' miner, engaging, simple and heroic, with a skill unmatched by any actor in recent films. He makes the difficulties of Jan exciting. A spectacular cast supports him, with Karen Morley, J. Carroll Naish, John Qualen, Vince Barnett, William Gargan and Sarah Haden. It is a rousing, he-man and action-packed melodrama that is excellently produced and brilliantly acted." . . . Bland Johaneson in the N. Y. Daily Mirror.

"Takes its place as one of Hollywood's most arresting screen achievements. Paul Muni's characterization surpasses even his memorable portrayal in 'I Am a Fugitive from a Chain Gang.' The Warner Bros. Studios which, more than any other, are alive to topical subjects, have made of it an important and courageous document. 'Black Fury' is bound to become one of the most widely discussed productions in years. It is not to be missed." — Rose Pelswick in N. Y. Eve. Journal.

"Melodrama at its best. By far the most courageous document that Hollywood has produced. It lashes forth with the fury of a wounded animal at bay. A melodrama so tense and thrilling that it may leave you slightly blanched around the gills but also blissfully happy with excitement. Good performances also by Karen Morley, Vince Barnett and William Gargan. Michael Curtiz's direction is the best he has ever done — thoughtful, lucid and vivid." —Wm. Boehnel in N. Y. World-Tel.

"Dynamic film. Muni has set an acting standard that should win every Academy award. A rousing, exciting melodrama. Screen entertainment that will stir you as you never had been stirred. Striking film. By all means see this picture." . . . . Al Sherman in the New York Morning Telegraph.

The Greatest of All Warner Bros.' Trail-Blazers!—Br

MUNI in "BL

A First Nat

"Paul Muni acts strong, daring role. Punch-packed as a power-house, a dynamo of drama. 'Black Fury' is earthy, elemental, brutally primitive; it is possessed of strength, suspense and daring seldom encountered in motion pictures and distinguished by what must be adjudged its star's most vital characterization. The tale that is told on the screen of the Strand will leave you gasping and quivering with the shock of its dynamite. Paul Muni undergoes a complete transformation. Here he assumes a character totally unlike any before portrayed in his extensive career. Terrifically suspenseful scenes match anything the screen has seen for sheer tense drama. The direction of Michael Curtiz imparts still further power to a Titan-strong tale." . . . . Regina Crewe in New York American.

"One of the most thrilling climaxes the screen has offered in months. 'Black Fury' easily surpasses anything that has come out of Hollywood in the last two years." . . Martin Dickstein in Brooklyn Eagle.

"Hollywood makes a trenchant contribution to the sociological drama in 'Black Fury.' Magnificently performed by Paul Muni. Warner Brothers exhibited almost a reckless air of courage in producing the picture at all. Mr. Muni is altogether superb in all the varied scenes which describe Joe Radek's climb out of peasant obscurity to the forefront of a crisis which he never understands. In the smaller roles there are a score of splendid characterizations. Both in Michael Curtiz's direction and in the screen play by Abem Finkel and Carl Erickson, the photoplay achieves a melodramatic vigor and an air of cumulative power which is so rare in the Hollywood cinema." . . . . Andre Sennwald in the New York Times.

"'Fury' may well be considered one of the greatest dramatic pictures of this or any other year. Different drama, without any excusing or qualifying concessions, it rips, tears and crashes in honest, straight from the shoulder style into the powerful story it tells. . . . Finely and authentically produced." . . . G. McCarthy in M. P. Herald.

"Has a breathless suspense that keeps the audience on the edge of their seats. Michael Curtiz moves his story along with the precision of a sledge hammer at work, and gets the maximum dramatic effect. He has hand-picked a staff that gives him and Muni splendid support." . . . . New York Daily News.

king All Records for Past 18 Months at N. Y. Strand!

ACK FURY"

l Picture

Every day

more showmen are placing their reliance on this trade-mark . . .

FOX

Every week

the FOX program vindicates their keen judgment more!

MOTION PICTURE HERALD

Vol. 119, No. 3

April 20, 1935

REPUBLIC IS BORN

A NEW national distributor steps forth—Republic Pictures Corporation—born of independent beginnings as every big company in the industry has been, and with personnel abundantly experienced. For instance, there's Mr. W. Ray Johnston, young enough to make us forget that he began in the days of the late and able Mr. Charles Hite at the Thanhouser studios in New Rochelle when the Mutual Program was forming to give competition to the august General Film Company. General was a crystallization of patent proprietors and infringing "independent" competitors brought together in peace under blanket license. Mutual, like contemporary Universal, was a coalition of a new crop of independents. The "independent" path has been the way into and upward in the world of the motion picture ever since. It is a process of attainment by energetic merit.

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THE $5,000 LOOK

ONCE each week a young man from an agent's office goes to the paymaster's office of Paramount studios in Hollywood and picks up Miss Mae West's salary check for $5,000. He then proceeds to hunt up Miss West and let her look at the check. After she has regaled her eyes upon it he continues on his errand to deposit it in the bank to her credit. It seems that she has no doubt about the matter, but she just wants to see it—every time.

△ △ △

THREE POINT LANDINGS

MR. LEO BULGAKOV, formerly of the Moscow Art Theatre, has made the thrilling discovery that everything in Hollywood, seemingly, including the camera, the microphone stand, the dollies, the lights and the monitor booth, all stand on three legs. It is, to be sure, simple geometric principle, because four legs call for a perfectly level floor for stability, while three always make contact. After a while Mr. Bulgakov will maybe learn that the triangle, the three point suspension as it were, is the most stable element of drama, in Hollywood and elsewhere.

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GADGET of THE WEEK—From Detroit come tidings that the scientists have evolved an electrical device, amplifying brain impulses, which will trace the curve of the intensity of a man's thinking processes. Another older method, and more positive, is to deal him a straight flush open in the middle.

NEWSREEL SCALES

THE newsreel cameramen are in negotiation, not to say controversy, about, mainly, hours. There have been issues and debates on the subject for some years. Generally speaking the newsreel cameramen have never been much more regimented than the newspaper reporters, with whom they are blood brothers, plus several hundred pounds of equipment.

Without respect to or consideration of the points at issue, it may be observed that the real value of the newsreel man can never be measured on any scale of hours and pay.

The fact is that the actual value of the newsreel cameraman is to be measured almost exactly by how much fun he gets out of the job. That, to be sure, does not argue that he is to be paid off in fun, only. The best newsreel men are underpaid at the scale and others are overpaid. Unions and scales came into the newsreel business with the coming of sound, brought in chiefly through the agency of the organized electrical workers accompanying the recording mechanisms. The result, including the influence of sound itself, has been to reduce employment and to increase costs of production. The product fares no better with the customers than in the silent days.

△ △ △

MR. RICHARDSON'S BLUE BOOK

THE announcement of Mr. Frank H. Richardson's new Blue Book of Projection, the sixth edition, gives occasion to the observation that the author's career in motion picture journalism is unique in covering a quarter of a century of continuous active service and in a single position—the authority on the projection machine and the affairs of the man—Mr. Richardson will insist on two men—in the booth. Aggressive, emphatic, philosophizing Mr. Richardson has achieved the triumph of becoming an institution while remaining exceedingly active and extant. His new Blue Book, the authority of the craft of the projectionist, published by Quigley Publications, will appear shortly.

△ △ △

OPINIONS

MR. ANDRE SENNWALD has decorated his New York *Times* column with a reference indicating, perhaps not too seriously, resolutions for 1935 including "to love Terry Ramsaye." The editor of the *Herald* requires no resolution to admire the excellent writing concerning the screen performed by Mr. Sennwald. But the charm of his skill still does not inhibit variance with his opinions on art, and maybe politics.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK---

THEATRE GAINS

Theatre business on the Coast has increased 15 to 20 per cent in the past year, reports Al Hanson, Los Angeles city manager for Fox West Coast. Other industries likewise are showing gains, he said. He declared that the four yearly drives conducted by the circuit have been successful, the plans being in the nature of profit-sharing with managers. Charles Skouras has taken over four first-runs in Los Angeles. . . .

"PROPAGANDA"

Termed "commercial propaganda," the radio code authority has banned free handling by broadcasters of the United Artists program, "Last-Minute Flashes." These programs should be handled only at commercial rates, according to a bulletin issued to broadcasters from the authority's headquarters in Washington. . . .

RUSSIAN PURCHASE

Soviet Russia last week bought its first American films with the purchase of "The Invisible Man," "Peter," "La Cucaracha," "The Three Little Pigs," "Penguin Island" (both Disney), for Russian distribution. The films had been sent to Moscow for the World Cinema Festival. Other deals are reported pending. . . .

DANZIG DECREE

A recent decree of the Senate of the City of Danzig, in Europe, requires a "kultur" film be shown with every feature presentation. The "kultur" film must be of specific length and must pass the Danzig censor relative to its artistic, educational and political value to the state. . . .

DROP SOVIETS

When the Boston American Legion protested that "reds" were flocking to the Majestic, showing Soviet films, the Levrad Corporation abandoned the importations. Al Tulipan, manager, however, explained the move as due to unsatisfactory business, rather than to the Legion's demand. . . .

RESOLUTION

Meeting in 39th annual convention at Columbus, Ohio, last week, the Ohio Federation of Women's Clubs adopted a resolution to recommend legislation looking to moral training in schools and the production of better motion pictures. . . .

AD SHORTS

To sell Westinghouse Streamline Refrigerators this year, the company plans to rely largely on one-minute film trailers, in Technicolor. With six available, the company claims outlet through 5,000 theatres, the subjects made in Hollywood with experienced players. . . .

DOUBLE BILLS

A Columbus study revealed 26 out of 30 neighborhood houses playing double bills at least one day last week, one, the Rivoli, playing duals plus vaudeville one day. Many are charging 10 cents, a few 15 cents. One downtown theatre played doubles the entire week. . . .

TO REMAIN WHN

Loew's officials have decided not to change the name of its radio station WHN, to WMGM. The reasons: WHN has become fixed in the public mind and is easier to remember than WMGM. Real success is reported lately with the station's amateur hour, and a deal is reported in progress with Ward Baking Company to sponsor the amateur broadcast. . . .

KENTUCKY COLONELS

The expansive regiment of Kentucky Colonels, of whom many are somehow concerned with the motion picture industry, will rally in and about Louisville on April 29, the session extending through May 4. It so happens that the Kentucky Derby will be run at about that time. Churchill Downs, therefore, is likely to be the parade ground. Budd Rogers, general sales manager of Liberty Pictures, is the latest to join Governor Ruby Laffoon's Colonels. . . .

* * *

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SOUTHERN PRODUCTION

Reported in New Orleans is the plan of George Orth, New York, recently consulting with A. Harrison, Jr., of New Orleans, to construct a two-stage sound studio in the southern city. Planned, says the report, is acquisition of a 50-acre tract, work to start May 1. Production, and renting of studio space is part of the reported plan, despite the conclusion the city is not suitable atmospherically for film production. . . .

BOOK TITLES

The Federal Trade Commission has announced at Washington that Charles Scribner's Sons has agreed not to sell books under titles differing from those under which the books were serialized in magazines, unless the original title is clearly indicated on the book. The specific case involved Arthur Train's book, "No Matter Where," published earlier in "Good Housekeeping" as "The Man Who Went Back." . . .

NEW BLIMP

From John Arnold of the MGM camera department on the Coast has come the invention of a new camera blimp, which is to be used for the first time on Irving Thalberg's "No More Ladies." The development has an automatic finder, and weighs only 100 pounds, as compared, it is said, with the regular blimp's weight of 240 pounds. . . .

SELZNICK'S OFFER

Beside saying he has received a "handsome offer" to join another company in a production post, David O. Selznick would have nothing to say relative to the report he is to leave MGM. Reports declared he would form a new producing unit, with Myron Selznick, but that has been denied. It is understood in Hollywood, however, that a new unit is definitely planned. . . .

LOEW'S IN CHICAGO

Loew's has closed for five theatre sites in Chicago in its invasion to seek representation for MGM pictures. Seven other deals are expected momentarily. Robert Lynch and Ernest Schwartz, of the MGM Philadelphia sales office, are in Chicago working on the theatre acquisitions. Extending the policy abroad, Loew's has purchased the Capitol, Madrid. . . .

NEW COLOR FILM

Eastman Kodak's house organ, "Cine-Kodak Salesman," reports a newly developed 16mm. color film, Kodachrome, which may be used in ordinary cameras without special lenses and may be projected with regular lamps. Three very thin emulsions on the negative, each sensitive to a primary color, is the method. . . .

U. S. PLANS TO INCREASE LIMIT ON THEATRE LOANS

Legislation to Extend to $50,000 the Amount of Loans for Modernizing Structures under Housing Act will be Followed by Federal Campaign to Acquaint Exhibitors with Privileges Available

Enactment of pending legislation by Congress to increase to $50,000 the amount to which loans for modernization of theatres and other business structures may be insured by the Government under the Federal Housing Act, will be followed by an intensive drive by the Housing Administration, to acquaint every motion picture theatre owner in the country with the privileges of which he may avail himself to rehabilitate and modernize his property.

Under the present act, the insurance limit guaranteed banks by the Government is $2,000 and while a number of exhibitors have made mortgages in that amount in order to secure money with which to improve their theatres, the great majority, it is said, have been unable to take advantage of the law because the maximum securable was insufficient for any extensive renovation.

Extension of the limitation to $50,000 is expected by the Housing Administration at Washington to find immediate favor in exhibition, which automatically would also benefit theatre equipment manufacturers and construction interests furnishing new material.

Contrary to reports which have reached the Administration, there has been no contraction of the Administration's activities in recent weeks as they concern theatre loans, and applications may be made as heretofore, if the $2,000 maximum now available is sufficient for the borrower's needs.

MODIFYING OF STATUTES SOUGHT TO INCREASE SERVICE TO THEATRE

Reports also have been received that bank enlisted by the Administration in making the actual loans have refused exhibitors' applications. While it is true that in one or two states some handicaps have been encountered because of state laws which permit the charging of a higher rate of interest than the Government will allow, there has been no general rejection of applications by the Washington authorities, and negotiations are now underway in the high-interest states for modification of their statutes, so that the banks will be compelled to lower their rates in keeping with the FHA's regulations.

It is also possible that some of the complainants in exhibition may have applied for loans to banks which, for one reason or another, have not participated in the Government plan. Authorization is given banks by the Administration to participate in the plan when the banks make such application.

UTMOST CONSIDERATION ASSURED EXHIBITORS FOR THEIR COOPERATION

While the acceptance or rejection of an application is up to the local bank, any exhibitor whose request for a loan has been denied for any reason other than that a poor risk was involved, need only write to the officials of the Housing Administration and his case will be investigated and, if possible, he will be financed.

Because of the fact that the exhibitors of the country have cooperated wholeheartedly with the Administration in its publicity work, they will receive utmost consideration, it was indicated at Washington.

Housing Administration officials are highly grateful for the showing of their films. They are showing that appreciation in concrete ways by making every effort to help every exhibitor who has difficulty in obtaining a loan, it was said.

Exhibitors everywhere recently received material from the Administration outlining the assistance they can obtain from the Government. As soon as the bill to increase the loan maximum is enacted, additional material will be sent out showing how best a theatre owner may take advantage of these facilities.

On pages 16 and 17 appears a color map of the United States which shows at a glance exactly where the Warner circuit, now the third largest in the business, has its houses. In each state where Warner theatres are situated the number following the name of the state indicates the number of theatres operated, while underneath each name is the Warner houses' total seating capacity in that state. Following the map is a state and city listing of theatres.

This is the third of a series of theatre listings of the large circuits in the United States. Paramount Publix holdings were listed and mapped in the isue of January 5, Loew's in the February 7th issue. The Fox and RKO structures will be presented soon.

Arrange Standing Exploitation Show

As a result of the interest shown in theatre campaigns displayed at the first annual Show of Showmanship, a permanent exhibition of these exploitation pieces was announced Tuesday by A-Mike Vogel, chairman, Managers' Round Table Club of MOTION PICTURE HERALD, at a general meeting of Skouras Metropolitan circuit managers in the Paramount Building. Space has been set aside in the offices of Quigley Publications, 1790 Broadway, where the campaigns, including winning Quigley Award entries, will be available for examination by all interested managers.

Mr. Vogel credited increased theatre grosses and managerial promotions to the Quigley Awards, quoting statements from various circuit heads to this effect. He also emphasized the rulings of the Awards competitions which gave every entrant an equal opportunity to win, irrespective of his situation. It was shown that plaques had been won frequently by managers in subsequent runs and neighborhood houses.

"If managers would stop worrying over the proximity of opposition houses and concentrate on getting a fair share of business from their immediate drawing areas, a happier state of affairs would come about for all concerned," said Mr. Vogel.

"Plenty of live showmen in the subsequents roll up fat grosses on pictures that have not been milked dry in the first runs. These men have forgotten the existence of competing theatres. As far as they are concerned, dates are first runs.

LICHTMAN ATTACKS USE OF GIVEAWAYS

Says Practice Is Damaging Quality of Films and Heading Exhibition Toward 'Nickelodeons'

The practice of giveaways, two-shows-for-the-price-of-one, Bank Nights and other inducements calculated to stimulate theatre business came in for a severe attack this week from Al Lichtman, vice-president and general manager of United Artists, who said such methods not only were impairing the quality of films but slowly were heading the whole system of motion picture exhibition toward disaster and the days of the "catch-penny nickelodeon."

"The film industry is no longer thought or spoken of as being in 'swaddling clothes,'" Mr. Lichtman said. "With the release of such intelligent and highly entertaining pictures as 'David Copperfield,' 'Les Miserables,' 'One Night of Love' and others, motion pictures attain their full maturity.

Cites High Production Costs

"I was impressed, on my recent trip to Hollywood, by the amount of money producers are spending. A good picture costs not less than $400,000. One film this year already has run up to $1,700,000.

"And yet in Chicago alone exhibitors are giving away $30,000 worth of pottery a week on premium nights. They are giving more dollars' worth of merchandise than a major department store can sell in a year. That money eventually comes out of the producer's pocket because it forces him to make cheaper pictures. When an exhibitor spends so much for premiums he is forced to chisel elsewhere. In the end the product is cheapened, the public sours and the vicious circle is completed."

Mr. Lichtman said that if the public demands double features the distributors should allow them—but not two features for the price of one.

"Cut-Throat Practice"

"This is only a cut-throat practice and exhibitors should remedy it by charging admissions fair to producers and thereby encourage the making of better films," the United Artists executive said. "Most exhibitors will fight any outside factors that attack their business. Why shouldn't they be equally patriotic and fight the enemies from within?

"The exhibitor must keep the business healthy by not cheapening the product with such degrading tricks as premiums, bank nights, double features and similar 'rackets.' This is equivalent to telegraphing the producers to *stop making good pictures!"*

Chicago's premium war was further complicated when Essaness Theatres extended the practice of giveaways throughout its circuit to meet the competition, using one "Bank Night" plan, 15 on "Screeno," 16 "Stamp Clubs" and 18 dish and kitchenware giveaways. More than one plan is in use.

In Ohio, the House judiciary committee of the legislature at Columbus recommended for passage a proposal to submit to a vote of the people a constitutional amendment permitting the state to operate lotteries.

A Des Moines grievance board ruling on Bank Nights was upheld by the federal court in that city, which refused to grant an injunction restraining the board and six major distributors from interference with the practice.

Although the Kansas City office of Fox Midwest Theatres declared that the idea will be confined to that territory, it was believed that the "Gift Stamp" premium plan starting at Kansas City Easter Sunday may be adopted also by Fox divisions elsewhere. Cash prizes will range from $5 to $50 and merchandise prizes will be awarded.

At the same time, the state attorney-general's office in Missouri ruled that "Bank Nights" constitute a lottery and are illegal. A bill to outlaw the plan was recently killed in the House.

Federal court at Los Angeles temporarily has prevented the discontinuance of "Bank Nights" there, Judge McCormack ruling in the test case of the Oxnard Theatres, Inc., against the Local Grievance Board and distributors. The court denied a motion for dismissal and gave the defendants 20 days in which to answer.

At Milwaukee, the Grievance Board ordered the Hollywood theatre to discontinue awarding bags of groceries.

The Bank Night plan in Florida experienced a setback with the announcement by Postmaster Wall at Tampa that newspapers would be barred from the mails if the line "Bank Night Tonight" appears in any future theatre advertising.

WEBB RESIGNS AS PATHE PRESIDENT

Stuart W. Webb resigned this week from the presidency of Pathe Exchange, Inc. Mr. Webb had served three years in that office. Frank J. Kolbe, a partner in Young & Kolbe, New York investment brokers, was elected president of Pathe, and Robert W. Atkins of Proctor & Paine, also a stockholder, was elected executive vice-president.

Mr. Webb has been identified with the motion picture industry since 1928, when he was brought upon the film scene under the regime of Joseph P. Kennedy in FBO. Mr. Kennedy subsequently took over management of Pathe and Mr. Webb transferred his attentions to that concern. After the sale, in 1930, of Pathe's studio and production assets to RKO, Mr. Kennedy withdrew from active participation and Mr. Webb became president of Pathe Exchange, Inc.

Kuykendall Scores Pettengill Measure

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, told the annual convention of the Tri-States Motion Picture Theatre Owners at Memphis on Monday that if the Pettengill bill prohibiting block booking were to pass the moral issues involved would not be solved and the law would be a detriment to both the industry and the public.

"We find to our amazement that several organizations within the industry are taking the trouble to support this measure," Mr. Kuykendall said. "These groups are misled and misinformed as to the results that would be achieved.

"Exhibitors would continue to buy, as now, separately rather than in groups, the pictures that bring hte best results at the box office. It would be no help to the small town operator if he were forced to go to an exchange center to see all the product before buying, and it would be demoralizing to the production end of the industry."

Other speakers at the convention were M. A. Lightman, Harry Martin of the Memphis *Commercial-Appeal* and Jack Bryan of the Memphis *Press Scimitar.*

No election of officers was scheduled for the convention, the annual election being held at the autumn meeting. A resolution was passed putting the association on record as endorsing block booking, provided reasonable cancellation be allowed by distributors in all contracts.

Support of the Pettengill bill was pledged at a meeting of directors of the New York Allied unit in Albany this week.

KAO Board Elections Make "Truce" Permanent

The stockholders of Keith-Albee-Orpheum Corporation in annual session last week reelected 12 of the 13 directors of the company, thus wiping out the lines of demarcation within the KAO board which have existed for several years and have brought the faction representing the large M. J. "Mike" Meehan stock interest into sharp conflict with RKO interests over theatre financial policy on a number of occasions.

A balance of representation between RKO and Mr. Meehan was effected a year ago when Herbert Bayard Swope entered KAO and the provisional truce which resulted was so successful in quieting opposing factions on the board, it was said, that last week's meeting was influenced to make the arrangement permanent. Reelected were Herbert Bayard Swope, chairman; David Sarnoff, M. H. Aylesworth, L. E. Thompson, W. G. Van Schmus, Paul M. Mazur, Frank B. Altschul, M. J. Meehan, Donald K. David, Jay E. Eddy, Malcolm Kingsburg and Peter J. Maloney. Elected was Monroe Goldwater, law partner of Edward F. Flynn, whom he succeeds.

Rochfort Promoted

Robert Rochfort, who has been attached to the Paris office of Paramount, has been appointed director of all the company's exchanges in northern Africa.

THE CAMERA REPORTS

THEIR STARDOM PROPHESIED. The Warner Starlets of 1936-37—those feminine players on the Warner roster judged most likely to attain the screen's firmament next year. Reading up the ladder, they are Myra Moore, Olivia de Haviland, Maxine Doyle and Dorothy Dare, demonstrating on the lot the promise attributed to them. Meanwhile, it will be noted, sets are being built and technicians ride the cranes in attention to immediate attainments.

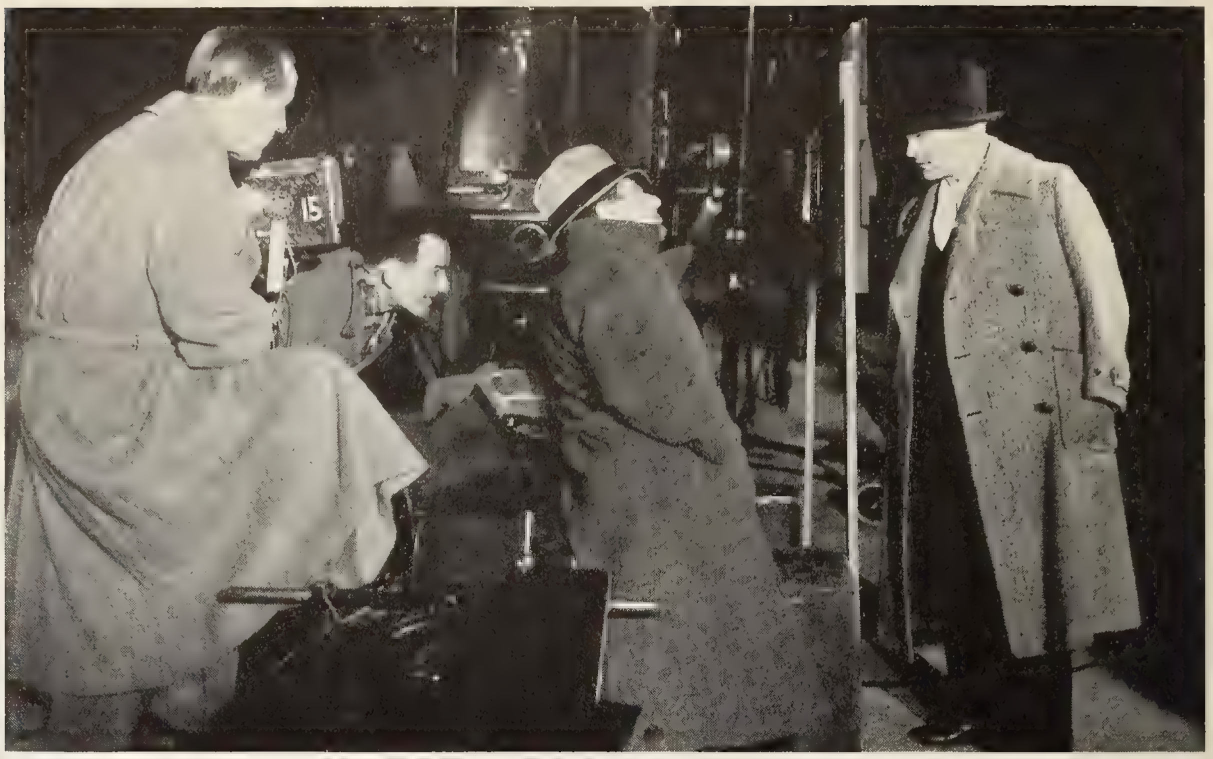
SEASONAL ZIP. (Below) With zipper. As we approach the swimming months, Annie Darling (soon to be seen in Universal's "The Bride of Frankenstein") comes up with this one-piece garment of washable print cotton and they're both attractive.

GOIN' FISHIN'. Col. Royal Quincy Byron, public relations executive of RKO Theatres, pictured as he left New York for Bermuda in relentless pursuit of the obstinate Tuna.

TO HEAD NEWSREEL. Sir Malcolm Campbell, the famed English autospeedster, who has been named editor of British Movietone News, succeeding Gerald Sanger, now producer.

INTENSE. And petite. A Helen Hayes type. So they say of Luise Rainer, dynamically pictured above. Prominent on the Continent as a dramatic actress, she has been signed by MGM for screen roles in this country.

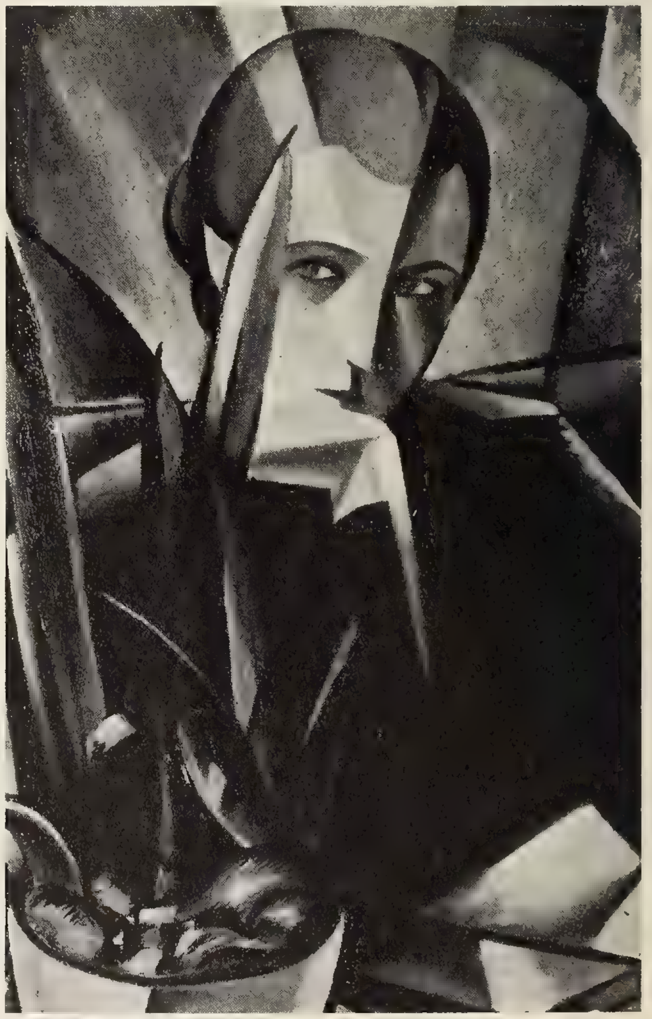
FIRST LAP. Helen Vinson at the end of her plane trip from Hollywood to New York, to sail for England to appear in "King of the Damned," GB production shortly to go into work.



THROUGH A FENCE. Will James Cagney be seen at this point in "The G Men," his new Warner Brothers picture, and this is how matters were arranged by Director William Keighley and Cameraman Sol Polito.

FIRST ASSIGNMENT. (Left) Jean Dixon, for years a prominent actress of the New York stage, who will make her screen debut in "Mr. Dynamite," forthcoming Universal production in which she will appear opposite Edmund Lowe.

DIRECTOR HONORED. Louis B. Mayer, vice president of MGM in charge of production, and some of his guests at a party given in Los Angeles for W. S. Van Dyke, in tribute to the latter's direction of "Naughty Marietta." Shown are Van Dyke, Elsa Lanchester, Mayer, Jeanette MacDonald, star of the musical; Eddie Mannix, Nelson Eddy and Hunt Stromberg, producer.



EXHIBITED. A reproduction of the oil painting, "Reflections," in the exhibit of the Society of Independent Artists at the Grand Central Palace in New York. It is the work of Tony Gablik, Warner art director.

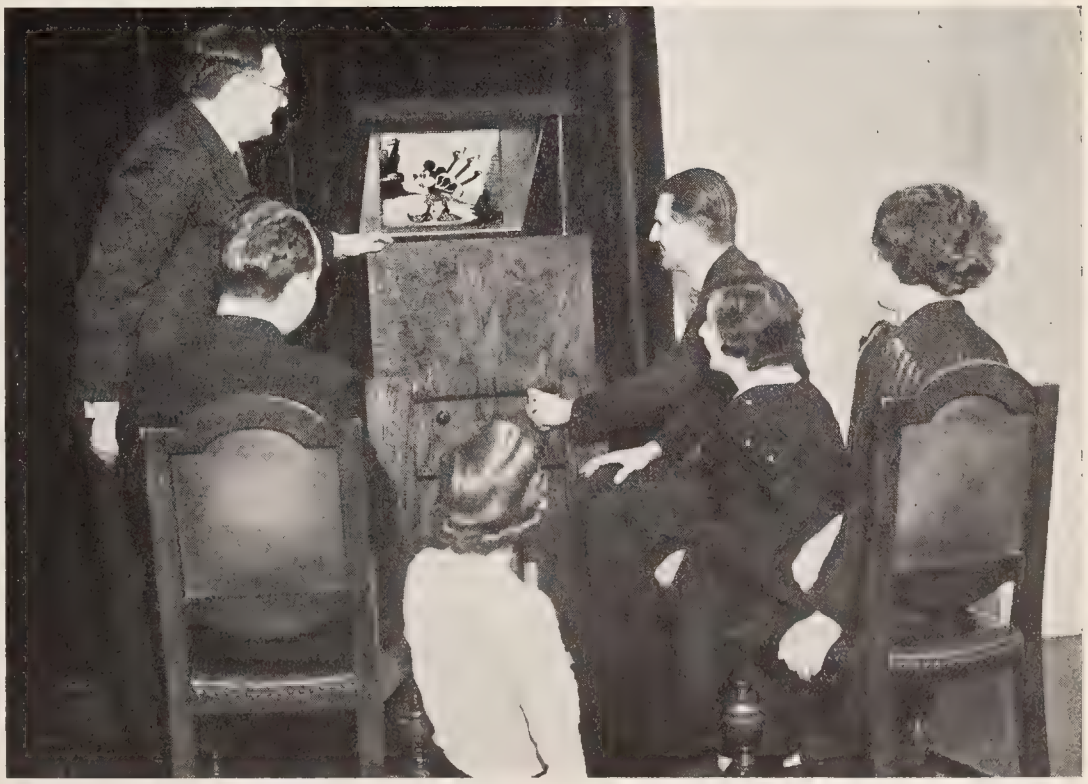
REWARDED. Because of their sales record, Arthur C. Bromberg, Monogram Southern franchise holder, gave his district salesmen a trip to Hollywood. Arrivers and greeters:

H. Y. Harrell, H. H. Everett, William Fulton, Cy Dillon. Carl Floyd, John Wayne (Western star), Bromberg John Mangham, Leon Seicshnaydre, Trem Carr, vice-president; Henry Glover, Jack London and Ed Orte.

SIGNED. (Right) Joseph Calleia, Broadway stage star, whom MGM has placed under contract. His first picture will be "Public Enemy No. 1."

WORKWARD. Following a vacation in the East. Marlene Dietrich has returned to Hollywood to begin a new picture. She is shown as she entrained in New York for Chicago.

ARRIVES FOR PREMIERES. Joseph Moskowitz, treasurer of 20th Century, greeting Darryl F. Zanuck, vice president and production chief, on the latter's arrival in New York for premieres of "Cardinal Richelieu" and "Les Miserables."



MICKEY GETS TELEVISED. The adventurous Mr. Mouse added to his career as a United Artists star the other day when one of the Walt Disney cartoons was transmitted from the Baird television studio in London to the room shown above, ten miles distant, to demonstrate new high-definition reception. The screen employed measured twelve by nine inches.

14 PRODUCERS BOUGHT 48 BOOKS AND PLAYS IN MARCH FOR 1935-36

28 Original Manuscripts, 15 Books and Plays Purchased, Largest Number Since Last Nov.; Paramount Heads List

Producers in March started with vigor to build 1935-36 feature release schedules with outstanding books and plays, 14 companies acquiring 28 original manuscripts, 15 books and five plays, for a total of 48, the largest of any month since last November. Purchases were made as follows:

Company	Originals	Books	Plays	Totals for Month
Burr	..	1	..	1
Cameo	3	..	..	3
Columbia	3	4	..	7
Fox	3	3	..	6
Goldwyn (UA)	..	1	..	1
Mascot	..	1	..	1
Metro	3	..	2	5
Paramount	7	..	2	9
Premier	1	..	..	1
Radio	1	2	..	3
Reliance (UA)	2	1	..	3
20th Century (UA)	1	..	..	1
Universal	3	2	..	5
Warners	1	..	1	2
TOTALS FOR THE MONTH	28	15	5	48

Original-story purchases continued in March to be the chief source of material, providing 59 per cent of all material purchased, against the 31 and 10 per cent contributed by books and plays, respectively. For seven months, since last September 1st, these three story sources stand as follows: original manuscripts, 50 per cent (186 purchases); books, 38 per cent (142 purchases); plays, 12 per cent (42 purchases), for a total of 370 for the period, as follows:

Month	Originals	Books	Plays	Totals
September	28	40	7	75
October	25	20	6	51
November	39	17	8	64
December	19	19	6	44
January	26	14	7	47
February	21	17	3	41
March	28	15	5	48
Totals for Seven Months	186	142	42	370

Virtually all purchases now made are for 1935-36 programs, which are the principal subjects of conference both in distribution and production quarters, as executives prepare to gather in annual sales convention, in May and June, for an unusually early selling season.

There were many important properties acquired in March. Of special interest to exhibitors, for their possible box-office value, are several widely read books and some successful stage plays.

Richard Grace's well known novel, "Arctic Wings," was taken by Columbia and "Bracelets," a Vina Delmar manuscript, went to Paramount. Clarence Budington Kelland's "Dreamland" was a Goldwyn acquisition, for Eddie Cantor, while Fox negotiated the popular expose of the so-called "400" set, "Farewell to Fifth Avenue," by Cornelius Vanderbilt, Jr.

Metro purchased "Gold Eagle Guy," Melvin Levy play, and Reliance bought "The Last of the Mohicans," James Fenimore Cooper. The Milneaux play, "New Divorce," from the French, was another Paramount acquisition. The company also took Ferenc Molnar's "Pastry Baker's Wife." One of the outstanding purchases of the month was Warners' buy, "Three Men on a Horse," the Alex Yokel play of the season.

Paramount made two important acquisitions in the properties of the life of Garibaldi and of Victor Herbert, including some 500 Herbert musical compositions for inclusion therein. The 48 March purchases, complete, with available production credits, follow:

Alias Mary Dow, original, William A. Johnston and Forrest Halsey, purchased by Universal, which assigned continuity to Rose Franken and dialogue to Arthur Caesar.

Amateur Lady, original, anonymous. By Reliance (United Artists).

Arctic Wings, book, Richard V. Grace. By Columbia.

Atlantic Adventurer, book, Diana Bourbon. By Columbia, which assigned Fred Niblo, Jr. and Albert De Mond to adaptation.

Bracelets, original, Vina Delmar. By Paramount, for Carole Lombard.

Butler, original, William A. Johnston and Johnny Hines. By Columbia.

Champagne Charlie, original. By Fox, for Edmund Lowe.

Dance Director, original, anonymous. By Paramount, for George Raft.

Death on the Wing, original, Barry Barringer. By Premier Pictures.

Diamond Horseshoe, original, Bess Meredyth and George Marion, Jr. By 20th Century (United Artists), for Lawrence Tibbett.

Dreamland, book, Clarence Budington Kelland. By Samuel Goldwyn (United Artists), for Eddie Cantor, with Howard Lindsay and Russel Crouse assigned to adapt.

Farewell to Fifth Avenue, book, Cornelius Vanderbilt Jr. By Fox.

Gentle Grifter, original, Arthur Horman. By Fox.

Glass Key, original, Dashiel Hammett. By Paramount, for George Raft, with direction assigned to Frank Tuttle.

Gold Eagle Guy, play, Melvin Levy. By Metro.

High Hat, original, Alma Sioux Scarberry. By Cameo Productions.

I Sing For Love, original, anonymous. By Paramount for Jan Kiepura, with Frank Tuttle assigned to direct.

Last of the Mohicans, book, James Fenimore Cooper. By Reliance (United Artists), for Merle Oberon.

Legion of Valor, original, Joseph Moncure March and Elmer Harris. By Reliance for Richard Arlen, Virginia Bruce and Alice Brady, with direction assigned to Sam Wood.

Long Haul, original, Arthur Horman. By Radio.

Maytime, play, purchased by Metro.

Moon Is Right, original, Robert Brent and Norman Huston. By Fox.

New Divorce, play, from the French, by Milneaux. Purchased by Paramount, for Gary Cooper and Claudette Colbert.

Pastry Baker's Wife, play, Ferenc Molnar. By Paramount, which assigned scenario to Samuel Hoffenstein.

Penthouse Love, original, Alma Sioux Scarberry. By Cameo.

Portrait of a Rebel, book, Netto Syrett. By Radio.

Powdersmoke Range, book, William Colt McDonald. By Radio for Richard Dix.

Original Stories Continue to Lead as Source of Material for Screen, Providing 59 Per Cent of All Purchased

Rip Roaring Riley, original. By C. C. Burr Productions.

Rise and Shine, original, Paul Sloane and Victor Mansfield. By Metro, for Ted Lewis.

Second Mrs. Lynton, original, Wilson Collison. By Metro.

Serves You Right, original, George Bilson. By Warner, for Joan Blondell, Glenda Farrell and Hugh Herbert, with adaptation assigned to Erwin Gelsey.

She Married Her Boss, book, Thrya Samter Winslow. By Columbia, which assigned adaptation to Sidney Buchman.

Silver Lining, original, Joseph McCord. By Cameo.

Strangers at the Feast, book, Beatrice Lubitz. By Universal, for Margaret Sullavan.

Summer Breeze, original, Oscar Hammerstein, II and Jerome Kern. By Metro.

Thanks For All Your Efforts, book, Sophie Kerr. By Fox.

Theodora Goes Wild, book, Mary McCarthy. By Columbia.

Thousand Dollars A Minute, book, Everett Freeman. By Mascot.

Three Men on a Horse, play, Alex Yokel. By Warner.

Two Sons, original, Harrison Jacobs. By Columbia.

Unconscious, original, Frank Dazey. By Universal, for Hugh O'Connell.

Virginia Judge, original, Octavus Roy Cohen and Walter C. Kelly (The Virginia Judge). By Paramount for Kelly.

While The Crowd Roars, book, Carl Tumberg. By Universal.

Work of Art, book, Sinclair Lewis. By Fox, for Lew Ayres.

Untitled original, R. C. Sheriff. By Universal, for Irene Dunne.

Uhtitled original, about the life of Garibaldi, by E. Alexander Powell, purchased by Paramount.

Untitled original, about the life of Victor Herbert, including rights to some 500 of his musical compositions, purchased by Paramount.

Untitled original, Gene Towney and Graham Baker. By Columbia, which assigned adaptation to Benny Rubin and Gertrude Purcell, and direction to Eddie Buzzell.

H. J. Yates Reelected Consolidated President

Herbert J. Yates was reelected president of Consolidated Film Industries, Inc., this week at a meeting of the new board of directors. All other officers were reelected, M. J. Seigel, formerly an assistant treasurer, succeeding George W. Yates as a vice-president. Officers are: Ben Goetz, executive vice-president; Ralph I. Poucher, Walter Vincent, vice-presidents; H. J. Yates, Jr., secretary-treasurer; C. J. Bigelow, assistant treasurer; Nathan K. Loder, Joe Aller and W. F. Ferris, assistant secretaries.

RKO Honors Shirley Temple

Shirley Temple's sixth birthday on April 22 will be celebrated by 26 RKO houses in Greater New York.

WARNER'S 438 THEATRES MAKE CIRCUIT 3d LARGEST

Centralized Operation Maintained While Theatre Company Shows Steady Profit; Houses in 23 States Now

Warner Brothers Theatres, Inc., which started with one little nickelodeon opened in Newcastle, Pa., 22 years ago by the four Warner brothers—Harry M., Major Albert, Jack L., and the late Sam Warner—today is the third largest circuit in the business and is the largest in the United States to have kept clear of receivership. [*Map showing Warner theatres is on pages* 16 *and* 17; *listing of houses is on pages* 18 *and* 19.

Operating in 23 states of the Union, there are 438 theatres in the Warner fold, controlled and manager on a centralized basis direct from the company's home office in New York, in contrast with the extensive program of decentralization of operations embarked upon two and one-half years ago by Paramount, Fox and RKO.

Despite depression and the fact that two years ago there were several situations in the Warner circuit which had to be closed or otherwise disposed of because of the general business retrogression, the theatre subsidiary has continued to return a profit to the parent company, while its outlook for the coming new season was said to be better than at any time in five years.

Warner Bros. reported that it had bettered its earning position during the fiscal year 1934 by $3,761,235, reducing losses from $6,291,748 in 1933 to $2,530,513 in 1934, and at the same time doubling its cash position to $4,664,138, better than in any year of the depression. Largely contributing to this condition was the theatre department.

The 438 Warner theatres currently operating in strategic territories seat a total of 594,296 persons, an average of 1,300 a theatre. The circuit has less than one-half as many theatres as has Paramount, whose houses in the United States total 970 and seat 1,131,561 persons, but the Warner seating capacity averages approximately one-third more per theatre.

Four More States Than in 1931

Warner today is operating theatres in four more states than in 1931, having at that time but 19 states on its theatre map. The four additional states are Kentucky, with eight theatres; North Carolina, one; Oregon, two, and Texas, one.

As Warner entered the year 1931 it had 476 theatres in its circuit, 38 more houses than it operates today. The majority of theatres dropped since then were in the Philadelphia territory and today there are only 58 Warner houses in that city as compared with 86 early in 1931.

In 1933 Warner Bros. formed Warner Bros. Circuit Management Corporation, under the laws of New York State, to manage all theatres owned by Warner Bros. Theatres, Inc. The new unit then was described as part of a reorganization of the corporate structure of Warner theatres throughout the United States.

More Acquired in East and Midwest

Within a few months thereafter, negotiations were under way for acquisition of a number of theatres in the East and Middlewest. Ohio and New England then were regarded as the two most advantageous sectors for theatre additions. At the time, Publix, RKO and the various Fox units were in the process of decentralization, dropping houses daily. Warner started a program in direct contrast with decentralizing.

The reason for the Warner move, it was said at that time, was to make the circuit more compact, with elimination of darkened houses in situations which were not supporting existing theatres. To this end, approximately 40 unprofitable Warner theatres were dropped, although in some situations where houses were closed, the company retained them in the hope of reopening when conditions warranted.

Warner was, then, undertaking a program of inter-company reorganization to be followed by expansion, which was carried out without the receivership eventuality which several other companies experienced.

Zones Given More Latitude

Since the Warner organization first started building up its circuit into national prominence, actual management of the various properties has been vested in the home office, nor does the company contemplate decentralization. Although its district managers recently were granted wider operating authority, final authority remains at headquarters under Joseph Bernhard, head of the theatre subsidiary.

Zone managers now are given direct charge of operation of their units, this including authority to purchase all supplies and equipment, and individual auditing systems for each zone have been inaugurated.

The 438 theatres currently are under the supervision of the home office and 12 zone managers in the field. James Coston is in charge of zone operations in Chicago and Milwaukee. Cleveland is the headquarters of Nat Wolf; I. J. Hoffman is at New Haven; Don Jacocks, Newark; Moe Silver, Albany; Ted Schlanger, Philadelphia; Harry Kalmine, Pittsburgh; J. J. Payette, Washington, D. C.; Herbert Copelan, Atlantic City; L. J. Halper, Hollywood; Howard Waugh, Memphis.

Contrary to reports that Warner Brothers is considering further divestments of theatre holdings, it was indicated at a meeting of the company's zone managers in New York that additional acquisitions may be undertaken within the year.

Ben Berinstein is negotiating with Warner for the repurchase of four houses in Elmira, N. Y., sold to the circuit several years ago. Only one of the four is open.

Educational Marks 20th Anniversary

Next month Educational Pictures will celebrate its twentieth anniversary as a producer of short subjects exclusively. The celebration will be in the form of a special sales and booking drive by Fox Film, distributor of Educational product, concentrating on the short subjects.

In May, 1915, Earle W. Hammons, founder of the company and still Educational's president, organized Educational Films Corporation of America. Twenty years ago, Mr. Hammons, a real estate operator, undertook to supply screen entertainment and deliver a talk on the film, before a meeting of the Red Cross at Briarcliff Manor. He used a scenic picture just completed by Robert C. Bruce, a friend. The interest shown in the picture gave rise shortly after to the formation of the company, which at first contemplated the production of pictures for school, club and other non-theatrical purposes. Later attention was directed toward the theatrical field, with special concentration on the short subject, which was followed by the organization of Educational Film Exchanges, Inc. In 1933 the distribution of Educational product was transferred to Fox Film.

Among the players who appeared for Educational during the 20 years were Johnny Hines, Dorothy Mackail, Lloyd Hamilton, Wallace Beery, Lewis Stone, Bing Crosby, Edward Everett Horton and Shirley Temple. Well known producers, and directors did early work for Educational. Joe Cook, Buster Keaton, Ernest Truex, Sylvia Froos, Tom Howard, Tom Patricola and Buster West are among the stars now appearing in Educational subjects.

Among the new two-reel pictures ready for the anniversary celebration are: Joe Cook in "A Nose For News"; Ernest Truex in "Only The Brave"; Buster Keaton in "Tars and Stripes"; Tom Howard and George Shelton in "Grooms in Gloom"; Sylvia Froos in "Stepmother Blues"; a comedy with Junior Coghlan and Dorothea Kent; Buster West and Tom Patricola, signed last week, in "Dame Shy."

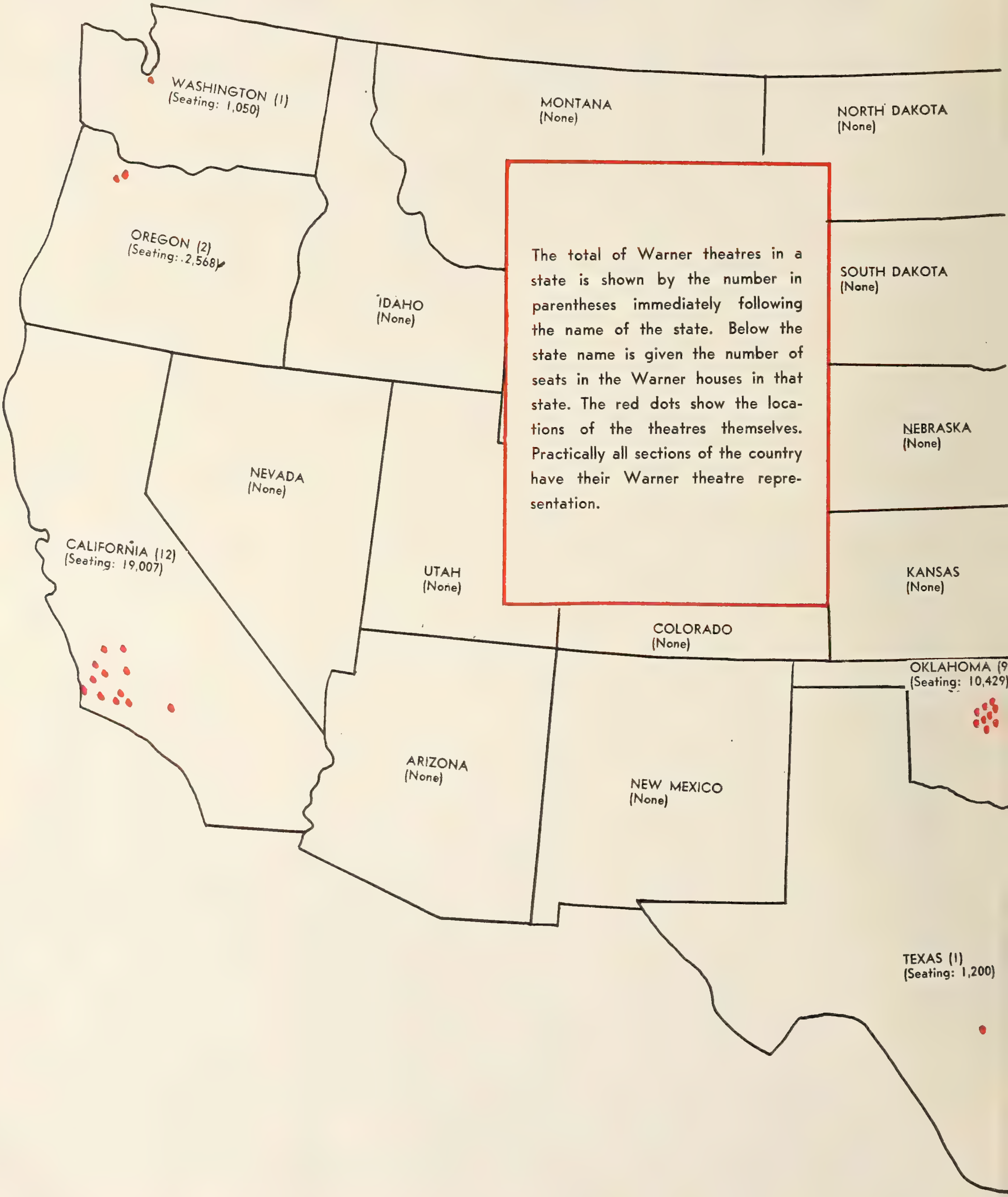
Single-reel pictures include several Paul Terry-Toon cartoons, "The Life of the Party," a Song Hit Story featuring the Cabin Kids, and several new subjects in the Treasure Chest series.

A. T. & T. Quarterly Earnings $30,097,288

The American Telephone & Telegraph Company reported this week a net income of $30,097,288 for the first quarter of 1935, equal to $1.61 a share earned on 18,662,275 shares of capital stock.

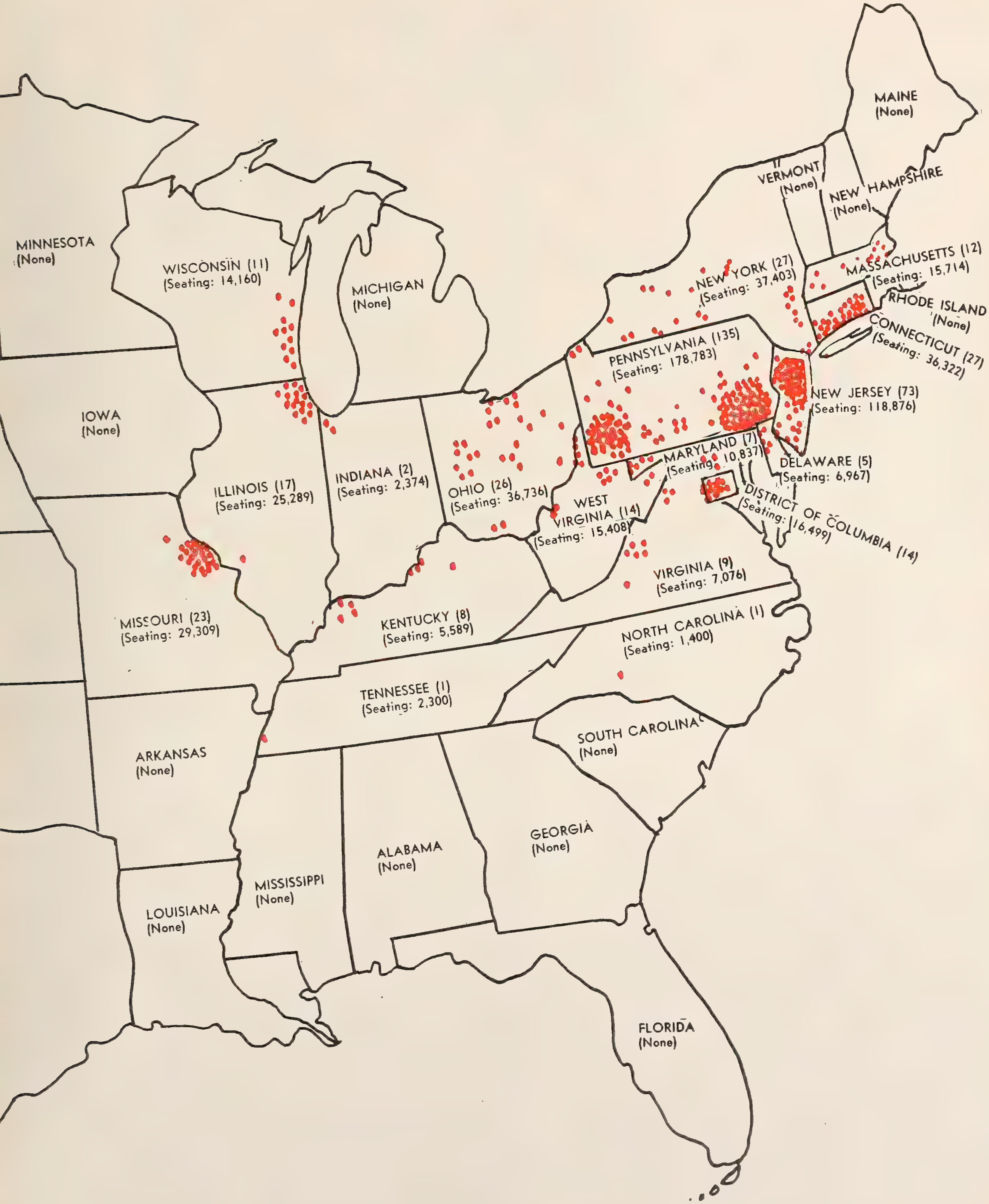
This income compared with $32,992,340, or $1.77 a share, for the 1934 quarter.

Warner's 438 U. S. Theatres


WASHINGTON (1)
(Seating: 1,050)
MONTANA
(None)
NORTH DAKOTA
(None)
OREGON (2)
(Seating: 2,568)
IDAHO
(None)
SOUTH DAKOTA
(None)
NEBRASKA
(None)
NEVADA
(None)
CALIFORNIA (12)
(Seating: 19,007)
UTAH
(None)
KANSAS
(None)
COLORADO
(None)
OKLAHOMA (9
(Seating: 10,429)
ARIZONA
(None)
NEW MEXICO
(None)
TEXAS (1)
(Seating: 1,200)

The total of Warner theatres in a state is shown by the number in parentheses immediately following the name of the state. Below the state name is given the number of seats in the Warner houses in that state. The red dots show the locations of the theatres themselves. Practically all sections of the country have their Warner theatre representation.

And Where They're Situated


MAINE
(None)
VERMONT
(None)
NEW HAMPSHIRE
(None)
MASSACHUSETTS (12)
(Seating: 15,714)
RHODE ISLAND
(None)
CONNECTICUT (27)
(Seating: 36,322)
NEW YORK (27)
(Seating: 37,403)
NEW JERSEY (73)
(Seating: 118,876)
PENNSYLVANIA (135)
(Seating: 178,783)
DELAWARE (5)
(Seating: 6,967)
MARYLAND (7)
(Seating: 10,837)
DISTRICT OF COLUMBIA (14)
(Seating: 16,499)
WEST VIRGINIA (14)
(Seating: 15,408)
VIRGINIA (9)
(Seating: 7,076)
NORTH CAROLINA (1)
(Seating: 1,400)
SOUTH CAROLINA
(None)
GEORGIA
(None)
FLORIDA
(None)
ALABAMA
(None)
MISSISSIPPI
(None)
LOUISIANA
(None)
ARKANSAS
(None)
TENNESSEE (1)
(Seating: 2,300)
KENTUCKY (8)
(Seating: 5,589)
OHIO (26)
(Seating: 36,736)
INDIANA (2)
(Seating: 2,374)
ILLINOIS (17)
(Seating: 25,289)
MISSOURI (23)
(Seating: 29,309)
MICHIGAN
(None)
WISCONSIN (11)
(Seating: 14,160)
IOWA
(None)
MINNESOTA
(None)

WARNER THEATRES, CITIES AND SEATS

On this and the following page are listed all 438 Warner theatres in the United States, by city, theatre name and seating capacity. The total following the state name shows the number of Warner theatres in that state.

California (12)

(Seating Capacity: 19,007)

City	Theatre	Seating Capacity
Beverly Hills	Beverly Hills	1,620
Fresno	Fresno	2,400
Hollywood	Hollywood	2,756
Huntington Park	Huntington Park	1,468
Los Angeles	Downtown	2,500
	Forum	2,000
	Western	900
San Bernadino	Ritz	840
San Pedro	San Pedro	1,600
Santa Barbara	California	912
	Granada	1,011
	Mission	1,000

Connecticut (12)

(Seating Capacity: 36,322)

Ansonia	Capitol	1,488
Bridgeport	Cameo	1,160
Bristol	Cameo	1,660
Danbury	Capitol	1,497
	Palace	1,995
Derby	Commodore-Hull	1,335
Hartford	Colonial	1,194
	Lenox	946
	Lyric	999
	Regal	946
	Rialto	743
	Strand	1,489
West Hartford	Central	984
South Manchester	State	1,346
New Britain	Embassy	1,368
	Strand	2,225
New Haven	Roger Sherman	2,076
New London	Garde	1,603
Norwich	Broadway	1,307
	Palace	1,307
South Norwalk	Palace	1,171
	Rialto	929
Torrington	Warner	1,866
Waterbury	State	1,944
	Strand	1,556
Willimantic	Capitol	1,188

Delaware (5)

(Seating Capacity: 6,967)

Wilmington	Aldine	1,819
	Arcadia	1,401
	Grand Opera House	1,372
	Queen	1,675
	Savoy	700

District of Columbia (14)

(Seating Capacity: 16,499)

Washington	Ambassador	1,457
	Apollo	998
	Avalon	794
	Avenue Grand	899
	Central	851
	Colony	1,073
	Earle	2,240
	Home	650
	Lincoln	1,534
	Metropolitan	2,000
	Savoy	1,093
	Tivoli	1,975
	York	935

Illinois (17)

(Seating Capacity: 25,289)

Chicago	Avalon	2,400
	Capitol	491
	Cosmo	1,222
	Frolic	872
	Grove	1,857
	Hamilton	997
	Highland	2,059
	Jeffery	1,795
	Lexington	721
	Metropolitan	1,442
	Oakland Square	1,495
	Orpheum	677
	Shore	1,498
	Stratford	2,460
	Symphony	1,700
	West Englewood	2,065
Granite City	Washington	1,538

Indiana (2)

(Seating Capacity: 2,374)

Hammond	Orpheum	874
	Parthenon	1,500

Kentucky (8)

(Seating Capacity: 5,589)

Danville	Kentucky	793
Fulton	Orpheum	400
Henderson	Kentucky	980
	Princess	523
Mayfield	Princess	833
Owensboro	Bleigh	853
	Empress	756
Princeton	Savoy	451

Maryland (7)

(Seating Capacity: 10,837)

Baltimore	Metropolitan	1,500
	Stanley	3,287
Frederick	Opera House	1,000
	Tivoli	1,400
Hagerstown	Academy	1,000
	Colonial	1,050
	Maryland	1,600

Massachusetts (12)

(Seating Capacity: 15,714)

Amesbury	Strand	755
Clinton	Strand	1,107
Everett	Capitol	1,955
Lawrence	Broadway	1,300
	Palace	1,777
Lynn	Waldorf	1,440
	Warner	1,802
Newburyport	Premier	820
Springfield	Capitol	1,824
Waverly	Strand	700
Woburn	Strand	900
Worcester	Warner	1,334

Missouri (23)

(Seating Capacity: 29,309)

St. Louis	Aubert	1,440
	Capitol	871
	Congress	898
	Downtown Lyric	555
	Granada	1,585
	Grand Florissant	1,750
	Gravois	1,012
	Hi-Pointe	756
	Kingsland	1,507
	Lafayette	756
	Lindell	1,650
	Maffitt	955
	Manchester	1,542
	Maplewood	1,466
	Mikado	1,348
	Orpheum	2,000
	Pageant	1,400
	Shubert-Rialto	1,710
	Shaw	1,140
	Shenandoah	1,560
	Union	1,044
	West End-Lyric	1,032
University City	Tivoli	1,332

New Jersey (73)

(Seating Capacity: 118,876)

Atlantic City	Colonial	1,450
	Stanley	1,999
	Virginia	1,225
Bayonne	DeWitt	2,708
	Strand	1,300
Belleville	Capitol	1,292
Beverly	Beverly	500
Bloomfield	Royal	1,806
Bordentown	Fox	900
Bridgeton	Stanley	1,550
Burlington	Fox	1,428
Camden	Grand	1,193
	Lyric	2,145
	Princess	900
	Stanley	2,228
Clementon	Clementon	1,380
Collingswood	Collingswood	1,533
Cranford	Cranford	1,194
Dover	Baker	1,579
	Playhouse	800
East Orange	Hollywood	1,674
Elizabeth	Regent	2,462
	Ritz	2,815
Hackensack	Eureka	920
	Oritani	1,967
Hoboken	Fabian	3,036
	United States	1,048
Irvington	Castle	1,493
	Rex	1,240
	Sanford	1,734
Jersey City	Central	2,069
	Ritz	1,491
	Stanley	4,335
Kearny	Hudson	1,625
	Lincoln	1,270
Millburn	Millburn	966
Millville	Leroy	1,526
Montclair	Claridge	1,336
	Wellmont	2,137
Mt. Holly	Fox	1,064
Newark	American	943
	Branford	2,966
	Cameo	944
	Capitol	1,027
	Central	1,399
	Goodwin	728
	Hawthorne	1,068
	Regent	1,992
	Ritz	1,920
Newark (Cont.)	Roosevelt	1,649
	Savoy	1,472
	Stanley	1,977
	Tivoli	1,946
Orange	Embassy	2,044
Passaic	Capitol	3,500
	Montauk	2,796
	Playhouse	1,684
Paterson	Fabian	3,285
	Garden	1,227
	Regent	1,992
	Rivoli	1,802
Penns Grove	Broad	1,013
Pleasantville	Rialto	827
Rahway	Rahway	1,827
Ridgewood	Warner	1,542
Riverside	Fox	1,228
South Orange	Cameo	976
Swedesboro	Embassy	400
Union	Union	1,304
Union City	Lincoln	1,822
	Roosevelt	1,858
Vineland	Grand	1,273
Woodbury	Rialto	1,127

New York (27)

(Seating Capacity: 37,403)

Albany	Albany	651
	Madison	1,400
	Ritz	1,134
	Strand	1,943
Batavia	Family	1,000
	Lafayette	1,107
Brooklyn	Strand	2,870
Dunkirk	Capitol	1,200
Elmira	Keeney	2,362
	Regent	850
Hornell	Majestic	770
Jamestown	Palace	1,700
	Winter Garden	1,000
Medina	Diana	650
New York City	Strand	2,758
	Hollywood	1,553
	Warner	1,286
Olean	Havens	1,118
	State	481
Syracuse	Strand	1,000
Troy	American	700
	Lincoln	978
	Troy	1,980
Utica	Avon	1,662
	Stanley	2,800
	Utica	2,000
Wellsville	Babcock	450

North Carolina (1)

(Seating Capacity: 1,400)

Charlotte	New Broadway	1,400

Ohio (26)

(Seating Capacity: 36,736)

Akron	Strand	1,155
Canton	Alhambra	850
Chillicothe	Sherman	750
Cleveland	Hippodrome	3,529
	Uptown	3,580
	Variety	1,931
Coshocton	Pastime	677
	Sixth Street	650
Findlay	Harris	1,010
Lima	Ohio	1,800
	Sigma	900
	State	1,000
Lorain	Palace	1,750
Mansfield	Madison	1,520
	Ohio	1,620
Massillon	Lincoln	979
Portsmouth	Columbia	1,000
	Le Roy	1,385
Sandusky	Ohio	700
	Plaza	500
Sidney	Ohio	1,300
Springfield	Fairbanks	1,300
	Regent	1,450
	State	800
Steubenville	Capitol	2,000
Youngstown	Warner	2,600

Oklahoma (10)

(Seating Capacity: 10,429)

Oklahoma City	Capitol	1,200
	Circle	964
	Empress	985
	Folly	800
	Liberty	1,300
	Midwest	1,600
	Ritz	800
	Victoria	830
	Warner	1,950

Oregon (2)

(Seating Capacity: 2,568)

Salem	Capitol	1,168
	Elsinore	1,400

Pennsylvania (135)

(Seating Capacity: 178,783)

Ambler	Ambler	1,227
Ambridge	Ambridge	1,360
Ardmore	Ardmore	1,483

(Continued on following page)

THIRD OF HOLDINGS IN PENNSYLVANIA

Pennsylvania (Continued)

Brookville	Columbia	496
Butler	Butler	1,500
Chester	Stanley	2,400
	State	1.200
	Washington	1,576
Darby	Parker	2,000
Donora	Harris	553
Dormont	Harris	1,222
	Hollywood	800
Drexel Hill	Waverly	1,622
Erie	Strand	1.200
	Warner	2,585
Etna	Harris	1.546
Gettysburg	Majestic	1,140
Greensburg	Grand	1,226
	Manos	1,856
Hanover	State	970
	Strand	490
Holmesburg	Holme	1,364
Johnstown	Cambria	1,200
Lancaster	Capitol	1,214
	Grand	990
	Hamilton	1,046
Lansdowne	Lansdowne	1,633
McKeesport	Memorial	2,060
	Victor	757
New Kensington	Liberty	988
	Ritz	900
Ogontz	Yorktown	550
Palmyra	Seltzer	928
Philadelphia	Aldine	1,416
	Alhambra	1,699
	Allegheny	2,858
	Astor	1,350
	Auditorium	416
	Avon	600
	Benn	1,345
	Broadway	2,183
	Boyd	2,338
	Capitol	565
	Circle	2,991
	Colney	1,952
	Colonial	500
	Columbia	884
	Commodore	1,400
	Cross Keys	2,123
	Earl	1,000
	Earle	2,750
	Fairmount	1,344
	Family	547
	Felton	1,362
	Forum	1,700
	Germantown	1,168
	Grange	499
	Harrowgate	1,150
	Imperial	1,040
	Karlton	1,005
	Kent	1,910
	Keystone	500
	Lawndale	1,217
	Leader	986
	Liberty	1,484
	Lindley	1,163
	Lindy	1,470
	Logan	1,924
	Midway	2,780
	Model	980
	New Palace	675
	Ogontz	1,750
	Orient	500
	Orpheum	1,693
	Palace	1,100
	Park	1,735
	Plaza	1,425
	Princess	450
	Richmond	1.000
	Roxy-Mastbaum	4,683
	Savoy	396
	Sedgwick	1,636
	Stanley	3,000
	Stanton	1,418
	State	3,059
	Strand	450
	333 Market Street	952
	Uptown	2,146
	Victoria	987
	Wishart	904
	Wynne	1,653
Pittsburgh	Arsenal	672
	Belmar	600
	Cameraphone	850
	Davis	1,823
	Enright	3,300
	Kenyon	1,636
	Manor	1,146
	Palace	300
	Plaza	500
	Regent	925
	Ritz	768
	Schenley	1,722
	Sheridan Square	2,034
	Stanley	2,886
	Warner	1,800
Pottstown	Strand	1,032
Prospect Park	Manor	1.248
Punxsutawney	Jefferson	1,014
Reading	Astor	2.485
	Strand	1,700
Red Lion	Lion	1,000
Ridgeway	Strand	910
Sharon	Columbia	1,788
State College	Cathum	1,060
	Nittany	440
Tacony	Liberty	1,484
	Northeastern	999
Tarentum	Harris	965
Titusville	Orpheum	600
Upper Darby	69th Street	1,796
Warren	Liberty	1,052
Washington	State	1,278
	Washington	750
Waynesboro	Arcade	1,000
	Strand	444
Wesleyville	Penn	600
West Chester	Rialto	600
	Warner	1,640
Wilkinsburg	Rowland	1,129
Willow Grove	Grove	800
York	Capitol	1,024
	Rialto	790
	Ritz	600
	Strand	1,300

Tennessee (1)

(Seating Capacity: 2,300)

Memphis	Warner	2.300

Texas (1)

(Seating Capacity: 1,200)

San Antonio	Empire	1,200

Virginia (9)

(Seating Capacity: 7,076)

Clifton Forge	Masonic	800
Harrisonburg	New Virginian	1,028
Lexington	Lyric	454
	New	694
Lynchburg	Trenton	700
Staunton	New	1,100
	Strand	600
Winchester	Capitol	1,000
	Colonial	700

Washington (1)

(Seating Capacity: 1,050)

Aberdeen	Aberdeen	1,050

West Virginia (14)

(Seating Capacity: 15,408)

Charleston	Rialto	800
	Virginian	1,000
Clarksburg	Ritz	1,136
Fairmont	Fairmont	1,270
	Virginia	863
Martinsburg	Apollo	969
	Central	787
Morgantown	Warner	1,300
Parkersburg	Smoot	921
	Strand	726
Wheeling	Capitol	2,527
	Court	909
	Liberty	1,000
	Victoria	1,200

Wisconsin (11)

(Seating Capacity: 14,160)

Appleton	Appleton	909
Kenosha	Kenosha	2,090
Milwaukee	Egyptian	1,400
	Granada	916
	Juneau	1,100
	Lake	967
	Warner	2,414
Racine	State	1,003
	Venetian	955
Sheboygan	Majestic	890
	Sheboygan	1,516

Company Plans New House in West Kentucky

The West Kentucky Amusement Company, with headquarters at Mayfield, plans to open a new theatre shortly at Fulton. Seating 800 to 1,000, the house will be modernly equipped, with the latest sound equipment and air conditioning. H. C. Neale, who managed the Princess and Dixie theatres in Mayfield for several years, will manage the new house.

Screen Writers' Meet

The new board of directors of the Screen Writers' Guild on the Coast held its first meeting early this week.

Harry Arthur Hits Coast Zoning Plan

The plan of Fox West Coast to consolidate the 28 different zones proposed in the Los Angeles clearance and zoning schedule into about nine zones and to increase the requested seven days' protection to 14 days for each five-cent advance in admissions was the subject of a bitter attack by Harry C. Arthur at a Code Authority meeting in New York last week at which Harry A. Babcock, an official observer for the Federal Trade Commission, was present.

Mr. Arthur said that the "extension of zones as proposed by Fox West Coast would perpetuate a monopoly and would put independents out of business," adding that "the only chance independent exhibitors have is to play within the zones as constituted."

The hearings of the Code Authority on FWC's application for a rehearing of the Los Angeles plan were described on Friday as illegal procedure by Ben Berinstein, president of the Independent Theatre Owners of Southern California. Mr. Berinstein said that the Los Angeles plan had the approval of the exhibitors of the territory and the Code Authority and that the code does not authorize petitions for rehearings such as the one now in progress in New York. Neither, Mr. Berinstein asserted, does the code provide for changes in an adopted clearance and zoning plan by any procedure such as that invoked by FWC. The Code Authority postponed its ruling on the case to April 23.

Fanchon & Marco to Split Operation in Three Sections

Fanchon & Marco has determined to divide its theatre operation into three divisions, operating from New York, St. Louis and Los Angeles. The plan will become effective in the fall, when Harry Arthur will move his headquarters to St. Louis and supervise the middlewestern houses from that point. Jack Partington will be in New York and Marco Wolff in Los Angeles. The circuit operates four in New England, five in St. Louis, two in Salt Lake City and 23 on the Coast.

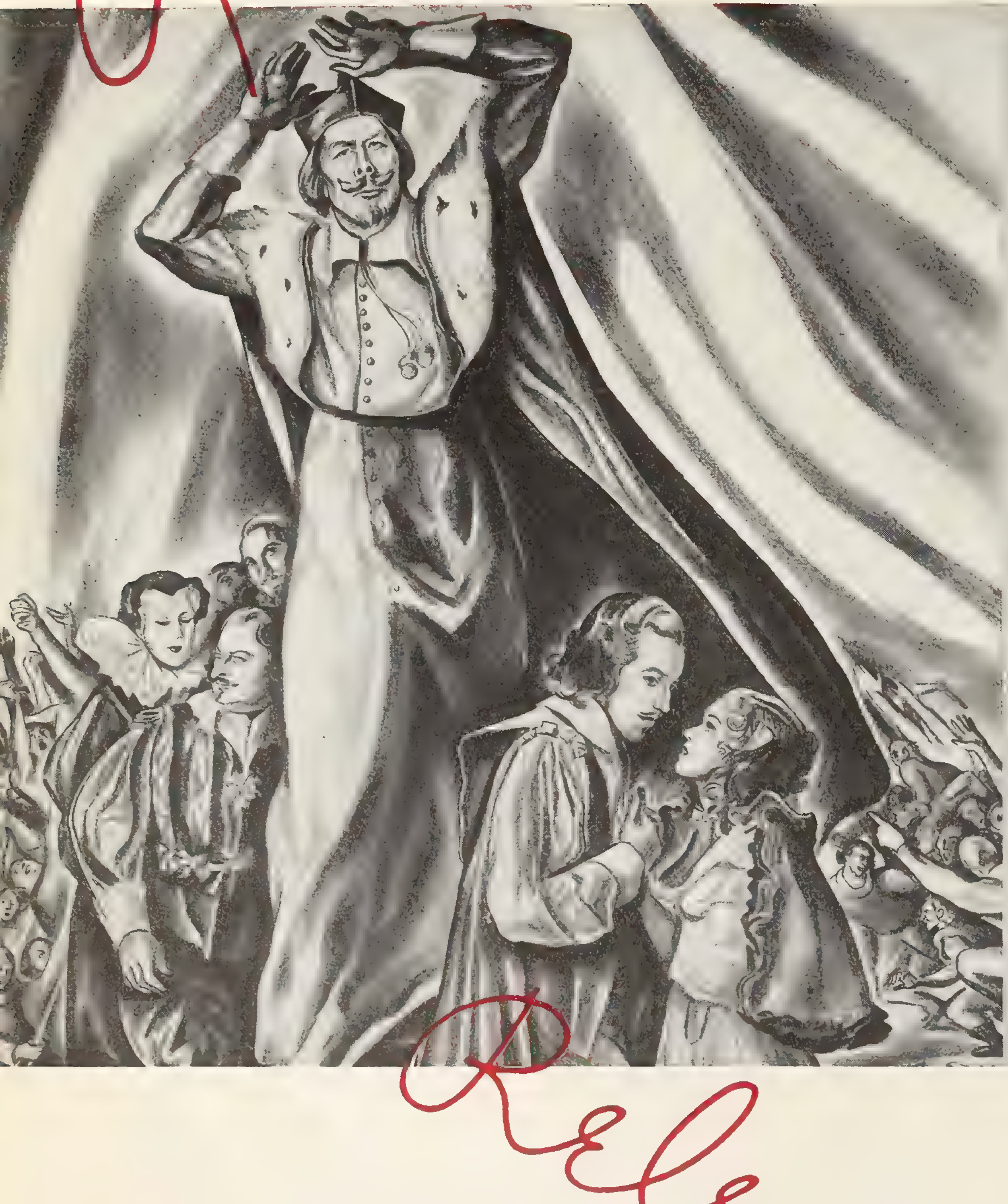
The circuit is closing the Ambassador in St. Louis on Saturday because of inability to obtain sufficient first run films for the Ambassador, Fox and Missouri. First runs will continue to be shown at the Fox and Missouri, Class A at the Fox and Class B at the Missouri.

David Bernstein Marks 30th Year with Loew's

David Bernstein, vice-president and treasurer of Loew's, Inc., Metro-Goldwyn-Mayer and Loew's subsidiaries, last week observed his thirtieth year with Loew's. He joined Marcus Loew's People's Vaudeville Company in 1905, operating a penny arcade on 23rd street, in New York.

This is Darryl Zanuck

Few producers have ever had the distinction of showing two of their greatest productions simultaneously. Darryl Zanuck is having this unique experience



OPENED THURSDAY, APRIL 18th,
RADIO CITY MUSIC HALL

JOSEPH M. SCHENCK presents

CARDINAL RICHELIEU

STARRING

GEORGE ARLISS

With
Maureen O'Sullivan
Edward Arnold · Francis Lister
Douglas Dumbrille · Cesar Romero
Directed by Rowland V. Lee

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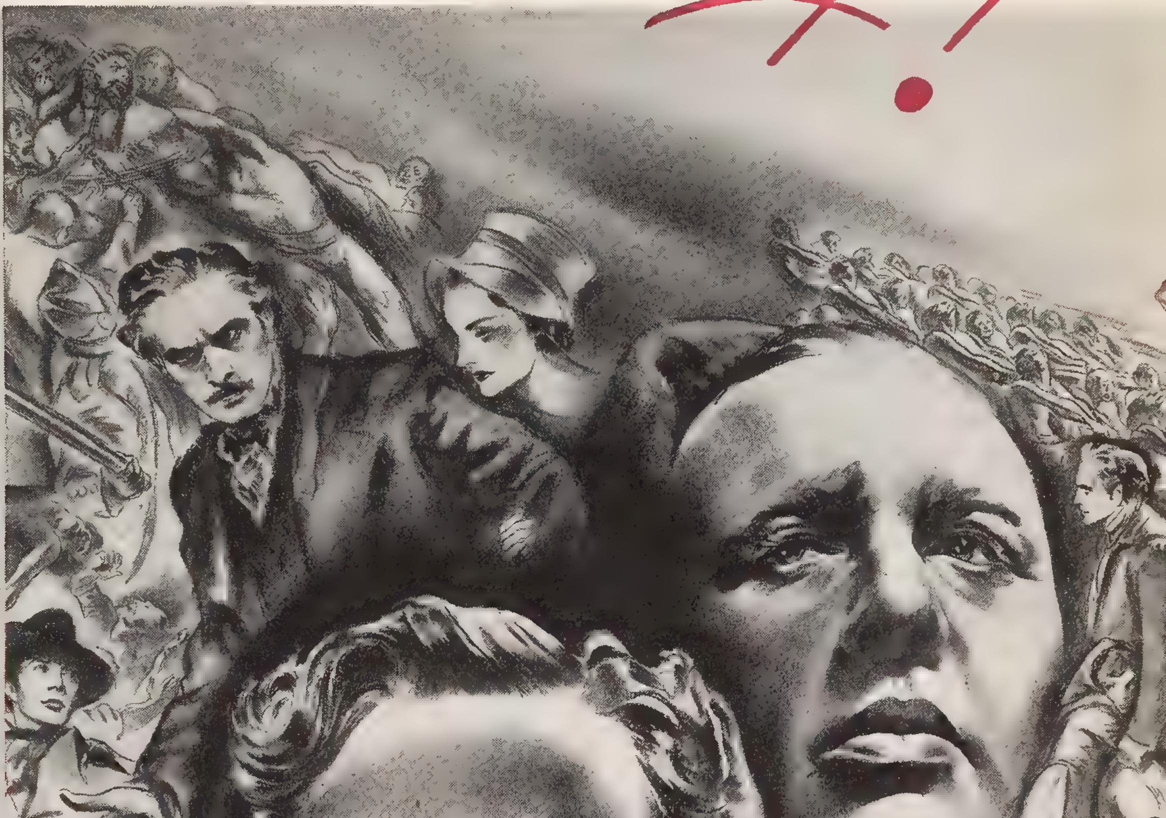
Week on Broadway!

by attending the New York premieres of two pictures, acclaimed by critics everywhere as the greatest to come out of Hollywood!

OPENS SATURDAY, APRIL 20th,
RIVOLI THEATRE

JOSEPH M. SCHENCK presents
VICTOR HUGO'S
Les Miserables
Starring
FREDRIC MARCH
CHARLES LAUGHTON
CEDRIC HARDWICKE
with
Rochelle HUDSON • Frances DRAKE • John BEAL



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NITED ARTISTS

AL LICHTMAN presents

THUNDER IN THE EAST

formerly titled "THE BATTLE"
by CLAUDE FARRERE

a LEON GARGANOFF production

Released thru **UNITED ARTISTS**

"ONE OF THE TEN BEST PICTURES OF THE YEAR

an important cinema event. An exalting experience. In every way, a screen drama of enormous power." —NEW YORK TIMES

◆

"No praise is too high, no superlative too lavish, for application to "Thunder In The East." A screen masterpiece. Genius is not too powerful a word to describe the magic of their work (director and cast). Charles Boyer gives one of the most remarkable performances the screen has ever seen!" —PHILADELPHIA INQUIRER

◆

"So tense and thrilling that it will leave you jittery and quivering with excitement but blissfully happy from having seen a finely written, directed and acted melodrama!" —N. Y. WORLD TELEGRAM

◆

"A real experience in the theatre, filled with great strength and power. Presented with startling fidelity to life. Remarkably executed . . . splendidly acted!" —PHILADELPHIA SUNDAY NEWS

◆

"Powerfully arresting! Charles Boyer contributes a performance so fascinating and gripping that it lingers hauntingly in your memory for days!" —FILM DAILY

◆

"A corking film whose merits should be amply matched by box-office appreciation." —VARIETY

◆

"The finest in years. Should make friends for any theatre where it is shown. Exhibitors would do well to book this one." —BILLBOARD

◆

"Undoubtedly will take its place among the important releases of the year." —BOX-OFFICE

◆

"This thrilling production has been creating a sensation abroad and it will make a stir over here. The direction is masterful." —N. Y. DAILY NEWS

◆

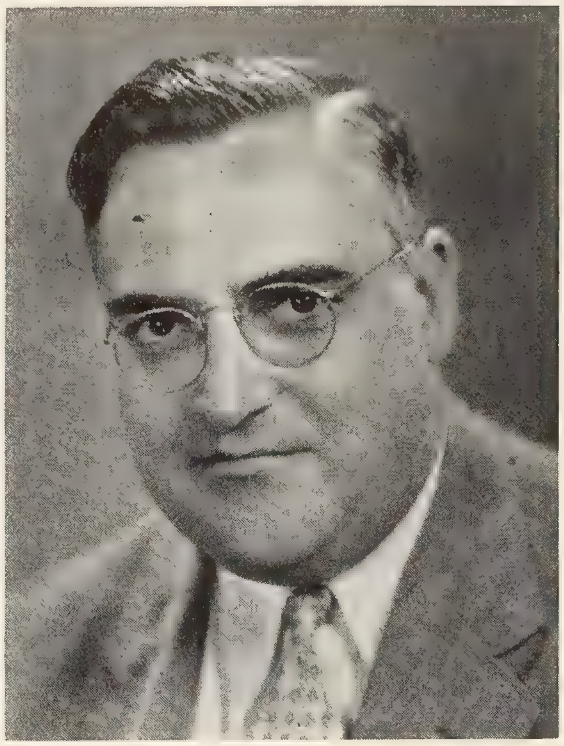
"The impressive thing about it is the undercurrent of conflict; an immense and powerful conflict that bursts forth in a thunderous climax." —N. Y. EVENING POST

starring

CHARLES BOYER
MERLE OBERON
JOHN LODER

REPUBLIC PICTURES SUCCEEDS MONOGRAM; NEW NATIONAL UNIT

Exchanges Will Remain in Individual Hands but Owners Will Not Own Any Part of Republic Pictures Company



W. RAY JOHNSTON

TREM CARR

The industry's ninth so-called "national" producing and distributing structure was born over the weekend out of the W. Ray Johnston—Trem Carr—Monogram Pictures interests, to be known as Republic Pictures Corporation. With Republic there came the beginning of a related development to eliminate much of the competition and confusion of many independent distribution interests now doing business on the state rights market.

Monogram will deliver the remainder of the product promised for this season, and then bow out. Republic's first release will start the 1935-36 season.

Six-Year contracts will be closed within the week with the exchanges now affiliated with Monogram as franchise holders, and these will be merged into the new organization as rapidly as possible. The names of all the 33 exchanges will be changed to Republic Pictures. They are now known by the names of their individual owners or by individual company names.

Republic Pictures is not buying any interest in these exchanges. Their ownership will remain in individual hands as at present. However, the exchange owners will not own any part of Republic Pictures, as they did in Monogram. Their stock in Monogram will be purchased out of a liquidation fund set up for the purpose. This fund will pay a "handsome" profit to the exchange owners according to the management. Mr. Johnston and Mr. Carr hold together 46 per cent of Monogram's stock.

The new company also is conducting negotiations to acquire and merge additional exchanges in those cities where elimination of competition will strengthen the distribution facilities and product structure.

A new exchange is being set up at 515 Tenth street, Des Moines, and the home office executives Wednesday were completing plans for establishment of exchanges in New York and Philadelphia, to follow withdrawal of distribution arrangements from Harry Thomas' First Division exchanges. Last month Monogram repurchased Mr. Thomas' franchise in those two places. Whether Republic will establish its own New York and Philadelphia branches, or sign six-year distributing contracts with existing exchanges, had not been determined at press time.

Exchange to Become Unit

Each exchange becomes, for six years, a unit of the corporation, distributing Republic Pictures exclusively. This arrangement differs from the prevailing system of national distribution only in that the exchanges will be operated by their owners, and not by employee managers who have no interest other than a job. As a result, Republic's management believes that the exchange owner-operators, having their own business at stake, are more apt to further gross sales.

However, the local franchise system which made each exchange an independent, all differently named, is abandoned in favor of the national selling procedure of clearing and confirming contracts through New York headquarters.

Previously, under the franchise plan of local autonomy, when Monogram in New York was negotiating a contract with, for example, the circuit of 438 Warner theatres, permission first would have to be obtained from each of a dozen or more of the franchise holders in those territories where Warner operated. And, if any one franchise owner refused to permit sale of the product to the theatres in his territory, because he favored a deal with another account, then the New York office could not conclude the arrangement for that territory.

Republic Pictures will supply all prints and the exchanges will receive a flat percentage of the gross, paying exchange and sales overhead. They also will buy accessories outright, retailing them to the account. The amount of the gross percentage varies according to the size, overhead and potentialities of the business of each exchange.

Monogram Franchise Holders

The complete exchange structure, although practically the same as Monogram's, will be announced within the week. Monogram's franchise holders included:

Albany: B. H. Mills.
Atlanta: Arthur Bromberg Attractions.
Boston: Hollywood Films, Herman Rifkin.
Buffalo: Standard Film Exchanges, Jack Berkowitz.
Charlotte: H. H. Everett.
Chicago: Security Pictures, Irving Mandel.
Cincinnati: William Onie.
Cleveland: Monogram Pictures Corporation of Ohio, Nat Lefton and J. S. Jossey.
Dallas: Independent Film Distributors, Claude Ezell and W. G. Underwood.
Denver: J. H. Sheffield.
Detroit: Graphic Exchanges, Inc., Sam Seplowin.
Indianapolis: L. W. Marriott.
Kansas City: Midwest Film Distributors, Inc., Robert Withers.
Little Rock: Independent Film Distributors, Inc., B. F. Busby.
Los Angeles: Howard Stubbins.
Milwaukee: J. G. Frackman.
Minneapolis: Monogram Pictures Corporation of Minneapolis, Gilbert Nathanson.
New Orleans: L. Seichshnaydre.
Oklahoma City: Independent Film Distributors, Inc., Sol Davis.
Omaha: L. O. Ringler.
Pittsburgh: Monogram Pictures, Inc., J. H. Alexander.
Portland, Ore.: C. J. Farnes.
St. Louis: Premier Pictures Corporation, Nat Steinberg and Barney Rosenthal.
Salt Lake City: W. D. Frazer.
San Francisco: Cooperative Film Exchange, Floyd St. John.
Seattle: Monogram Exchanges, Inc., J. T. Sheffield.
Tampa: Carl Floyd.
Washington, D. C.: Liberty Film Exchange, Sam Flax.

The corporate structure of Republic Pictures is practically the same as Monogram's. W. Ray Johnston is president; Trem Carr, vice-president; J. P. Friedhoff, secretary and treasurer; Edward A. Golden, sales manager, and Edward Finney, director of advertising and publicity. The post of secretary of Monogram, held by Madeline S. White, was combined with that of treasurer in the new setup, although Miss White's status as executive assistant to the president remains unchanged.

Republic Productions Formed

Republic Productions, Inc., has been organized as a wholly-owned subsidiary to handle production, which will continue at the Pathe Studios in Culver City. The present Monogram production personnel is maintained in its entirety. Monogram's west coast corporate organization is Monogram Productions, Inc., with the same list of officers as the New York company.

Officers of the production company are the same as the parent corporation, with the following, in addition, continuing to hold their present posts: Robert Welsh, executive producer; Herman Schlom, production manager; Ernie Hickson, technical director; Lindsley Parsons, coast publicity head, and Billy Leyser,

(Continued on page 26)

CONSPIRACY CHARGED IN U.S. SUITS LAUNCHED BY THEATRE CONCERNS

State Theatre at Lincoln, Neb., Says Contracts Were Rejected; Two New Jersey Actions Are Aimed at Block Booking

Charging conspiracy and combination resulting in its ultimate ruin, State Theatres, Inc., Lincoln, Neb., brought suit in federal court last week against Lincoln Theatres Corporations of Delaware and Nebraska; J. H. Cooper, New York; R. R. Livingston, Lincoln; Paramount Publix, Paramount Distributing Corporation; Warner Brothers; Vitaphone; Vitagraph; First National; RKO; RKO-Pathe; Metro-Goldwyn-Mayer; Universal; United Artists and Fox. Amount of damages sought totals $444,000, under the triple damage clause.

Paul Good, former state attorney general and victor in the Youngclaus protection suit in Nebraska, is in charge, for the plaintiff, assisted by Loren Laughlin.

Charge Product Was Assured

Assertion was made in the petition that the State theatre was only incorporated and equipped to the extent of $12,000, after the defendant film companies had assured president G. L. Hooper, Topeka, Kan., and general manager George Monroe, Beatrice, Neb., that they would sell them second-run pictures, which, prior to 1931, according to the charges, were not exhibited in Lincoln along with numbers of first-run pictures, because of Mr. Cooper's monopoly of the local situation. Mr. Cooper, charged the petition, had as many as five theatres closed at one time in the city as well as having all the available first-run product bought to discourage any competition.

Declare Contract Rejected

After the State opened and a contract signed by them was forwarded to MGM, it was refused, giving evidence, alleged the petition, that there was conspiracy between LTC and the defendant MGM. This happened in order as contracts were presented to each of the other defendants. In addition, it was charged that LTC closed its Delaware Corporation in 1932 and moved the assets over to the present Nebraska Corporation, to defraud creditors of the former corporation. After tying up the second-runs, stated the petition, prices were cut, the shuttered houses opened and double featuring started, contributing to the damage to the State, finally forcing its closing April 30, 1934.

Statement was made that 90 per cent of feature film is controlled by the defendants and that, as in other Nebraska keys, Paramount Publix had entered exhibition for the purpose of controlling the business in Omaha, Grand Island, Norfolk, Columbus and Freemont, so also had the company, in association with Mr. Cooper, sought to control the Lincoln situation.

The State operated to a profit of $15,000 in the depression years of late 1931 and early 1932, which if continued for the duration of the lease would have amounted to $125,000. Instead, indebtedness of $11,000 was faced when the house closed. Damages of $148,000 on that basis were figured with added attorney fees bringing the total threefold to $444,000. Another suit of triple proportions is contemplated of like content for Independent Theatres Corporation, which had a similar experience.

Meanwhile in New Jersey, the Ledirk Amusement Co., owner of the Palace Theatre at East Orange, and the Strand Theatre Operating Company, having the Strand in the same city, filed trade conspiracy suits in federal court at Newark against 27 film corporations and individuals. Ledirk is suing for $745,000; the Strand corporation for $315,000. Withholding of product with resultant depreciation in the value of their theatres was charged by both plaintiffs. The suits were aimed at block booking.

Companies named include Warner Bros. Pictures, Inc., and 10 other Warner-controlled companies; United Artists; Columbia Pictures; Radio Corporation of America; several RKO companies; Fox Film; Paramount Pictures Distributing., and five Paramount subsidiaries; First National Pictures, Inc.; Vitagraph, Inc.; Vitaphone, and Stanley Company of America.

The individuals named are Harry M., Jack L. and Major Albert Warner; Joseph Bernhard and Don Jacocks, all of Warner Bros.

It was reported from Washington that the Department of Justice does not consider the recent St. Louis indicements involving Warner, RKO and Paramount and several of their officials, on charges of monopoly of product, as sufficiently strong to warrant any nationwide investigation. However, the Department's agent is continuing his preparation of the case against the event of its coming to trial.

The Ambassador Theatre in St. Louis announced it would close its doors in a week, for an indefinite period, because of inability of the management to obtain sufficient first-run product to keep that theatre and the Fox and Missouri houses in operation. The Ambassador and the other two are Fanchon & Marco theatres.

Conspiracy and restraint of trade were charged to seven producing and distributing companies and the Motion Picture Producers and Distributors of America, Inc., in a suit filed last week in Des Moines federal court by Don and Eunice Thornburg, operators of the Family theatre at Marshalltown, Iowa. Film companies named are Paramount, First National, MGM, Fox, Vitaphone, RKO, United Artists.

LONDON TO HEAR ABOUT AMERICAN CODE

Martin Quigley to Explain Workings to the Producers' Group of the Federation of British Industries—Carl E. Milliken Represents MPPDA

Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., has received from Film Producers Group, Federation of British Industries, an invitation to present at a conference in London an explanation of the Production Code under which the organized motion picture industry in the United States is operating. The conference is intended better to familiarize British producers with the requirements of the Code in order to facilitate distribution of their pictures in the American market.

On account of engagements in the United States which make it impossible for him to attend the conference, Mr. Hays has invited Martin Quigley, editor-in-chief of *Motion Picture Herald* and *Motion Picture Daily,* to attend in his stead and has designated Governor Carl E. Milliken to attend as secretary of the Association. Mr. Quigley has accepted the invitation and together with Governor Milliken will arrive in London on May 2nd.

"For many years," said Mr. Hays, "Mr. Quigley has cooperated actively in the industry's plans and arrangements to provide effective self-regulation of the moral character of motion pictures to the end that pictures should attain the widest possible acceptability with the public.

"In the development in 1930 of the Production Code to its present scope and character, Mr. Quigley played a leading part. Prior to that time and since, he has taken an active interest in the work and is well qualified to detail for the information of British film interests the Production Code as it affects the exhibition and distribution of motion pictures in the United States.

"Mr. Milliken, in his official capacity, is thoroughly familiar with the details of the industry's progress under the Code, and will be of assistance in meeting the purposes of the British invitation.

"The Association and myself are gratified that Mr. Quigley and Governor Milliken are able to attend the conference."

Paramount Team Wins Bowling Championship

Paramount last week won the championship of the Motion Picture Bowling League, RKO and Fox taking second and third.

The five high men in order of score in the competition were: Clausen, Paramount; Ronan, RKO; Fuchs, Paramount; Cosmos, Fox; Adams, Paramount.

WILL INCREASE PRODUCT

(Continued from page 24)

editor-in-chief of the house organ, "The Cooperator."

A new advisory committee of home office executives and exchange representatives was formed to plan and direct the policies of the new organization, and determine the type of production to be pursued, as follows: Mr. Johnston, Mr. Carr, Norton V. Ritchey, foreign distributing head; and these exchange owners: Herman Rifkin, Boston; Claud Ezell, Dallas; Irving Mandel, Chicago; Arthur Bromberg, Atlanta; J. S. Jossey, Cleveland; Floyd St. John, San Francisco.

Monogram had a similar committee, which was limited, however, to Johnston, Jossey, Rifkin, Ritchey and Mandel.

Ritchey Heads International

Another company, called Republic International Corporation, was formed, with Norton V. Ritchey as president, Mr. Johnston as vice-president and J. V. Ritchey as secretary and treasurer, to continue to handle foreign activities, maintaining agencies in London, Paris, Buenos Aires and the Far East. Mr. Johnston had not previously been an officer of the Ritchey company, which has its headquarters in the Republic home offices in the RKO Building at Rockefeller Center, New York.

Some $2,000,000 in new capital is being added for production purposes. About 60 per cent, or $1,200,000, was supplied by "outside interests," and the balance by the Herbert Yates-Consolidated Film interests, which previously have financed Monogram projects.

The participation by Mr. Yates in Monogram, while confined solely to financing, is expected to result in Republic distributing the product of other companies financed by the Yates interests, principally Liberty Pictures and Majestic Pictures. Mr. Johnston would not discuss the merging of these interests for purposes of concentrating distribution.

Would Continue as Producers

Mr. Johnston did say, however, that it is intended to place the distribution of other independents in the Republic machinery, eliminating much of the unnecessary exchange competition in the field. These additional units, such as Liberty Pictures and Majestic, would continue as producers, contributing a number of features to Republic for distribution. At present these companies are compelled individually to make separate deals with independent exchanges on the state rights market, and in some places the product of the two, plus Monogram's pictures, has been sold through two and three different exchanges. Under the intended plan all would be brought under the same exchange system.

Majestic is headed by Herman Gluckmann, and Liberty by M. H. Hoffman, with Budd Rogers acting as sales manager for both. Their headquarters are at 1776 Broadway, home office of Mr. Yates and Consolidated Film Industries.

Whichever companies are brought into the Republic distribution structure, and deals are expected to be concluded shortly, will automatically lose their identities from a distribution standpoint. That is, their product will be sold as Republic, presented only on the screen in the name of the producer.

Will Increase Product

One of the first product expansion moves to be undertaken by Republic will be the increasing of the present Monogram lineup from 20 features and eight westerns, to 26 features and 16 westerns, eight of which will star John Wayne. That much is definite. There will be additional product, depending on the distribution deals to be made, but not more than ten additional, for a total of 36 features and 16 westerns in 1935-36. Rather than extend the program beyond this, Republic will assign some of its contemplated productions to any other independents brought into the fold, if it is necessary.

PATRONS GET MAE WEST WEEK

Mae West for breakfast, dinner and supper was virtually the portion of the San Angelo, Texas, patrons of manager Pete Barnes of the Angelus. In one week, playing two days each, he showed Paramount's "Belle of the Nineties," for the first time; "I'm No Angel," for the second time, and "She Done Him Wrong," for the third time. His "Mae West Week," Mr. Barnes reported to the Paramount studios, gave him a gross 30 per cent better than average.

Mr. Johnston declared Wednesday that there will be a 50 per cent increase in negative costs of Republic pictures over those made by Monogram. There is no radical change contemplated in production policy, which for the most part has been confined to pictures intended for the family trade. The increased budget, however, will allow for considerable strengthening of story properties, talent structure and production itself, while the plan to line up other independents under the Republic distribution banner is expected to provide a wider variety.

Although a complete production schedule will not be announced for two weeks, Trem Carr this week acquired rights to "The Legion of the Lost," by Ex-Legionnaire No. 1384; Gene Stratton-Porter's "Harvester" and "Michael O'Halloran," "Forbidden Heaven," by Christian Jope-Slade, which Sada Cowan was assigned to adapt, and "Leavenworth Case," by Anna Green.

Reginald Barker to Direct Four

Mr. Carr also has signed Reginald Barker to direct four productions on the 1935-36 program.

The first John Wayne western by Republic will be "Westward Ho," while "The House of Seven Gables," by Nathaniel Hawthorne, previously purchased, also was placed on the schedule.

The passing of Monogram as an independent producer and state rights distributor, and the birth of Republic Pictures Corporation as a national organization, comes on W. Ray Johnston's 21st anniversary in the business.

Born in Bristow, Iowa, Jan. 2, 1892, and educated at Janesville, Iowa, high school, and the College of Commerce, at Waterloo, Mr. Johnston started as a reporter on the Waterloo *Reporter*, leaving for the Citizens' Gas and Electric Company, of Waterloo. Several years later he became secretary to a local banker whose interests served to bring him to the secretaryship of the Vaughan Land Company, the Western Realty and Investment Company and the Iowa Mausoleum Company, all of Waterloo. Here, at 19, he was in charge of 35 mausoleum salesmen and a construction crew of several hundred men.

One day in 1914, when a business acquaintance of Wilbert Shallenberger, who was interested in Thanhouser, Mutual, Majestic, New York, and Keystone film companies, remarked to Mr. Johnston that the position of secretary to Charles J. Hite, Shallenberger associate, was open, he traveled to New York and a motion picture career.

"The Million Dollar Mystery"

Two months later he became secretary of Syndicate Film Company, which was organized by Hite and Shallenberger and his brother, W. E. Shallenberger, to distribute "The Million Dollar Mystery." At a negative cost of $70,000, it grossed $1,600,000.

Mr. Johnston introduced Al Jennings, Oklahoma bandit, to pictures, and acted for Mr. Hite in supervising two theatres at New Rochelle, N. Y. He was a Thanhouser actor, managed that studio and was assistant treasurer. In 1917 he joined W. E. Shallenberger in Arrow Film, continuing for seven years, becoming vice-president and general sales manager.

In January, 1924, Mr. Johnston organized Rayart Pictures, running a stock investment of $10,000 up to $1,250,000. During the changeover to sound, he produced 24 silent westerns to serve unwired houses, and allied himself with Trem Carr, independent producer, who took charge in Hollywood, while Mr. Johnston handled business details from New York.

Monogram developed in 1931 as a cooperative venture with Mr. Carr and the exchange franchise holders, patterned somewhat after the old First National idea.

Mr. Johnston represents the independent producers and distributors on the Code Authority, and has been active in campaigning for their rights.

Paramount Trustees' Plans On Litigation Are Approved

Reports approving with minor changes the proposals of the Paramount Publix trustees for settlement of various litigations constituted the only developments of importance since the federal court approved the reorganization two weeks ago. Reports of approval by the trustees for settlement of the Chicago Marks Brothers litigation, retention by Paramount of the Astoria, Long Island, studio and film depot, and dissolution of the Elwood theatre property in Miami, Fla., were submitted last week by Special Master John E. Joyce to Federal Judge Coxe, who approved them Tuesday.

The Marks settlement provides for discontinuance of litigation by Paramount in consideration of payments to the latter of $56,208 by the Continental Illinois Bank. Leasing of the Long Island studio by Paramount News until 1941 is authorized in the special master's report, while the Elwood proposal provides for assignment to Paramount of a mortgage held by the former on the Miami Community Theatre Building, together with two mortgage notes totaling $73,180, as against indebtedness of Elwood to Paramount, and cancellation of $56,000 of claims against Paramount and payment to the latter of $33,180.

Pathe News Employs Three Regular "Voices"

Pathe News, entering its 25th year as a newsreel, has engaged the service of three announcers who will regularly handle the accompanying description on the reel. Harry Von Zell, Columbia Broadcasting announcer, has been signed as the regular "voice of Pathe News," which is released by RKO. Teddy Bergman, radio dialect comedian, will handle the dialogue on all humorous material, and Clem McCarthy, racing authority, will do the talking for all sporting events.

Quality Is Vital, Says Will Hays

Will H. Hays, president of the Motion Picture Producers and Distributors of America, speaking last week at the annual meeting on the Coast of the Motion Picture Producers' Association, stressed the point that quality in supply and quality in demand are both vital considerations for the industry. Mr. Hays is now back in New York.

He urged the continuation of production of diversified entertainment, feeling certain quality can be produced in quantity and that public support can be still further encouraged. He pointed out that indications from various parts of the country were to the effect that the industry had successfully met its responsibility to the public, and added that the motion picture industry stands now in a position of high respect and friendship, with an increasingly appreciative public.

Louis B. Mayer was reelected president of the association on the Coast for the fifth term. All other officers were likewise reelected, including Jack L. Warner, first vice-president; Winfield Sheehan, second vice-president; Fred W. Beetson, secretary-treasurer; Joseph I. Breen, director of Production Code Administration. The board of directors was reelected with two exceptions, Henry Herzbrun succeeding Emanuel Cohen for Paramount and Stanley Bergerman succeeding Carl Laemmle, Jr., for Universal.

20th Century Has Second Birthday

Darryl Zanuck, vice-president and in charge of production of 20th Century Pictures, reaching New York by plane on Tuesday, proposed a shutdown of all studios for one month to solve the double feature problem. He said production would move from California unless the taxation situation is definitely cleared.

"Cardinal Richelieu," starring George Arliss, opens Thursday at the Radio City Music Hall, and "Les Miserables," starring Fredric March and Charles Laughton, opens Saturday at the Rivoli.

The 20th Century producing company was organized in April, 1933, by Mr. Zanuck and Joseph M. Schenck, president of United Artists, who is also president of 20th Century. With the release of "Les Miserables" and "Cardinal Richelieu" the current season's schedule calls for the production of only one more, Jack London's "Call of the Wild," in which Clark Gable will be starred.

Technicolor Net Loss For 1934 Is $282,608

Technicolor, Inc., and wholly owned subsidiaries, for the year 1934, has reported net loss, after taxes, depreciation, amortization of patents, and the like, of $282,608, and after capitalizing expenditures of $30,806 deemed to be patent and research costs. This compares with net loss of $249,396 for the previous year, after capitalizing expenditures of $36,830 deemed to be research, patent and development costs.

PLAYDATE LAW FLARES BACK AT OHIO THEATRE

Exhibitors Feel Repercussion from Bill They Sponsored; Other Legislatures Active

Repercussions from the Ohio exhibitor-sponsored Waldvogel bill, which prohibits the designation of playdates in exhibition contracts and which, on April 6, became a state law, were beginning to be felt by Cleveland exhibitors this week. The Cleveland Cinema Club, organized in 1916 to study the art of the motion picture and its educational and moral effect, officially announced that exhibitors no longer will have any excuse for not playing such "big" pictures, suitable for the entire family, as "David Copperfield," "Lives of a Bengal Lancer," "Sequoia," "Laddie" and others, on Friday and Saturday.

Patrons Designate Pictures

Ohio independent exhibitors sponsored the Waldvogel bill with the definite purpose of eliminating preferred playing time; they now are apparently placed in the position of having their patrons designate what pictures shall be shown and when, instead of the distributors. For many years the excuse of the exhibitors with respect to lack of availability of product for weekend shows has been that they do not play the socalled big pictures on Friday and Saturday because of block booking and the preferred playing time policy of the distributors.

After the Ohio legislature had passed the measure, Governor Davey sought an opinion on its legality from the state's attorney general, who ruled the bill unconstitutional, interfering with rights and property of copyright owners under federal laws and an unwarranted interference with the rights of private contract of the owners of film.

The bill, however, became law without the governor's signature. Major distributors are reported planning to test the new law through a move to obtain an injunction to prevent its operation.

California Tax Bill Passed

The motion picture industry suffered its first major defeat at the hands of the California legislature last week when the Assembly passed the income tax bill—which calls for a levy of one-third the federal rate and, with surtaxes combined, would make the tax on a $1,000,000 income about 76 per cent—by a vote of 70-5. Although the bill will meet opposition in the Senate, and despite indications the Senate may lower the rate to 25 per cent of the federal rate, it is expected Governor Merriam's pressure will force passage.

One ray of hope in the California legislative scene was the defeat last week of the film tax of one-half cent a foot intended to raise $20,000,000 biennially. The Assembly also killed, by 48 to 27, the "soak the rich" amendment to the state administration's income tax, which would have made the rate from 2 to 25 per cent, far more severe than the federal tax.

Other legislative developments during the week, aside from Washington, which continued quiet with respect to film matters, were as follows:

Colorado: Adjournment of the legislature automatically killed a bill calling for a two per cent ticket tax. The two per cent sales tax now in effect exempts admissions.

Illinois Sales Tax Killed

Connecticut: Motion picture interests opposed, in a hearing before the legislature's finance committee, the proposed five per cent amusement tax, terming it the "death knell" of the industry in the state. A large delegation of the state MPTO appeared before the judiciary committee to oppose a bill requiring two operators in every booth.

Florida: Imposition of a 10 per cent amusement tax held certain. Legislators over the weekend explained the tax is not a straight 10 per cent levy on all admissions, but that tickets would have an added tax of 10 cents on each. Thus a 20-cent ticket would become 30 cents.

Illinois: The House has killed the proposed three per cent sales tax bills, one of which proposed inclusion of public utilities, theatre admissions and other items. A state censorship bill is pending.

Maine: Moves to legalize Sunday shows throughout the state died in committee. A substitute bill was refused consideration, 78-58 in the House, and 24-6 in the Senate.

Minnesota: A 10 per cent admission tax bill was passed by the House. The Senate is expected to adopt the measure.

Missouri Delays Action

Missouri: Final action on the two per cent sales tax bill again was delayed by the Senate ways and means committee because, it is reported, some of the committee members are convinced the delay will bring out a strong expression of public opinion against the increase from one-half of one per cent, and they say the problem can probably be solved by broadening the base of the tax. A bill to tax vending and other coin machines has passed the House.

Nebraska: The legislature killed the proposed two per cent sales tax bill, which included a levy on all admissions, 58-25. Two other bills, one for a tax on circuits and the other calling for two men in a booth, are still before the session, but neither is expected to pass.

New York: Adjournment of the legislature this month is expected without any adverse film legislation, although much has been proposed.

Oklahoma: Distributors would be required to file their booking schedules, including all information concerning rentals, under a bill just proposed. It is reported sponsored by the Momand theatre interests.

Pennsylvania: Among bills killed last week in committee were the labor measure requiring employment of a special switchboard attendant at theatres, a bill regulating sign board advertising and one imposing a tax on sales and distribution.

Tennessee: Tennessee's 12-year-old Sunday blue laws came to an end last week by action of the legislature and cities and towns throughout the state will exercise local option on Sunday showings.

Electrical Strike Darkens Mexican Cities

Nine of Mexico's largest cities were completely dark last week as a result of a strike of electrical workers, who walked out in sympathy with electricians of Tampico, who had gone out. The government was attempting to settle the strike.

NEW YORK CRITICS SAY "GRAND ENTERTAINME

"A happy
suspense
"One of
N. Y. Daily News . . . .
charming team"—
ment..recommended
"Lively, amusing and effective"—N. Y.
wears gorgeous clothes. Bill is a male
entertainment . . . as bright a bit of wit
. . . . "Gay, witty and
"Diverting entertain

. . . held over in San Francisco!

"Opening 'Star Midnight' sensational. Rave notices morning papers. Audience reaction terrific. Night business broke every record except 'Roberta' and just missed this by fifteen dollars. Judging from way picture received we should get three good weeks."
Cliff Work, Golden Gate Theatre

. . . held over in Baltimore!

"First three days 'Star Midnight' equal entire weeks receipts corresponding week last year. Will hold over second week. Critics and audience reaction splendid. Congratulations to RKO Radio for another box-office hit."
I. Rappaport, Hippodrome Theatre

. . . and more holdovers due . . . . for the Easter Week Attraction in more than 100 Key City First Runs!

break for Music Hall audiences . . . carefree laughter, taut
. . . grand mystery story, one of the best”—N. Y. Sun . . . .
the most amusing and absorbing comedies this season”—
“Sparkles and entertains . . . Powell and Miss Rogers a
N. Y. Daily Mirror . . . . “Sleek, witty and engaging entertain-
both as humor and as melodrama”—N. Y. Times . . . .
Herald Tribune . . . . “Neat and nicely turned out . . . Ginger
fashion plate”—N. Y. Post . . . . “Jaunty, light-hearted
and nonsense as the season has seen”—N. Y. American
exciting . . . a thriller de luxe”—N. Y. World-Telegram . . . .
ment”—N. Y. Evening Journal.

NT”

William
POWELL
Ginger
ROGERS

with
PAUL KELLY ✶ GENE LOCKHART
RALPH MORGAN • LESLIE FENTON • J. FARRELL MacDONALD

in

STAR OF MIDNIGHT

RKO-RADIO PICTURE

From the novel by ARTHUR SOMERS ROCHE
. . . . . *Directed by Stephen Roberts* . . . . .

14 MORE COMPANIES MAKE 1935-36 PLANS

Several Start Next Season Production; Zanuck Announces 12 Coming from 20th Century

New product, sales and convention plans effected by 14 companies, and the annual warning to theatre owners from exhibitor organizations to proceed with caution in making 1935-36 product commitments during the pre-season sales drive now being conducted by some distributors, were principal developments this week in the move to get the new season off to an unusually early start.

First of the usual exhibitor organization warnings to members against any unnecessary early buying came from the Associated Theatre Owners of Indiana and the Independent Theatre Owners of Ohio.

Following are new product developments:

Bavaria Films

Bavaria Films will distribute next season a feature with Max Schmeling and Anny Ondra, made in Europe, and entitled "A Young Girl—A Young Man."

▽

Danubia Films

Danubia Pictures, Inc., obtained several Hungarian features for 1935-36, commencing with "Hussar Romance," starring Irene Agai and Paul Javor.

▽

Fox

With three more features to complete his 1934-35 schedule of 17 features, Sol Wurtzel, Fox Film executive producer, already is launching his program of 21 or 24 productions for next season. In various stages of script preparation or completion are: "Steamboat 'Round the Bend," for Will Rogers; "Hawk of the Desert," Warner Baxter; "Ramona," John Boles and Gilbert Roland; "Ginger," Jackie Searle and Jane Withers; "Farewell to Fifth Avenue," Cornelius Vanderbilt's novel, which may be a special; "Thunder in the Night" and "Private Beach," for Alice Faye and Jack Haley.

Fox and Educational will jointly hold a short subject booking drive, to be called the "Twentieth Birthday Party," May 3 to June 6. It will mark Educational's 20th anniversary in the short subject field.

▽

Gaumont British

Arthur Caesar and Rian James will sail for London early in June to write feature stories for 1935-36 release by Gaumont.

▽

Hoffberg

J. H. Hoffberg, Inc., purchased distribution rights for this country to the Hungarian feature, "March Tale," made by Ibusz in Budapest.

▽

Latin Artists

Frank Clemente, of Latin Artists Pictures, will distribute several Mexican features in this country next season, having signed with Manuel Sereigo, who was in New York representing several producers in that country.

▽

Metro-Goldwyn-Mayer

Action pictures are coming back next season, said Metro-Goldwyn-Mayer's New York office, which cited nine features of this type in story preparation, including: "China Seas," "Mutiny on the Bounty" and "Typee," already in production; "Public Hero Number 1," "Forty Days of Musa Dagh," "Tell No Tales," "Joaquin Murietta," "Murder in the Fleet" and "Marines Have Landed."

Hal Roach arrived at the New York home office to confer on his short subject program for 1935-36. He probably will have 32 shorts, and several features, including two based on amateur shows, with the winners of a contest tieup with WHN and Loew theatres.

Ronald Colman will be starred in Charles Dickens' "Tale of Two Cities."

Two more 1935-36 feature properties were acquired; James Grant's *Liberty* Magazine story, "The Whipsaw," and the "Ma Pettengill" series, Harry Leon Wilson adapting.

▽

Paramount

With 80 stars and featured players under contract, and 72 writers and 20 directors, Paramount in Hollywood is about to undertake a production program embracing 29 features, much of it for next season. The pictures: "Men Without Names," with Fred MacMurray, Madge Evans and Lynne Overman; "Big Broadcast of 1935," Sylvia Sidney and Herbert Marshall; "Accent on Youth"; W. C. Fields' next comedy, untitled; "Last Outpost"; "Two for Tonight," Bing Crosby, Joan Bennett and Mary Boland; "Peter Ibbetson," Gary Cooper; "Rose of the Rancho," Gladys Swarthout and John Boles; "So Red the Rose," Margaret Sullavan and Pauline Lord; "Annapolis Farewell," Sir Guy Standing; an untitled comedy with George Burns and Gracie Allen.

Ernst Lubitsch's production staff now includes: Harold Hurley, Lewis Gensler, Benjamin Glazer, Arthur Hornblow, William Lackey, William Le Baron, Albert Lewis, Louis D. Lighton, Douglas MacLean, Charles R. Rogers and E. Lloyd Sheldon.

After 12 years as an independent producer, Harold Lloyd has signed with Paramount to star in "The Milky Way," which Leo McCarey will direct.

Paramount was said to be planning a series of six "Popular Science" shorts, done in Cinecolor, for 1935-36.

Walter Wanger will produce "Every Night at Eight," with direction by Raoul Walsh, and featuring George Raft and Frances Langford.

▽

Pioneer

John Hay Whitney cabled Melville Baker in London to acquire stories for Pioneer's 1935-36 Technicolor feature program.

▽

Popular Pictures

Alexander Dumas' "Mark of Zorro," made as a silent by Douglas Fairbanks years ago, will be the first of 18 features to be produced and distributed next season by Popular Pictures. Lou Berman is president and associated with him is Bryan Foy. The budget will be $2,000,000. A distribution system for the United States and Great Britain has been arranged. After "Mark of Zorro" will come "Lavender and Old Lace," "Big Blonde," "Love Is No Sin," "Ladies on the Loose," "Lovers No More," besides two musicals.

▽

Screen Gems

Sam Mintz, president of Screen Gems, Inc., purchased "Barney Google," newspaper cartoon strip, from King Features, for an animated cartoon series. The deal, for an unnamed number of shorts, was arranged by the William Morris interests.

▽

United Artists

Darryl Zanuck, production head of 20th Century, and Harry Brand, his publicist, arrived in New York Tuesday from Hollywood on the second anniversary of the company.

Also arriving was William Goetz, vice-president of 20th Century, who sails Saturday for London to complete arrangements for interchanging talent with London Films, another United Artists affiliate, during 1935-36.

Mr. Zanuck announced 20th Century's enlarged schedule of 12 productions, as compared with six this season, all to be released through United Artists.

Ten are already in the hands of a writing staff, two more being plotted for adaptation. They go before the cameras beginning in July.

Stars already under contract to 20th Century include Ronald Colman, Fredric March, George Arliss, Wallace Beery, Lawrence Tibbett, Loretta Young. Among the directors Mr. Zanuck has signed are Gregory La Cava, Roy Del Ruth, John Ford and Rowland V. Lee. The adapting writers are Nunnally Johnson, Bess Meredyth, Garrett Fort, George Marion, Jr., Phillip McDonald, Harold Long, Howard Smith and W. P. Lipscomb.

The executive staff, headed by William Goetz, vice-president and associate producer, will be: William Dover, business manager, and Aiden Roark, scenario editor. Associate producers are Raymond Griffith and Henry Duffy.

The following films are in preparation:

"Ivanhoe," by Sir Walter Scott; "The Man Who Broke the Bank at Monte Carlo," Ronald Colman, directed by John Ford from the scenario by Nunnally Johnson; "Sing, Governor, Sing!" with Paul Whiteman's band, Phil Baker and "his stooges," and Rubinoff, with songs and musical score by Gus Kahn and Arthur Johnson; "The Diamond Horseshoe," Lawrence Tibbett, with screen play by Bess Meredyth and George Marion, Jr.; "Shark Island," starring Fredric March and based on the life of Dr. Samuel Alexander Mudd from the book by his daughter; "Professional Soldier," Wallace Beery, with scenario by Harold Long.

Four films for which no stars have been selected are "Nile Patrol," by Phillip McDonald; "Gentlemen, the King!" by Howard Smith; "Earthbound," by W. P. Lipscomb, and "It Had to Happen," by Howard Smith.

▽

Universal

While N. L. Manheim, foreign executive, was arriving in California from New York to talk about 1935-36 production with Carl Laemmle, James R. Grainger was returning East after spending several weeks aiding in selection of the new program, for which 20 features already have been lined up. Mr. Grainger returned to New York to prepare for the annual sales convention in Chicago May 27.

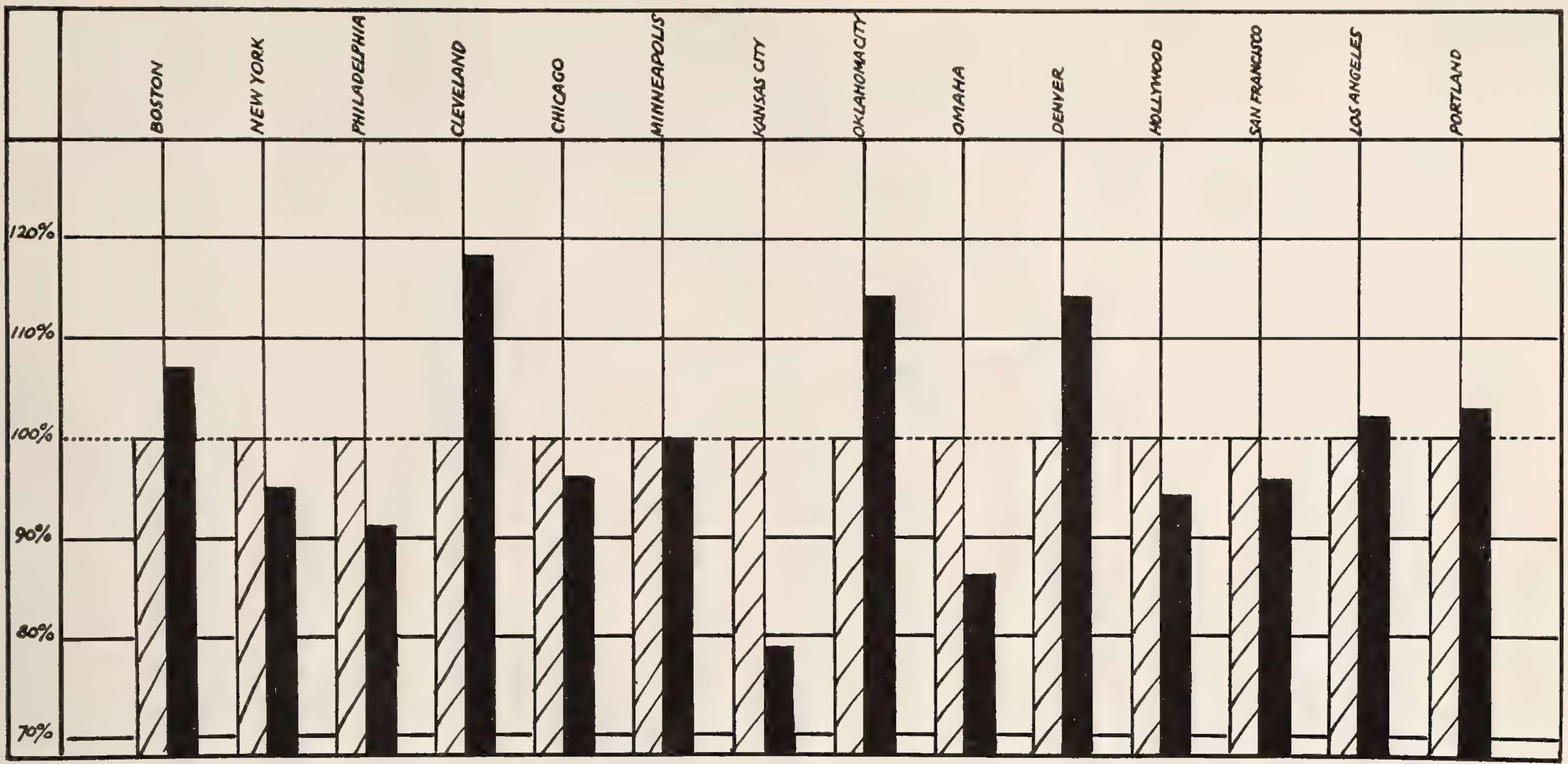
Mr. Grainger also set the release dates for six new productions: "Magnificent Obsession," in August; "Showboat" and "Sutter's Gold," October 1; Margaret Sullavan's next, October 15, with "The Hunchback of Notre Dame" and "Hangover Murders" following. "Under Two Flags" will be another 1935-36 release.

▽

Warner

Major Albert Warner, Gradwell Sears and A. W. Smith, home office executives, were in Hollywood conferring with Jack Warner, production head. They will also set plans for the sales convention, to be in Los Angeles in June.

Still to be released this season are "In Caliente," with Dolores Del Rio; "Oil for the Lamps of China," second Cosmopolitan production; "Goose and the Gander" and "Stranded," both films starring Kay Francis and George Brent, and the first Marion Davies-Cosmopolitan production, "Page Miss Glory." There are 14 others to complete the 1934-35 schedule.



The chart, based on Motion Picture Herald's tabulation of box office grosses, compares the business done in each of fourteen key cities in the three weeks period from March 23 to April 6, 1935, with the receipts from the same cities during the previous three weeks, from March 2 to March 16. For each city the gross for the earlier period is taken as 100 per cent.

Radin Gets Retraction From Paper on Soviet Story

Matty Radin, head of Levrad Amusement Corporation, this week obtained a printed retraction of the statement in the *Washington Herald* to the effect that the Belasco theatre in Washington was showing films designed to spread Soviet propaganda.

The *Washington Herald*, a Hearst paper, in its retraction ran stories on its front page and in the amusement section stating that the pictures at the Belasco were booked solely on the basis of artistic merit and without any intention of Communistic propaganda. The situation arose as a result of MOTION PICTURE HERALD'S survey of Soviet pictures and theatres showing them throughout the United States, which the Hearst papers re-wrote to coincide with the Hearst anti-Soviet policy.

Breen to Get Vacation For Two Months Abroad

Joseph I. Breen, Production Code Administrator, will leave for a two-month vacation in Europe around the first of July, it was announced this week at the New York office of the Motion Picture Producers and Distributors of America.

This will be the first holiday Mr. Breen has had since he became a member of the MPPDA's executive staff five years ago. During his vacation his office in Hollywood will handle his work with the cooperation of the New York office.

Giles, Massachusetts Allied Head, Dies

George A. Giles, president of Allied of Massachusetts and secretary of the Boston unit of the Motion Picture Theatre Owners of America, died at his home in Boston Monday. Funeral services were held Wednesday.

Universal Drops Post Advertising

After 29 years of intermittent advertising and 10 years of continuous weekly space in the *Saturday Evening Post*, Universal Pictures this week discontinued the policy. The *Post* advertising was the first ever inserted in any publication by Carl Laemmle, Universal president, and during the 29 years which followed the expenditure in this publication alone ran into many hundreds of thousands of dollars.

The space taken by Universal in the *Post* was invariably a one-column display inviting the opinions of readers concerning the company's product. The company recently offered a $50 prize for the best letter written on any single Universal picture or the company's product as a whole. Universal maintained a staff of eight persons in its home office to answer letters from readers exclusively.

Cockburn Added to Directorate of B. & D.

William H. Cockburn, former partner in Price, Waterhouse, Fuller & Co., in South America, has been elected to the board of British & Dominions Pictures Corp., Ltd., it was announced in London this week.

E. Ronald Grammond is now chairman of the board, succeeding the late Hubert Marsh.

Glass Loses Texas Appeal

R. Z. Glass, head of a group of Dallas theatres, on Tuesday lost an appeal for an injunction to restrain Interstate Circuit, Karl Hoblitzelle, president, and others from an alleged agreement that enables them to regulate neighborhood prices.

U. A., Warner Are Named In Two Plagiarism Suits

Two suits charging plagiarism, and asking damages in excess of $1,500,000 were filed against United Artists and Warner in federal court, New York, Tuesday. The action brought against United Artists, by Mort Eisman, Clare Bellar and Robert Shayon, asks an injunction and accounting and damages of $1,000,000 on "Roman Scandals," which is alleged to be a plagiarism of "Oh, Shah," written in 1929 and said to have been submitted to Eddie Cantor in 1934. The action names both Mr. Cantor and Samuel Goldwyn.

The second action, naming Warner, First National and Witmark, music publishing subsidiary of Warner, is brought by Irving Gielow of Chicago, who alleges song and story plagiarism in "Flirtation Walk," of his drama, "Give Me This Night." The plaintiff asks injunctive relief, an accounting and $500,000 damages.

Dillon Elected To Fox Board

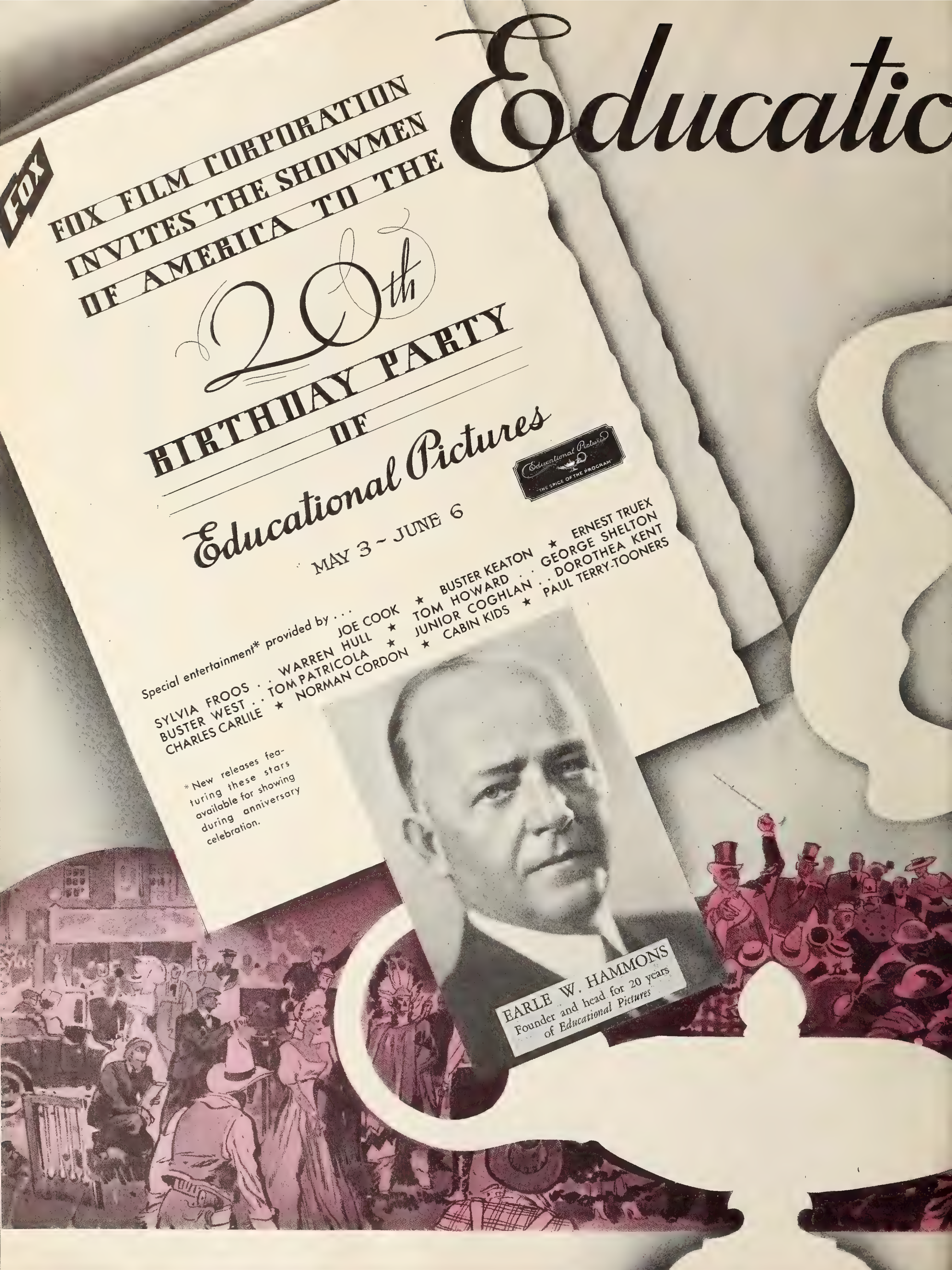
John R. Dillon of Hayden, Stone and Company, was elected to the board of directors of Fox Film Corporation this week to fill the vacancy left by the death of Richard F. Hoyt.

Mr. Dillon's appointment was made at the annual meeting of stockholders in New York Tuesday, at which the other members of the board were re-elected. The directors re-elected all the officers of the company.

Klein Quits Universal

Julius Klein, Chicago newspaperman who was named assistant to Carl Laemmle, president of Universal, about 15 months ago and later was appointed to the post of associate producer, has resigned.

Educatio



FOX

FOX FILM CORPORATION
INVITES THE SHOWMEN
OF AMERICA TO THE

20th
BIRTHDAY PARTY
OF
Educational Pictures

Educational Pictures
"THE SPICE OF THE PROGRAM"

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SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Doubting Thomas

(Fox-DeSylva)

Comedy

In this novelly different Rogers picture, the whole show, rather than formula concentration on one central theme or character, is the outstanding entertainment and potential exploitation value. Nothing that patrons have come to expect of Will Rogers is missing, but there is something surprisingly unique to both entertain and talk about. Standardized production technique is cleverly violated as, all things being considered and undoubtedly smartly, Rogers is for the most part "played down." Yet as practically all others in turn have the spotlight focused on them, the stage is so set that his one big moment is a riot of glee. It comes in the anticlimax, when, via reproduced screen test, Rogers contributes a ridiculous burlesque of a crooner singing "Blue of the Night." Hilarious as is the scene, the element of surprise that accompanies it so swept the preview audience off its feet that the accompanying sound effects were completely drowned out by the merriment. Sound is hardly necessary, as Rogers' dainty makeup and "mike-eating" antics convey all necessary meaning.

The show is all comedy. It has a simple and understandable, amusing premise. Mrs. Pampanelli, torchbearer of the amateur Little Theatre movement, has no difficulty in convincing Paula Brown, Tom's wife, that she is destined to be a great dramatic actress. Hubby's objections are met with scornful resentment and the accusation that he's selfishly stifling his wife's career. The show is presented, a farcical amateur thing.

Then Tom starts to play cards. In collusion with LaMaze, Hollywood talent scout, he has had the show photographed. Bringing in Von Blitzen, the hotel washroom attendant, and palming him off as a great Hollywood director, the histrionics of Paula and several others are projected, only to have Von Blitzen sneer derisively at them. Then comes Tom in his crooner satire to be acclaimed.

Essentially the attraction is an exploitation show. Naturally the Will Rogers name is the dominating interest-creating factor, but no one should lose sight of all that is additionally commercially valuable. Patrons may be assured that "Doubting Thomas" is ridiculous amusement with a laugh in almost every line of dialogue and bit of action and a burst of hilarity for the windup.—McCarthy, Hollywood.

Produced and distributed by Fox. Produced by B. G. DeSylva. Directed by David Butler. Screen play by William Conselman. From the play "The Torch Bearers," by George Kelly. Adaptation by Bartlett Cormack. Photographed by Joseph Valentine. Sound, Joseph Aiken. Art director, Jack Otterson. Gowns, Hubert. Musical director, Arthur Lange. P. C. A. Certificate No. 720. Running time, when seen in Hollywood, 75 minutes. Release date, May 31, 1935. General audience classification.

CAST

Thomas Brown	Will Rogers
Paula Brown	Billie Burke
Mrs. Pampinelli	Alison Skipworth
Spindler	Sterling Holloway
Hossefrosse	Andrew Tombes
Florence McCrickett	Gail Patrick
Peggy Burns	Frances Grant
Jimmy Brown	Frank Albertson
Nelly Fell	Helen Flint
Ralph Twiller	Johnny Arthur
La Maze	T. Roy Barnes
Jenny	Ruth Warren
Von Blitzen	John Qualen
Teddy	Fred Wallace
Stage Hand	George Cooper
Mrs. Sheppard	Helen Freeman
Caddie	William Benedict

The Bride of Frankenstein

(Universal)

Drama

Horror is the showmanship and commercial value of this picture. The manner in which, about three and a half years ago, the theatregoing public received the original "Frankenstein," as well as the success accruing to similar intervening pictures, amply demonstrated the field for this type of picture under proper showmanship guidance.

A good deal of the picture is in the nature of a sequel. Phoenix-like, the beastly monster, product of looted graveyards, rises unharmed from the destroyed windmill. As it wreaks havoc upon all with whom it comes in contact, in the most fiendish ways imaginable, Henry Frankenstein, again played by Colin Clive, is forced by the ghoulish Doctor Pretorious to collaborate in the fabrication of a mate for the monster. Running a course that should without difficulty precipitate the maximum number of screams, gasps, chills and thrills, the story builds to a point where amidst a sensational collection of ultra-scientific apparatus, Pretorious and Frankenstein expose the mummy-like female figure to the fury and flame of a crashing thunder storm. Life comes to the fantastic creature. The monster is brought to her. Each shuns the other with an unearthly hate. The monster which has come to know the tenderness of human beings, even though that emotion has been the result of fear, wants nothing to do with anything artificial. Pulling a lever, he blows himself, the mate, Pretorious and all the others to destruction.

Even though much time has elapsed since presentation of "Frankenstein," it is hardly to be doubted that the impression it created will serve to give this picture the benefit of a running head start in public curiosity. As there was no way of concealing the horrifying highlights of that picture, there is no way, either, of toning down or softening the fantastic illusionary reality. In its own way, "The Bride of Frankenstein" is equally daring, yet at the same time so widely different in its scare-power that it demands showmanship consideration and respect in its own peculiar way, putting audiences in the proper mythical mood to look upon the picture as novel entertainment, without becoming too serious minded about what they see and feel.—McCarthy, Hollywood.

Produced and distributed by Universal. Produced by Carl Laemmle, Jr. Directed by James Whale. An original screen play by John L. Balderston and William Hurlbut. Photographed by John Mescall. Music by Franz Waxman. Assistant directors, Harry Menke and Joseph McDonough. Art director, Charles D. Hall. Film editor, Ted Kent. Editorial supervision, Maurice Pivar. Sound supervision, Gilbert Kurland. Running time, when seen in Hollywood, 80 minutes. Release date, April 22, 1935. Adult audience classification.

CAST

The Monster	Karloff
Henry Frankenstein	Colin Clive
Elizabeth	Valerie Hobson
The Mate	Elsa Lanchester
Mary Shelley	Elsa Lanchester
Dr. Pretorious	Ernest Thesiger
The Hermit	O. P. Heggie
Karl	Dwight Frye
Burgomaster	E. E. Clive
Minnie	Una O'Connor
Shepherdess	Anne Darling
Percy Shelley	Douglas Walton
Lord Byron	Gavin Gordon
Rudy	Neil Fitzgerald
Hans	Reginald Barlow
His Wife	Mary Gordon
Uncle Glutz	Gunnis Davis

Stone of Silver Creek

(Universal)

Western

A western film with a difference and a popular star, this production has the ingredients for audiences who like their action films, and especially when played in the weekend position. Although there is somewhat less of hard riding, shooting and general jousting than is usual in westerns, this picture rather makes up for that deficiency in that it has more story backbone.

Charles Buck Jones is the star, which in itself should be a strong point in the selling of a western. He is supported, in addition to his horse, Silver, by Noel Francis, Niles Welch and Marion Shilling in particular. The story reflects the successful effort of a preacher in a rough western town of years ago to reconcile the hardboiled owner of the town's main saloon to the idea of a church in the town. With the addition of romance, which is three-cornered, involving six persons, a menace in the form of two disgruntled crooks, and a bit of comedy and song, it is, on the whole, an entertaining story, giving a rather different flair to the western.

Jones is the hardboiled Mr. Stone, who operates the saloon in his own two-fisted manner, but entirely on the square. Miss Francis is his chief entertainer, and in love with Grady Sutton, owner of the local hardware store. Stone saves an old miner from the crooked work of two gamblers, and insists on becoming the old man's partner. The latter's daughter, Miss Shilling, is more than a little interested in Welch, the minister, who is in love with her. Welch turns down Stone's sincerely offered contribution for church repairs, because he cannot square his teachings with the operation of a saloon, though he likes Stone personally. Stone, it is understood, has left a sweetheart showgirl in the east after a quarrel several years before.

The two crooks try to get even, but Stone beats them to the draw. Welch overhears them plotting revenge, and urges Stone not to use force but to permit him to reason with them. His reasoning is unsuccessful, and Welch is shot. Stone goes after the two, when they escape, and engages them after a fast chase in the mountains. As one comes up behind him, help arrives, and Welch saves Stone's life with a well directed shot. Returning, Welch finds Miss Shilling waiting for him, Miss Francis and Sutton decide to marry, and Stone finds the girl he left in the east at the saloon, to which she came in answer to his request for new talent.—Aaronson, New York.

Produced and distributed by Universal. Producer, Irving Starr. Directed by Nick Grinde. Story by R. R. Harris. Continuity by Earle Snell. Photographed by Ted McCord. P. C. Certificate No. 668. Running time, 60 minutes. Release date, April 15, 1935. General audience classification.

CAST

T. William Stone	Buck Jones
Timothy Tucker	Niles Welch
George J. Mason	Murdock MacQuarrie
Lola	Noel Francis
Martha Mason	Marion Shilling
Nancy Raymond	Peggy Campbell
Graves	Rodney Hilderbrand
Simmons	Harry Semels
Jimmy	Grady Sutton
Ben	Kerman Cripps
Tom Lucas	Frank Rice
Hotel Proprietor	Bob McKenzie

IT HAPPENED ONE WEDNESDAY!

"NAUGHTY MARIETTA ...YOU'RE A BUSINESS GETTA...

WEDNESDAY BEATS OPENING FRIDAY! LOOK!

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HOLD EXTRA TIME FOR "NAUGHTY MARIETTA"
TURN THE PAGE AND WATCH IT BUILD!

Party Wire

(Columbia)

Comedy Drama

The entertainment which "Party Wire" provides is of the character which average audiences appreciate. In addition to that quality, it affords a showmanship and exploitation medium which, the title tone graphically indicating, can be adapted economically in many ways. Basically the theme is romantic love interest, amplified by unusual topical comedy and as it turns dramatic and near tragic in the anticlimax a vein of tense suspense is introduced.

The locale is a typical American small town where the residents' chief diversion and means of picking up the latest news gossip is by listening in on the party line telephones. The townsfolk, particularly mothers of marriageable daughters, are anxiously awaiting the homecoming of Matthew Putnam. Object of much fuss, he seems to be looking only for his old pal Bill Oliver and his daughter Marge, the only ones in town who apparently haven't paid much attention to his arrival.

Romance grows apace for Matt and Marge, until Bill discovers discrepancies in church accounts which Marge and Roy have been working on. An innocent remark made by Roy in phone conversation with Bill and overheard by listeners-in is misinterpreted and the finger of scandal is pointed at Marge. Eventually learning of the gossip, Matt makes plans to marry Marge immediately. A business matter preventing his arrival at the church on time, Bill, thinking he is responsible for the lovers' troubles, attempts suicide.

An indignation meeting, called to protest Matt's action in discharging all local employees of his dairy plant is attended by his Aunt Nettie, who in a scathing tirade denounces the community for all that has been said and done. Having been an inveterate listener herself, she has all the dope about everybody's private life. Fearing her revelations, they promise to refrain from party line gossip, which they of course don't.

When Bill recovers, Matt and Marge start on a Niagara Falls honeymoon, while the town returns to its business of picking up the receiver.

Exploitation, particularly in the smaller towns and more compact neighborhoods, that takes advantage of the suggested idea of using the telephone to let patrons know about the worth of this show, should be decidedly beneficial in substantiating other forms of advertising.—McCarthy, Hollywood.

Produced and distributed by Columbia. Original story by Bruce Manning, Vera Caspary. Screen play by John Howard Lawson, Ethel Hill. Directed by Erle Kenton. Assistant director, C. C. Coleman. Cameraman, Al Seigler. Sound engineer, Glenn Rominger. Film editor, Viola Lawrence. Associate, producer, Robert North. Running time, when seen in Hollywood, 65 minutes. Release date, April 27, 1935. General audience classification.

CAST

Marge Oliver	Jean Arthur
Matthew	Victor Jory
Nettie Putnam	Helen Lowell
Bill Oliver	Charlie Grapewin
Roy	Robert Allen
Mathilda	Clara Blandick
Irene Sherman	Geneva Mitchell
Clara	Maude Eburne

Red Morning

(RKO Radio)

Melodrama

Melodramatic and averagely entertaining material, this picture tells a tale of the Southern Seas, the romance of an insurance agent and a Portuguese girl, the sabotage of a freighter for the insurance money by the villains of the piece, and the assistance rendered by friendly island natives after the girl saved the life of one of them.

The production appears to have enough action to warrant a billing toward the end of the week, though not as much as the title might indicate. There is comparatively little of story strength to constitute a selling factor; nor does the cast indicate any names which, by themselves, will serve on the marquee to draw patronage. Thus the film will have to be sold on the basis of the action and melodrama in it.

Steffi Duna and Regis Toomey share the leads, names familiar if not outstanding. In chief support are Raymond Hatton and Mitchell Lewis.

Miss Duna is second mate on the freighter owned by her father, Lewis. She and Toomey, insurance agent in the islands, are engaged. She promises to give up the sea and marry him after this one difficult voyage, taking a short cut through the islands to their destination. En route Miss Duna is locked in her cabin, Hatton, the first mate, slugs Lewis, and the crew is permitted to drown, with the exception of Hatton and two seamen working with him. He thinks the ship has gone down, but it has fastened securely on a reef. Miss Duna and her father, in an open boat, reach a small island and are in time to save the life of the chief's son with their medical kit. Lewis dies on the island, and his daughter leaves.

Hatton meanwhile has reported the loss of the ship and all hands, working in league with two men on shore. Toomey refuses to believe the story and charters a small boat to search the islands. He and Miss Duna meet and she is instrumental in rescuing him from cannibals. They learn that Hatton and his confederates, discovering the ship did not go down, have set out to sink it with dynamite. Miss Duna calls on the native she saved, and the war canoes rally to protect the ship. They are just too late, the ship is blown up, and Hatton with it, but his confederates are caught, and the romance of Miss Duna and Toomey is completed.—Aaronson, New York.

Produced and distributed by RKO Radio. Directed by Wallace Fox. Story by Gouverneur Morris. Screen play by John Twist and Wallace Fox. Photography by Harold Wenstrom. Recorded by Earl A. Wolcott. Edited by Ted Cheesman. Running time, 63 minutes. Release date, Dec. 14, 1934. P. C. A. Certificate No. 382. General audience classification.

CAST

Kara Perava	Steffi Duna
John Hastings	Regis Toomey
Hawker	Raymond Hatton
Captain Perava	Mitchell Lewis
Stanchon	Charles Middleton
Mao	George Lewis
Sakki	Francis McDonald
Glibb	Arthur Pat West
Magistrate	Brandon Hurst

Song of Happiness

(Amkino)

Drama

An interesting and rather well executed production is this latest importation from the Union of Socialist Soviet Republics, which nevertheless has its wide thread of propaganda as, it would seem, every picture coming out of Russia must have. In this case is told how the great Soviet state makes every effort to seek out and develop the potential latent talents of its people, even though they may live in a far province of the wide-flung Russian state.

There is rather less of propaganda, directly put, in this picture than in many a feature from Russia in recent months, and it is comparatively a reasonably effective drama.

This feature is said to recount the story of the life of one of the Soviet's greatest artists, who after years of hardship and struggle has achieved recognition by the Musical Conservatory of Moscow. The execution of this picture indicates that the Russian producers are coming more clearly to recognize the value of dramatic plot development in the weaving of a motion picture, with a portion of comedy, and romance, and conflict, instead of just conflict alone.

The story is set in the Mari Province on the Volga River, and in Moscow, and tells of a young lumberman, Kavirlia, and his sweetheart, Anuk. Despite the supposed socialist operation, a cruel boss still lords it over the men, and when he breaks Kavirlia's home-made flute, the boy fights, thinks he has killed the man, and escapes to the woods. There he is found by a petty thief, who forces him to work with him at the markets, the boy playing, he singing. But one day he steals, escapes and Kavirlia is captured, landing in a Moscow reform school.

There he learns to read that he may write to Anuk, and the superintendent of the school takes an interest in his playing. He succeeds in having the boy enrolled in the Conservatory of Music, under the special attention of an old German music teacher. Meanwhile, in Mari, the girl determines to learn to read and write that she may understand the boy's letters. Under an assumed name, Kavirlia, after five years, becomes an artist with the flute, and at a reform school concert he is recognized by his former companion. Anuk, when she reads of his success, goes to see him, but he pretends he does not recognize her, fearful that he is a murderer. The superintendent learns the truth, the boy is told he is free, and he returns in triumph to his province, to teach others. There, too, he and Anuk are reconciled.

It is a well told story of a boy's musical and mental struggle against the force of circumstances, and his romantic difficulties. There are numerous subtitles in English.—Aaronson, New York.

Distributed by Amkino. Produced by Vostokfilm. Directed by M. Donskoy and V. Legoshin. Story by G. Holmsky. Music composed by G. Lobachev. Running time, 90 minutes. Release date, April 6, 1935. General audience classification.

CAST

Kavirlia	M. Victorov
Anuk	J. Zheimo
Professor of music	V. R. Gardin
A prisoner	Leonid Kmit
Director of the penitentiary	V. Teshin

Sanders of the River

(London Films - United Artists)

Spectacle Drama

In its very different way, this picture breaks new ground almost as decisively as did "The Private Life of Henry VIII."

The producers' achievement is that they have successfully combined definite story values of a popular type with pictorial and "documentary" merits superior to those of the average travelogue. Outstanding spectacular qualities are reinforced by an impressive use of sound; here again realism and popular appeal go hand in hand, the reproduction of authentic African melodies being accompanied by a series of specially written and "catchy" song numbers.

Essentially the film is a panorama of native life and customs in Africa, with a marked emphasis on the pageantry of tribal life as expressed in ritual dances, war chants and actual warfare. Additional is a story dramatizing white rule, based on the personal prestige of a single British officer, which maintains peace among tribes to whom mutual hatred is a thousand years old tradition. Still further is a love story with a native chief as leading actor, and that chief is Paul Robeson, in his best vein.

Robeson has a whole series of swinging numbers, of which "The Song of the Spear" is the most effective, but for many patrons there will be even greater appeal in the dramatic rendering of the authentic "Lion Song."

The story, from a series by the late Edgar Wallace, centers on the personality of Sanders, British Commissioner in a district of Africa peopled by antagonistic tribes and exploited by slave traders and crooked importers. Fear and love of Sanders alone keep the tribes from each other's throats, but he has a valuable native ally in Bosambo, an ex-convict who so successfully defeats slave raiders that Sanders confirms him in a chieftainship he has usurped.

Selling values are numerous. The beauty of the settings and the big scale of the spectacle are assets in themselves and they frame incidents of striking originality. Typical is the "palaver" of Sanders with Mofoluba. The king, surrounded by his warriors, advancing menacingly on the solitary white man, is mastered by his personality. Equally dramatic are the scenes of native battle; the warriors, magnificent types, live their parts, and there is an atmosphere of barbaric splendor about the action. The authenticity of the picture, vouched for by the co-operation of the British authorities, is an

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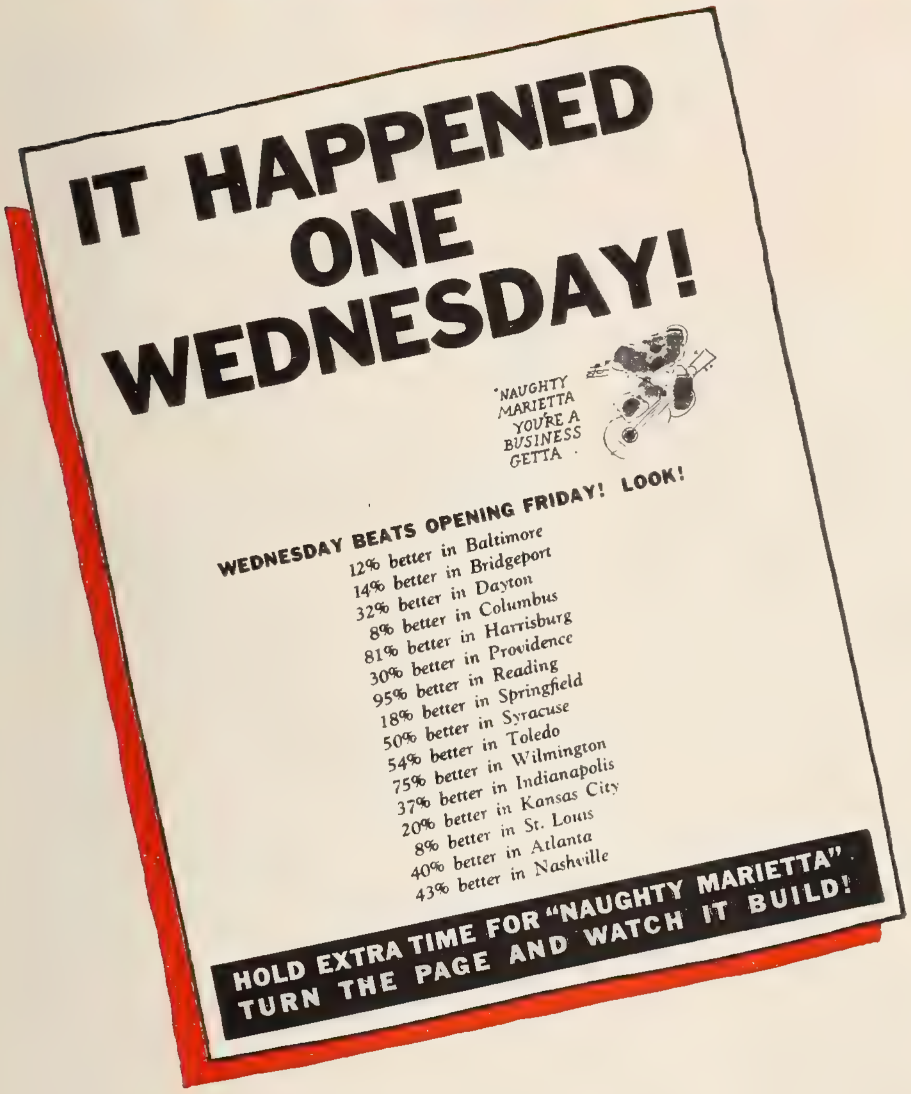

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"MARIETTA
.. YOU'RE
NAUGHTY
BUT NICE....
TO THE
BOX-OFFICE"

THURSDAY BEATS OPENING FRIDAY! WATCH IT BUILD!

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**Best day of engagement to date, except Saturday.*

"MARIETTA!" YOU GET BETTA AND BETTA!
HOLD EXTRA TIME! NEXT PAGE TELLS WHY!

enormous asset, but it is more important that, in this case, authenticity has resulted in much better entertainment than could have been achieved by studio convention.

"Sanders of the River," emphatically an out-of-the-rut picture, can best be sold by emphasis on that fact. A view of the film is certainly desirable, if only to convince the exhibitor of the exceptional pictorial values he can offer on top of the personality value of Paul Robeson. Excellent as he is, the real stars are the thousands of natives who so amazingly re-live their primitive but vigorous and picturesque tribal histories.—ALLAN, London.

Produced by London Film Productions and distributed by United Artists. From the book by Edgar Wallace. Directed by Zoltan Korda. Camera: studio, Georges Perinal, African locations, Osmond Borrodaile. Art director, Vincent Korda. Technical adviser, Major Claude Wallace. English lyrics by Arthur Wimperis set to music by M. Spoliansky. Running time, 95 minutes. "G."

CAST

Bosambo	Paul Robeson
Sanders	Leslie Banks
Lilongo	Nina Mae McKinney
Fergusson	Martin Walker
Tibbetts	Robert T. Cochrane
Smith	Eric Maturin
Makara	Bertrand Frazer
Bosambo's son	Anthony Popafio
Ferrini	Marquis de Portage
Hamilton	Richard Gray
King Mofoluba	Tony Wane
Topolaka	Beresford Gale
Kaluba	James Solomon
K'Lova	Orlando Martins
Obiboo	John Thomas
Akasavas chief	Robert Moore

Escape Me Never

(British & Dominions-U.A.)

Romance

There is a big play title to publicize here, and with it the name of the actress who has made it a London and New York success. Behind the play is the book, or rather books, by Margaret Kennedy in which the eccentric-genius family of Sanger made its appearances. The film itself is brilliant in its own right and the star, Elisabeth Bergner, as on the stage, acts magnificently in a highly original and altogether fascinating role. Miss Bergner's personality is undoubtedly exceptional, fitted to the role; the part of Gemma Jones, waif, unmarried mother and victim of a super-egoist musician, offers the star the full range of farce, comedy, irony, tragedy. The theme of a woman who, knowing the worst of a man, chooses to remain with him, has its own possibilities for exploitation. The complete sincerity and realism of the picture make anything like stunt methods out of place.

There is a tempestuous and effective introduction of Gemma in the very first scenes. A schoolgirl breaks away from a party being escorted over the Venetian palace tenanted by Sir Ivor and Lady McClean and their daughter Fenella, and invades the private apartments. Questioned, she confesses that she has attached herself to the schoolgirls in order to share their meal. Actually she is homeless. Casually, she tells the horrified English that she has a baby and that she is living with a musician, son of the famous composer Sanger. The description fits Caryl Sanger, who is informally engaged to Fenella. The McCleans hastily leave Venice for the Dolomites, leaving no address for Caryl.

Actually, Gemma's companion is Sebastian, brother of Caryl. Gemma realizes what has happened when, for the first time, she meets Caryl. The three, penniless, tramp the mountains to find Fenella. Sebastian meets her first, and she is fascinated by him, but Gemma interrupts them and tells Fenella of the misunderstanding. The lovers are reconciled.

Sebastian, Gemma and the baby go to London, where Sebastian hopes to get his new ballet produced. To support him, Gemma takes a job as maidservant. Sebastian continues to see Fenella, and Gemma, now married to Sebastian, warns Fenella of his completely selfish character. Gemma's baby dies. Fenella is willing to run away with Sebastian but Caryl half strangles his brother. Sebastian, temporarily penitent, takes Gemma in his arms.

Backgrounds are varied and excellent. Both Venetian and Dolomite scenes were done on location. In London, the theatre set in which the ballet is played is effective and so is the ballet itself. Supporting members of the cast are all good, the English society recruit Penelope Dudley Ward picturing Fenella excellently and the two Sangers being well played by Hugh Sinclair and Griffith Jones. The celebrated Irene Vanbrugh adds a delightful comedy touch as Lady McClean.

It is a picture to see, if only as an example of what England can do. If its appeal is limited in certain quarters it will be a limitation due to high artistic merit.—ALLAN, London

Produced by Herbert Wilcox for British & Dominions and distributed by United Artists. From the play by Margaret Kennedy. Screen play by Margaret Kennedy and Carl Zuckmayer. Directed by Dr. Paul Czinner. Camera: studio, Georges Perinal, location Sepp Allgeier. Music composed by William Walton. Running time, 80 mins. "A."

CAST

Gemma Jones	Elisabeth Bergner
Sebastian Sanger	Hugh Sinclair
Fenella McClean	Penelope Dudley Ward
Caryl Sanger	Griffith Jones
Heinrich	Lyn Harding
Sir Ivor McClean	Leon Quartermaine
Lady McClean	Irene Vanbrugh

Bolero

(Metropolis-Tapernoux)

Interesting

An interesting subject, this is a pictorial accompaniment to Ravel's famous musical composition, "Bolero," and is of high quality, both in the symphonic rendition of the music and the performances of the players. Entirely without dialogue, the story is told in many episodes of the gypsy girl who dances for her gypsy lover, then leaves him to dance for wealthier men. He passes the years in sorrow in search of her, finally finding her, still young and beautiful, in a cabaret. He seizes her, and the mask she has long worn falls from her face. Class audiences should be especially appreciative.—Running time, 14 minutes.

Telephone Blues

(Universal)

Song and Dance

The singing Tic-Toc girl trio tie together the vaudeville picture to a degree, with their plugs as switchboard operators. The three Dodge Brothers do some lively clogging, Henry Scott in mittens plays the piano, Olga Baclanova sings while the Mentonette girls present a Russian dance, and there's Murray Lane with his Harmoniacs. The Tic-Toc girls sing a Priscilla song in costume. The clogging and harmonica acts carry the production.—Running time, 19 minutes.

Medbury in Hollywood

(Columbia)

Fair

John P. Medbury, in this number of his "Laughing with Medbury" series, takes his screen audience to Hollywood, there to see that which makes up the town itself, rather than the motion picture aspects of the city. Mr. Medbury's continuous attempts at humor rather too often slip into the classification of the pun, and rather too often are not especially funny—as is the way with punning. There are a few laughs, however. In general, only a fair subject.—Running time, 10 minutes.

Flying Oil

(Educational)

Amusing

When the peddler comes around with a magic flying oil which permits the one touched by it to fly at will, the result is a rather amusing cartoon effort, of the Terry-Toons series. The animated animals take to the air, and the angry farmer refuses to buy until the cat pours oil on him. He goes up like a rocket, explodes and comes down with his clothes, via parachute. A fairly amusing number.—Running time, six minutes.

The Old Camp Ground

(Educational)

Tuneful

A tuneful number in the Song Hit series, which features vocal renditions of various singing groups, this is set in a Union army camp during the Civil War. Southern prisoners are brought in and they and the Union soldiers vie with each other in offering popular songs of the North and South of that day, including "Tenting on the Old Camp Ground." It is an entertaining subject.—Running time, nine minutes.

In the Spotlight

(Vitaphone)

Good

The dancing of the nimble-footed Hal LeRoy, elongated stepper, and that of Dorothy Lee, small and attractive, are the bright spots in this subject. Miss Lee, daughter of a shoe manufacturer, returns from abroad, sees LeRoy, shy deckhand, dancing, and invites him to the advertising show. There she makes him overcome his shyness, and appear with her in the floor show of her father's company. The two dance in expert fashion, against an ensemble background, the subject being for the most part tuneful and entertaining.—Running time, 20 minutes.

Hold That Shark

(Columbia)

Action

There is real action, and plenty of it in this number of the World of Sport series. Pictured are the hardy fishermen of the eastern coast, who indulge in a little "quiet" shark fishing during their off moments. They pursue the big killers of the ocean in a small boat, are swamped twice, but finally land their catch—and a big one—after a lively battle. There is plenty of punch in the subject.—Running time, 10 minutes.

We Aim to Please

(Paramount)

Good

This rates about standard with the others in the popular Popeye the Sailor series of cartoons. This time Popeye and Olive Oyl open a restaurant, and their first "customers" are two neighboring chiselers, including Popeye's perennial enemy. When he begins to get rough after refusing to pay his check, Popeye takes his spinach and the rest is easy. It is an entertaining cartoon.—Running time, 7 minutes.

Gumshoes

(Columbia)

Fair

This can be considered only fair comedy, as Monte Collins and Tom Kennedy, as a pair of weak-kneed and frightened hotel detectives, are berated by the manager and set out through the corridors in search of the perpetrator of a number of jewel robberies. The thief turns out to be a trained gorilla, which pursues the detectives through rooms, into closets and out on a flagpole overhanging the street, in true, and fairly amusing comedy style.—Running time, 20 minutes.

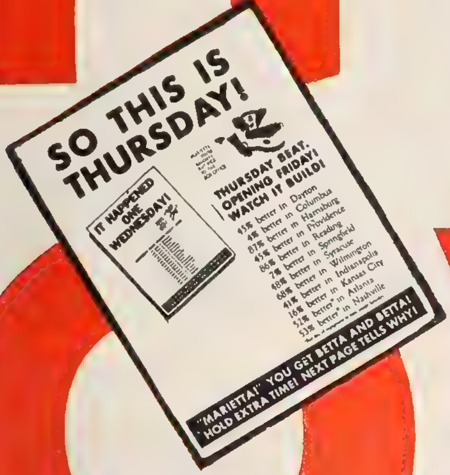
Guess Stars

(Vitaphone)

Good

The three Radio Ramblers, expert imitators of personalities prominent on the air, are at their entertaining best in this amusing subject. Three radio repair men, they are called to a gangster's home to fix the radio, and he insists (with a gun) on hearing Chevalier, Powell, Vallee, Rubinoff, Cantor and others. The boys oblige, in excellent simulation, and finally frighten their host by a siren call and police broadcast.—Running time, 10 minutes.

HELD OVER!



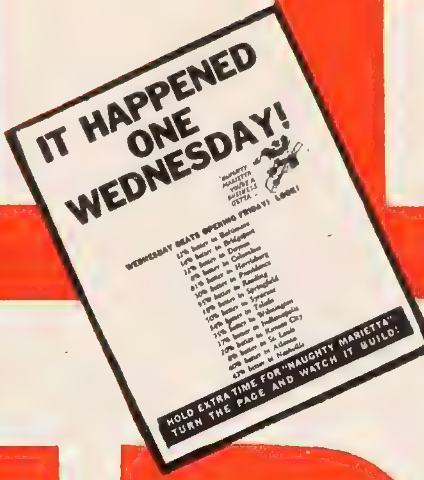
SO THIS IS THURSDAY!

IT HAPPENED ONE WEDNESDAY!

THURSDAY BEAT OPENING FRIDAY! WATCH IT BUILD!

45% better in Dayton
4% better in Columbus
87% better in Harrisburg
45% better in Providence
86% better in Reading
7% better in Springfield
48% better in Syracuse
68% better in Wilmington
41% better in Indianapolis
16% better in Kansas City
52% better* in Atlanta
53% better* in Nashville

"MARIETTA!" YOU GET BETTA AND BETTA! HOLD EXTRA TIME! NEXT PAGE TELLS WHY!



IT HAPPENED ONE WEDNESDAY!

WEDNESDAY BEATS OPENING FRIDAY! LOOK!

HOLD EXTRA TIME FOR "NAUGHTY MARIETTA" TURN THE PAGE AND WATCH IT BUILD!

"YOU NEVER MET A ..... GAL LIKE MARIETTA!"

2nd WEEK

(*Watch it Build!*)

WEEK-END BUSINESS OF SECOND WEEK BEATS OPENING WEEK-END! A PLEASURE!

Dayton
Toledo
Columbus
St. Louis
Kansas City
Atlanta
Indianapolis
New York
Wilmington
Baltimore
Portland
Philadelphia
New Orleans
Harrisburg
Providence
Reading

And the List of 2nd Week Hold-Overs is growing!

TAKE A TIP! HOLD EXTRA TIME FOR EXTRA "NAUGHTY MARIETTA" PROFITS!

BOX OFFICE CHAMPIONS FOR MARCH

(1) Roberta: Producer, Pandro S. Berman. Directed by William A. Seiter. Screen play by Jane Murfin, Sam Mintz and Allan Scott. Additional dialogue by Glenn Tryon. Music by Jerome Kern. Books and lyrics by Otto Harbach. Additional lyrics by Dorothy Fields and Jimmy McHugh. Musical director, Max Steiner. Production associate, Zion Myers. From play "Roberta." Cast: Irene Dunne, Fred Astaire, Ginger Rogers, Randolph Scott, Helen Westley, Claire Dodd, Victor Varconi, Luis Alberni, Ferdinand Munier, Torben Meyer, Adrian Rosley, Bodil Rosing. Released March 8, 1935.

(2) Ruggles of Red Gap: Produced by Arthur Hornblow, Jr. Directed by Leo McCarey. Original, Harry Leon Wilson. Screen play, Walter DeLeon and Harlan Thompson. Adaptation, Humphrey Pearson. Music by Ralph Rainger. Lyrics by Sam Coslow. Sound, P. G. Wisdom. Film editor, Edward Dmytryk. Art directors, Hans Dreier and Robert Odell. Photographed by Alfred Gilks. Cast: Charles Laughton, Mary Boland, Charlie Ruggles, Zasu Pitts, Roland Young, Leila Hyams, Lucien Littlefield. Released March 8, 1935.

(3) The Little Colonel: Produced by B. G. DeSylva. Directed by David Butler. Screen play and adaptation by William Conselman. Based on the story, "The Little Colonel," by Annie Fellows Johnson. Photographed by Arthur Miller. Color photography by William Skall. Sound, S. C. Chapman. Color director, Natalie Kalmus. Art director, William Darling. Music adaptation, Cyril J. Mockridge. Costumes by William Lambert. Musical director, Arthur Lange. Cast: Shirley Temple, Lionel Barrymore, Evelyn Venable, John Lodge, Sidney Blackmer, Alden Chase. Released February 22, 1935.

(4) The Scarlet Pimpernel: Produced by London Films. Directed by Harold Young. Camera, Harold Rosson. Sound, A. W. Watkins. Settings, Vincent Korda. Novel by the Baroness Orczy. Adaptation, dialogue, etc., by Lajos Biros, Sam Berman, Robert Sherwood and Arthur Wimperis. Cast: Leslie Howard, Merle Oberon, Raymond Massey, Nigel Bruce, Bramwell Fletcher, Anthony Bushell, Joan Gardner, Walter Rilla, Mabel Terry-Lewis, O. B. Clarence, Ernest Milton, Edmund Breon, Melville Cooper, Gib McLaughlin, Moreland Graham, John Turnbull, Gertrude Musgrove, Allan Jeayes. Released February 15, 1935.

ROBERTA RKO Radio

THE SCARLET PIMPERNEL United Artists

(5) Folies Bergere: Producer, Darryl F. Zanuck. Directed by Roy Del Ruth. Associate producers, William Goetz, Raymond Griffith. Based on a play by Rudolph Lother and Hans Adler. Screen play by Bess Meredyth and Hal Long. Photographed by Barney McGill. Sound, Vinton Vernon, Roger Heman. Musical director, Alfred Newman. Film editors, Allen McNeil, Sherman Todd. Art director, Richard Day. Costumes designed by Omar Kiam. Assistant director, Fred Fox. Musical numbers created by Dave Gould. Song numbers by Jack Meskill and Jack Stern, Burton Lane and Harold Adamson, Christine and Willemegz. Cast: Maurice Chevalier, Ann Sothern, Merle Oberon, Eric Blore, Ferdinand Munier, Walter Byron, Lumsden Hare, Robert Grieg, Ferdinand Gottschalk, Halliwell Hobbes, Georges Renevant, Philip Dare, Frank McGlynn, Sr., Barbara Leonard. Released February 2, 1935.

(6) The Whole Town's Talking: Directed by John Ford. Story by W. R. Burnett. Screen play by Jo Swerling, Robert Riskin. Assistant director, Wilbur McGaugh. Cameraman, Joseph August. Sound engineer, Glenn Rominger. Film editor, Viola Lawrence. Cast: Edward G. Robinson, Jean Arthur, Arthur Hohl, Arthur Byron, Wallace Ford, Donald Meek, Paul Harvey, Ed Brophy, Etienne Girardot, James Donlan, Robert Emmett O'Connor, J. Farrell MacDonald. Released February 2, 1935.

SILVER DOLLAR
SALOON

RUGGLES OF RED GAP Paramount

THE LITTLE COLONEL Fox

FOLIES BERGERE United Artists

THE WHOLE TOWN'S TALKING Columbia

WEST POINT OF THE AIR MGM

SEQUOIA MGM

(6) **West Point of the Air:** Produced by Monta Bell. Directed by Richard Rosson. Original story by John Monk Saunders. Screen play by Frank Wead and Arthur J. Beckhard. Photographed by Clyde De Vinna. Aerial photography by Charles A. Marshall and Elmer Dyer. Cast: Wallace Beery, Robert Young, Maureen O'Sullivan, Lewis Stone, James Gleason, Rosalind Russell, Russell Hardie, Henry Wadsworth, Robert Livingston, Robert Taylor. Released March 22, 1935.

(6) **Sequoia:** Produced by John W. Considine, Jr. Directed by Chester M. Franklin. Screen play by Ann Cunningham, Sam Armstrong and Carey Wilson. Based on the novel, "Malibu," by Vance Hoyt. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Photographed by Chester A. Lyons. Film editor, Charles Hochberg. Cast: Jean Parker, Russell Hardie, Samuel S. Hinds, Paul Hurst, Ben Hall, Willie Fung. Released February 1, 1935.

NEWSREELS ACT TO STRENGTHEN UNITS

Sir Malcolm Campbell Heads British Movietone; "Peace" Sought; Butterfield at Pathe

The motion picture newsreel both here and abroad, was the subject this week of considerable news prominence, as follows:

1. Prevailing newsreel competition in England became more acute with the strengthening of British Movietone under the new leadership of Sir Malcolm Campbell, and the sailing to London of A. J. Richard, Paramount newsreel chief in the United States, to "tighten up" that company's British newsreel division.

2. A newsreel "peace conference" was proposed in London.

3. Allyn Butterfield resigned as an editorial member of Hearst Metrotone to join Pathe News in an executive capacity.

4. Union newsreel cameramen continued deadlocked with newsreel managements in negotiations to interpret working hour provisions of the code.

Sir Malcolm Campbell, English sportsman and holder of the world's automobile speed record, this week accepted the editorship of British Movietone News, English affiliate of Fox Movietone News' international newsreel organization. He will also be chief news commentator.

Expansion of the British organization, reflecting the prevailing acute newsreel competition in England, was effected at the same time, when the management in London departmentalized the reel with special commentators for all subjects, which is identical with the construction of the American reel, produced in New York by Truman Talley. Added to the British staff in the expansion were Tom Webster, London *Daily Mail* cartoonist; G. Ward Price, war correspondent and political commentator; Captain R. C. Lyle, British Broadcasting Company racing authority; Guy Nickall, noted oarsman and sports observer, and Beryl de Queron, who will narrate on women's subjects.

Gerald Sanger, who has been editing the British newsreel for five years, becomes producer. Sir Malcolm's new post is analogous to that occupied in the United States by Laurence Stallings as editor and Lowell Thomas as chief commentator, while Mr. Sanger's position as producer compares with that of Mr. Talley. Mr. Sanger was in New York two months ago studying Mr. Talley's setup.

Appointment of Sir Malcolm, Mr. Talley pointed out, is in line with the policy adopted one year ago by Fox Movietone News of departmentalizing the subject, which resulted at the time in the obtaining of Mr. Stallings and Mr. Thomas by Movietone here.

Sir Malcolm will be released temporarily to attempt new speed records on the automobile track. Mr. Stallings has a like contract with Movietone, having recently been released to write in Hollywood. The first release in London under the new setup will be on April 25th.

British Movietone News, first sound newsreel outside the United States, was established in 1929 by Mr. Talley, on behalf of the Fox interests, in association with the wealthy Harmsworth-Northcliffe newspaper and political interests in England.

Fox Film's interest in British Movietone, which it controls, is held through Fox Film, Ltd., London, a Fox Film subsidiary. The minority control and actual management is in the hands of Hon. Esmond Harmsworth, Member of Parliament, who is a son of Lord Rothermere, owner of the powerful Northcliffe Press and London's *Daily Mail.*

Paramount News Plans To Strengthen London Unit

That Paramount News has in mind a strengthening of its newsreel organization in England was learned over the weekend when A. J. Richard, editor, sailed from New York to "tighten up" the structure abroad.

"Peace" Conference Proposed As Grand National Sequel

Motion picture newsreel managements in London last week admitted the necessity of holding a "peace" conference to eliminate the notoriety and difficulties which have been attached to the acute competition. The move came after a run-in at the Grand National Steeplechase, three weeks ago at Aintree, between forces of Gaumont-British News and British Movietone, which held exclusive filming rights to the race, and the British newsreel affiliates of Pathe, Paramount and Universal, which "poached" the event. It is customary in England to award newsreel rights to the highest bidder.

"The whole trade is fed up with the newsreel dispute and 'competition'," said an editorial week in London's *Daily Film Renter.* He reported that Jeffrey Bernerd, Gaumont British executive, on behalf of his company and British Movietone, had proposed a conference "so that peace can be proclaimed."

At a meeting of newsreel chiefs at London six months ago, Gaumont-British and British Movietone were understood to have declared their willingness to join with the other three reels in a pooling of rights, if a schedule of charges proportioned among the companies were agreed upon. While Paramount is said to have agreed, Pathe and Universal were declared to have refused.

Newsreel competition "is a very good thing." observed the *Daily Film Renter,* "but when it reaches the point that free (fist) fights take place and thuggery enters—well, somebody is going to get hurt."

It has been reported variously that some of the "poaching" newsreel cameramen at the Grand National were injured in a melee that followed their attempts to steal race pictures.

The trade in London, newsreels included, holds the opinion that the payment of prices out of all proportion for exclusive rights to film public events, and which can, and always are, pirated by the others, "can lead nowhere."

Butterfield Joins Pathe In Executive Capacity

Allyn Butterfield resigned abruptly this week from Hearst Metrotone's editorial board and from the post of director of sound control in recording, to join Courtland Smith at Pathe News, where he will serve in an executive capacity. His immediate job will be the handling of the new Pathe News radio program sponsored by the Bromo-Seltzer headache powder interests.

Mr. Butterfield, who is accredited with creating the Giant TravelType Crane for filming, started in production in 1915, as a Vitagraph actor, and for the next eight years was identified with one or another of the large companies, editing features and serials. Turning to newsreels in 1923, Mr. Butterfield joined International Newsreel's editing staff, and when Carl Laemmle started Universal Newsreel again in 1929, he became associate editor, subsequently taking complete charge, resigning last year to join Hearst Metrotone in New York.

While with Universal Newsreel, he conceived and produced several short subject series, including "Stranger Than Fiction," "Going Places with Lowell Thomas," and "World's Greatest Newsreel Thrills." In 1933 he prepared material for Universal's feature, "The Fighting President."

Unions and Newsreels Deadlocked On Working Conditions Issue

The meeting between representatives of the newsreel cameramen's union and newsreel company heads over working conditions for the cameramen and the failure of the Code to provide an increase in employment, continued during the week, apparently to little avail. Deputy Administrator William P. Farnsworth met with the heads of the companies late last week to effect a settlement and report had it that he told them that unless they came to a conclusion immediately, the NRA will settle the matter.

Under provisions of the film code, newsreel cameramen are not permitted to work more than 320 hours in eight weeks, or 40 hours weekly, but the code stipulates that these hours are to be computed from the time such employees leave their base of operation with their equipment until the time of their return, or are required to remain in a designated place.

The clause states further that "contacting and planning shall not be computed as working hours," which, according to O. V. Johnson, business manager of Local 644, New York, of the International Photographers of the Motion Picture Industry and the IATSE, means in effect that a cameraman may sit in the newsreel office for four hours awaiting an assignment which lasts only two hours and then be credited with but two hours' work.

The committee which has been meeting on the situation consists, in addition to Mr. Johnson, of William H. Strafford, business manager of Local 666, Chicago; Lou Krouse of the IATSE; A. J. Richard, Paramount News; Jack Connolly, Pathe News, and William P. Montague, Paramount. Last week Charles E. Ford of Universal and M. D. Clofine of Hearst Metrotone, also participated.

Berlin Opens Film Congress April 25

Arrangements have been completed for the International Film Congress, which will be held in Berlin from April 25 to May 1. It is the first such congress since the meeting in Paris in 1926.

Believing any international congress futile, the Motion Picture Producers and Distributors of America will not participate. As far as is known, no American companies have accepted invitations.

Numerous committees, which will touch upon virtually all phases of motion picture activity, will deliberate at intervals throughout the session. These committees will be appointed on the second day of the congress, their final meetings to be held on April 30.

On April 29 will be held the International Exhibitors' Congress simultaneously with the annual general meeting of the German Exhibitors' Association. Sessions end May 1.

George Ridgwell Dies

George Ridgwell, associated with Vitagraph as a script writer years ago, and the director of a series of pictures for Stoll in London 12 years ago, died in London last week

BY PUBLIC DEMAND!

THE HOLLYWOOD SCENE

by VICTOR M. SHAPIRO

Hollywood Correspondent

IT'S HOME, SWEET HOME TO STUDIO WORKERS
HOLLYWOOD LOOKS TO PRODUCING ABROAD
DE MILLE MAKES SPECTACLE OF A SPECTACLE
EIGHT FILMS FINISHED; EIGHT GO INTO WORK

HOLLYWOOD'S studio workers, rank and file, have stopped making mental reservations, for Flordia, Carolina, Jersey, Delaware, Arizona or New Mexico.

They have even stopped making train reservations. Time tables have been put away, and their lots at "Escrow Gables" and "Mortgage Manor" have been hoisted in price.

Hollywood again is proceeding on the even tenor of its way. Even the basses and coloraturas are proceeding that way.

According to statistics, studio workers own about $320,000,000 worth of real estate in California, exclusive of personal property, which ownership somehow roots the colony in the California clay.

On the basis of accurate computation, an expert on facts and figures stated, there could not be enough corner lots and choice plots to go around, wherever and whenever the colony moved. If also the old "land rush" method were decided upon to allocate lots, the engineers of the moving project, less fleet of foot than the Hollywood cowboys and cowgirls, might be crushed in the rush.

So as against Florida, Carolina, Jersey or Nome, Hollywood, dear Hollywood, is still Home, Sweet Home.

▽

Another De Mille Gesture

Cecil B. De Mille, dean producer of screen spectacle, pulled another one out of his bottomless bag this week at the Paramount Studios, for the benefit of the press crowd as well as for the financial benefit of one thousand Hollywood extras and studio workers.

Always the master showman, Mr. De Mille managed to make the filming of a gigantic battle scene in his current epic, "The Crusades," reflect more glamour than the biggest Hollywood premiere.

From a high perch surveying his large set made up of castle and moat, a 35-ton siege tower and catapult, medieval implements of war, De Mille quietly but efficiently gave his instructions over a public address system. Ten or twelve assistants darted through the crowd of warriors below, carrying out instructions, and they seemed more excited than De Mille.

Completing an impressive scene, in the background there played a wax recording of an army of voices singing a war march, augmenting the action.

Hollywood in London

Hollywood is wondering if the larger studios will take more seriously the matter of producing abroad. Until this year, American pictures made in foreign lands, particularly those of England, were considered largely as something to satisfy quota requirements there.

Overnight came developments which tend to show that domestic release of films produced in England by U. S. companies may be close at hand.

The first straw to show the trend was the statement by Irving Asher of Warner Brothers, before leaving for London, that the company would build a new sound stage at its Teddington plant, and make big features, one of the first probably to star Al Jolson and Ruby Keeler. Close on the Asher announcement came a statement from Louis B. Mayer that MGM was contemplating increased production in Britain, and that details are now being worked out by Arthur Loew, chief executive of the foreign department. Immediately after this, Carl Laemmle said that N. L. Manheim, head of his foreign organization, had been summoned to the studio for the first time in three years, indicating that Universal, too, probably has something up its sleeve.

▽

Before leaving Hollywood, Mr. Balcon appointed Larry Darmour to act as talent scout and production contact with writers, directors and technical men, on behalf of Gaumont British. The arrangement in no way will interfere with Mr. Darmour's own production plans.

British International announced appointment of William Mooring to act as production contact for BIP in Hollywood.

▽

News Flashes

The Academy of Motion Picture Arts and Sciences dismissed the Nils Asther-Universal Studio contract argument, the conciliation committee bowing out in favor of a one-picture deal settlement between the combatants. . . . Paramount Properties, Inc., owners of Paramount theatre and studio properties, authorized submission of a reorganization plan to bondholders and creditors at a hearing before Federal Judge Charles G. Briggle. . . . Nicholas Schenck and Myron Selznik joined the host of Hollywood executives trekking east last week. Both went out on the same train, but on different business. . . . . After days spent in selecting a dress list from among Hollywood extras, Central Casting has thrown it out and hereafter extra talent will be judged on merit alone. The decision followed a show of jealousy and ill feeling among the registered folk.

▽

Eight Productions Start

Eight new productions succeeded the eight that were completed during the week. Fox, with two, was the only company starting more than one picture; Universal with three, was the only studio to complete more than one.

At the Western Avenue plant, "Ginger," a romantic drama which Louis Seiler is directing, was put in work. Walter King and Katherine Alexander are starred; the support features O. P. Heggie, Jackie Searl, Jane Withers. At the Westwood studio, "Charlie Chan in Egypt," in the Oriental detective series, got under way. Warner Oland is again in the title role. Pat Patterson, Charles Locher, Jameson Thomas, Rita Cansino, Stepin Fetchit and Arthur Stone are among those who will be seen in support. Louis King is directing.

Columbia started "Unknown Woman," a drama directed by Al Rogel. The cast includes Richard Cromwell, Marion Marsh, George McKay, Nana Bryant, Henry Armetta, Ben Taggert and Nellie V. Walker.

Paramount started shooting "Federal Dick." The personnel includes Fred MacMurray, Lynne Overman, David Holt, Arthur Aylesworth, Frank Sherman, under Ralph Murphy's direction.

"Top Hat," a colorful musical, started at Radio. Fred Astaire and Ginger Rogers again are co-starred. Support includes Edward Everett Horton, Helene Broderick, Erik Rhodes, Eric Blore. Mark Sandrich is director.

While two months of atmospheric and background shooting has been done on "Mutiny on the Bounty" in the South Seas, active stage shooting began at MGM. Charles Laughton, Clark Gable, Robert Montgomery head the large cast, among them William Stelling, Dudley Digges, Granville Bates. Frank Lloyd is directing.

Work began on "Night Cargo" at Peerless, with Lloyd Hughes, Jacqueline Wells, Walter Miller, Carlotta Monte, Lloyd Whitlock, George Rogers.

Mascot started "Headline Woman," a topical modern drama. Roger Pryor and Heather Angel are the lead players, directed by William Nigh. Support lists Jack LaRue, Franklyn Pangborn, Wheeler Oakman.

Universal finished active shooting on "The Raven." Suggested by the famous Edgar Allen Poe poem, the cast will present Karloff, Bela Lugosi, Irene Ware, Lester Matthews, Colin Clive, Elsa Lancaster, O. P. Heggie, Inez Courtney, Spencer Charters, Maidel Turner, Arthur Hoyt, Ian Wolfe. Lewis Freidlander directed. Also completed was "Border Brigands," a Buck Jones western, which features Lona Andre and Fred Kohler. Nick Grinde directed. The third finished picture, "Chinatown Squad," formerly "Frisco Lady," features Lyle Talbot and Valerie Hobson, with Hugh McConnell, Henry Armetta, Clay Clement, Ruthelma Stevens, Arthur Hoyt, Andy Devine, Bradley Page and Fred Warren in support. Murray Roth directed.

Another "G Man" Film

Reliance completed "Let 'Em Have It," a Department of Justice picture. The Edward Small production was directed by Sam Wood. The lengthy cast includes Richard Arlen, Virginia Bruce, Alice Brady, Bruce Cabot.

Fox transferred "Man Proposes" to the cutting rooms. James Dunn, Mae Clarke, Neil Hamilton, Sidney Toler, Warren Hymer, Stanley Fields, Raymond Hatton, Jack LaRue, Madge Bellamy, Frank Melton, Arthur Treacher, Robert Gleckler, Dorothy Christy and DeWitt Jennings will be seen. William Seiter directed.

At Radio, "Hooray for Love," comedy romance with music and dancing, was finished. It presents Ann Sothern, Gene Raymond, Pert Kelton, Maria Gambarelli, Thurston Hall, Bill Robinson, Jeni LeGon and Lionel Stander. Walter Lang directed.

Representing the independents, Criterion Pictures finished "Rustlers' Paradise." Harry Carey is starred. Theodore Lorsch, Roger Williams, Ed Cobb, Charles Wittaker, Gertrude Messinger, Carmen Bailey and Chuck Morrison are in the cast. Harry Fraser directed. Excelsior completed "Hell Breaks Loose," in which Guinn Williams, Sally Blaine, Robert Homans, James Bush and Raymond Walker will be seen.

HE GETS FOUR STARS!

The addition of wonderful natural color to his de luxe travel pictures has met with enthusiastic response by exhibitors and audiences. Fitzpatrick Traveltalks are featured in theatre advertising and get critical acclaim by all film reviewers. Be sure that your theatre is in step with the latest and greatest in travel films.

THEY GET FOUR STARS!
HOLLAND in Tulip Time
SWITZERLAND—The Beautiful.
ZION—Canyon of Colour
IRELAND—The Emerald Isle
ZEELAND—The Hidden Paradise
RAINBOW CANYON
COLORFUL GUATEMALA
—and others to come

FITZPATRICK TRAVELTALKS

IN TECHNICOLOR

The Pride of M-G-M

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended April 13, 1935, from 111 theatres in 18 major cities of the country, reached $956,506, a decrease of $47,681 from the total for the preceding calendar week, ended April 6, when 110 theatres in 18 major cities aggregated $1,004,187.

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Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Boston								
Boston	3,246	25c-50c	"Roberta" (Radio)	15,000	"Princess O'Hara" (Univ.)	9,000	High 12-29 "West of Pecos" Low 2-2-35 "One Exciting Adventure"	23,000 8,500
Fenway	1,382	30c-50c	"McFadden's Flats" (Para.) and "The Florentine Dagger" (F.N.)	3,500	"Gold Diggers of 1935" (F. N.) and "Behind the Evidence" (Col.)	5,000	High 1-6 "Lady Killer" and "Girl Without a Room" Low 3-9-35 "One More Spring" and "Lottery Lover"	12,000 2,500
Keith's Memorial	2,907	25c-65c	"The Scarlet Pimpernel" (U.A.)	13,000	"Roberta" (Radio) (3rd week)	16,000	High 3-23-35 "Roberta" Low 1-19-35 "Evergreen"	30,000 7,000
Loew's State	3,537	25c-55c	"Naughty Marietta" (MGM)	13,000	"Vanessa: Her Love Story" (MGM) and "Casino Murder Case" (MGM)	10,000	High 4-7 "Riptide" Low 3-9-35 "Whole Town's Talking" and "Society Doctor"	22,000 9,000
Metropolitan	4,332	35c-65c	"George White's 1935 Scandals" (Fox)	22,000	"Private Worlds" (Para.)	41,000	High 4-6-35 "Private Worlds" Low 1-19-35 "The County Chairman"	41,000 21,000
Paramount	1,793	25c-50c	"McFadden's Flats" (Para.) and "The Florentine Dagger" (F. N.)	6,000	"Gold Diggers of 1935" (F.N.) and "Behind the Evidence" (Col.)	8,000	High 1-6 "Lady Killer" and "Girl Without a Room" Low 3-23-35 "Love in Bloom" and "Car 99"	12,000 4,000
Buffalo								
Buffalo	3,500	30c-55c	"Private Worlds" (Para.)	15,000	"Gold Diggers of 1935" (F.N.)	14,800	High 1-6 "Design for Living" Low 12-29 "Music in the Air"	26,000 5,000
Century	3,000	25c	"The Right to Live" (W.B.) and "Father Brown, Detective" (Para.)	4,600	"Love in Bloom" (Para.) and "Rocky Mountain Mystery" (Para.)	4,900	High 4-21 "The Lost Patrol" and "Three on a Honeymoon" Low 12-29 "I Am a Thief" and "Side Streets"	8,100 4,000
Great Lakes	3,000	25c-40c	"Laddie" Radio) and "$10 Raise" (Fox)	6,500	"Roberta" (Radio) (2nd week)	9,200	High 9-29 "Belle of the Nineties" Low 12-22 "Gentlemen Are Born" and "Marie Galante"	18,800 3,800
Hippodrome	2,100	25c-40c	"Naughty Marietta" (MGM)	10,200	"The Wedding Night" (U. A.)	8,000	High 5-19 "The House of Rothschild" Low 7-28 "Here Comes the Navy"	18,000 4,800
Lafayette	3,300	25c	"It Happened in New York" (Univ.) and "Little Friend" (GB Pictures)	5,300	"The Best Man Wins" (Col.) and "Among the Missing" (Col.)	6,700	High 3-10 "It Happened One Night" and "Before Midnight" Low 11-17 "Jane Eyre" and "Young and Beautiful"	16,700 4,200
Chicago								
Apollo	1,400	25c-50c	"Evergreen" (GB Pictures) (5 days)	4,000	"Gold Diggers of 1935" (F. N.)	6,000	High 9-8 "The Cat's Paw" Low 11-24 "The Captain Hates the Sea"	16,000 5,000
Chicago	4,000	25c-68c	"Mississippi" (Para.)	30,000	"West Point of the Air" (MGM)	30,000	High 8-11 "She Loves Me Not" Low 5-26 "Thirty Day Princess"	66,000 19,000
Garrick	900	25c-40c	"Life Begins at 40" (Fox)	3,000	"Let's Live Tonight" (Col.)	3,000	High 2-23-35 "Baboona" Low 4-13-35 "Life Begins at 40"	8,500 3,000
Oriental	3,940	25c-40c	"Carnival" (Col.)	17,000	"The Winning Ticket" (MGM)	17,000	High 1-5-35 "Big Hearted Herbert" Low 6-16 "Registered Nurse	25,000 12,000
Palace	2,509	25c-50c	"Roberta" (Radio) (3rd week)	24,000	"Roberta" (Radio) (2nd week)	27,000	High 3-30-35 "Roberta" Low 12-1 "Kentucky Kernels"	30,000 8,000
Roosevelt	1,591	25c-50c	"Traveling Saleslady" (F. N.)	10,000	"The Whole Town's Talking" (Col.)	9,000	High 1-5-35 "Forsaking All Others" Low 8-18 "Paris Interlude"	27,000 6,000
State-Lake	2,776	20c-35c	"The County Chairman" (Fox)	12,000	"Death Flies East" (Col.)	12,000	High 9-8 "The Most Precious Thing in Life" Low 5-2-35 "Helldorado"	19,000 11,000
United Artists	1,700	30c-60c	"Vanessa: Her Love Story" (MGM)	10,000	"Folies Bergere" (U. A.) (10 days)	13,000	High 5-5 "House of Rothschild" Low 4-13-35 "Vanessa: Her Love Story"	30,000 10,000
Cleveland								
Allen	3,300	25c-35c	"Great Hotel Murder" (Fox) (6 days)	3,000	"Roberta" (Radio) (2nd week)	5,100	High 10-27 "Six-Day Bike Rider" Low 12-15 "Silver Streak"	7,000 1,400
Circle	1,875	15c-30c	"It Happened One Night" (Col.) (2nd week-revival)	4,000	"It Happened One Night" (Col.) (1st week-revival)	6,100		
Hippodrome	3,800	30c-42c	"George White's 1935 Scandals" (Fox)	6,500	"Life Begins at 40" (Fox) (2nd week)	7,100	High 3-16-35 "Roberta" Low 3-17 "Journal of a Crime"	23,000 2,900
RKO Palace	3,100	30c-60c	"Gold Diggers of 1935" (F. N.)	16,000	"Transient Lady" Univ.)	39,000	High 4-6-35 "Transient Lady" Low 5-19 "Where Sinners Meet"	39,000 4,000
State	3,400	30c-42c	"The Wedding Night" (U. A.)	11,500	"Mississippi" (Para.)	8,900	High 1-12-35 "Forsaking All Others" Low 12-29 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	25c-35c	"Casino Murder Case" (MGM)	3,400	"Rumba" (Para.)	4,000	High 9-15 "Chained" Low 1-12-35 "Our Daily Bread"	10,000 2,000
Denver								
Aladdin	1,500	25c-50c	"Gold Diggers of 1935" F. N.)	5,000	"The Great Hotel Murder" (Fox)	2,000	High 5-5 "House of Rothschild" Low 8-11 "I Give My Love"	9,000 1,200
Broadway	1,500	25c-40c	"Mills of the Gods" (Col.) and "Men of the Night" (Col.)	1,500	"Life Begins at 40" (Fox)	3,000		
Denham	1,500	25c-50c	"Mississippi" (Para.)	7,500	"Car 99" (Para.)	5,500	High 9-29 "Belle of the Nineties" Low 4-7 "She Made Her Bed"	16,500 800
Denver	2,500	25c-50c	"West Point of the Air" (MGM)	5,500	"The Wedding Night" (U. A.)	6,000	High 1-13 "Roman Scandals" Low 9-29 "British Agent"	17,500 4,000
Orpheum	2,600	25c-40c	"The Little Minister" (Radio)	4,500	"Roberta" (Radio) (2nd week)	6,000	High 2-17 "Hi Nellie" Low 12-29 "Hat, Coat and Glove"	19,500 1,000
Paramount	2,000	25c-50c	"Vanessa: Her Love Story" (MGM)	4,000	"The Casino Murder Case" (MGM)	4,000	High 1-13 "Dinner at Eight" Low 6-9 "Uncertain Lady"	5,500 400
Hollywood								
Chinese	2,500	30c-55c	"Life Begins at 40" (Fox) (6 days)	8,500	"Folies Bergere" (U. A.) (6 days)	8,875	High 4-14 "House of Rothschild" Low 12-29 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"Mister Dynamite" (Univ.) and "Great God Gold" (Monogram)	2,500	"Broken Melody" (Olympic) and "Mystery Man" (Monogram)	2,900	High 12-8 "Imitation of Life" Low 3-3 "Fugitive Lovers" and "The Poor Rich"	12,200 1,500
W. B. Hollywood	3,000	25c-65c	"Laddie" (Radio) (6 days)	5,700	"Traveling Saleslady" (F. N.) (6 days)	8,600	High 9-8 "Dames" Low 4-13-35 "Laddie"	25,000 5,700

"Did someone drop a pin?"

An exhibitor said to us:

"My audience was spellbound. Their attention was galvanized by the drama of that 2-reel subject. You could hear a pin drop during the screening of 'Buried Loot.' I'm looking forward to the entire 'Crime Doesn't Pay Series' next season."

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A *new* dramatic idea in short subjects that has captivated andiences. Play "Buried Loot" now and we'll guarantee your patrons will ask for more! Leave the rest to M-G-M! Next season's tallest shorts!

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Indianapolis								
Apollo	1,100	25c-40c	"Life Begins at 40" (Fox)	7,500	"Gold Diggers of 1935" (F. N.) (2nd week)	2,000	High 4-13-35 "Life Begins at 40" **Low 2-9-35 "Baboona"**	7,500 2,000
Circle	2,800	25c-40c	"The Whole Town's Talking" (Col.)	3,500	"Roberta" (Radio)	2,500	**High 12-15 "Lady By Choice"** **Low 1-19-35 "The President Vanishes" and "Enter Madame"**	8,500 2,000
Indiana	3,133	25c-40c	"Mississippi" (Para.)	9,000	"McFadden's Flats" (Para.)	10,000	**High 3-2-35 "Woman in Red"** **Low 1-12-35 "Little Women"**	12,000 1,500
Lyric	2,000	25c-40c	"George White's 1935 Scandals" (Fox)	8.500	"Traveling Saleslady" (F. N.)	11,000	High 4-6-35 "Traveling Saleslady" **Low 7-28 "Half a Sinner" and "Embarrassing Moments"**	11,000 2,000
Palace	3,000	25c-40c	"Naughty Marietta" (MGM)	6.750	"Casino Murder Case" (MGM)	2,750	**High 2-3 "Sons of the Desert"** Low 4-6-35 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	25c-40c	"Gold Diggers of 1935" (F. N.) (8½ days)	9,000	"Living on Velvet" (F. N.) (6½ days)	4,500	**High 6-23 "Glamour"** **Low 1-12-35 "I Sell Anything"**	23,000 2,000
Midland	4,000	15c-40c	"Naughty Marietta" (MGM)	14.500	"Casino Murder Case" (MGM)	7,900	**High 4-7 "Riptide"** **Low 12-22 "Private Life of Don Juan"**	21,400 4,000
Newman	1,800	25c-40c	"Rocky Mountain Mystery" (Para.)	3,500	"Mississippi" (Para.) (2nd week)	6,600	**High 9-29 "Belle of the Nineties"** Low 4-13-35 "Rocky Mountain Mystery"	14,000 3,500
Tower	2,200	25c	"Let's Live Tonight" (Col.)	6,600	"It Happened In New York" (Univ.)	7,800	**High 1-12-35 "Broadway Bill"** **Low 5-5 "Let's Fall in Love"**	14,000 4,000
Uptown	2,000	25c-40c	"Life Begins at 40" (Fox)	8,400	"George White's 1935 Scandals" (Fox) (9 days)	5,900	**High 10-27 "Judge Priest"** **Low 1-27 "Good Bye Again"**	9,200 1,700
Los Angeles								
Filmarte	800	40c-50c	"Chapayev" (Amkino) (2nd week)	1,600	"Chapayev" (Amkino) (1st week)	2,750	**High 4-14 "Moon Over Morocco"** **Low 6-30 "Island of Doom"**	7,600 160
Four Star	900	40c-55c	"Scarlet Pimpernel" (U. A.) (6 days-3rd week) (30c-55c)	5,300	"The Scarlet Pimpernel" (U.A.) (6 days-2nd week)	5,500	**High 3-3 "Devil Tiger"** **Low 12-15 "Have a Heart"**	7,800 2,500
Loew's State	2,416	30c-55c	"Life Begins at 40" (Fox) (6 days)	12,100	"Folies Bergere" (U. A.) (6 days)	7,300	**High 4-7 "Riptide"** **Low 12-29 "Music in the Air"**	28,500 4,206
Paramount	3,596	30c-55c	"Mississippi" (Para.) (2nd week)	15.500	"Mississippi" Para.) (1st week)	23,000	**High 9-1 "Now and Forever"** **Low 12-22 "One Hour Late"**	29,998 12,500
RKO	2,700	25c-65c	"Laddie" (Radio) (6 days)	6.100	"Traveling Saleslady" (F. N.) (6 days)	7,600	**High 3-16-35 "Roberta"** **Low 1-27 "Let's Fall in Love"**	16,000 1,800
United Artists	2,100	25c-55c	"Times Square Lady" (MGM) and "McFadden's Flats (Para.) (6 days)	3,300	"Car 99" (Para.) and "$10 Raise" (Fox) (6 days)	3,200	**High 1-20 "I'm No Angel"** **Low 5-12 "Sorrell and Son"**	13,000 2,500
W. B. Downtown	3,400	25c-40c	"The Florentine Dagger" (W.B.) and "Dog of Flanders" (Radio) (6 days)	5,600	"Roberta" (Radio) (6 days)	9,600	**High 9-8 "Dames"** **Low 12-29 "White Lies" and "The Last Wilderness"**	20,000 4,900
Minneapolis								
Alvin	1,486	15c-30c	"It Happened In New York" (Univ.)	4.400	....		....	
Century	1,650	25c-40c	"After Office Hours" (MGM)	4,500	"Sequoia" (MGM)	4.200	**High 10-20 "Barretts of Wimpole Street"** Low 3-16-35 "Rumba"	6,500 4,000
Lyric	1,238	20c-25c	"Car 99" (Para.)	1,500	"Under Pressure" (Fox)	1,500	High 3-16-35 "Baboona" **Low 1-27 "Jimmy and Sally"**	2,000 500
Palace	900	15c-25c	"Take the Stand" (Liberty)	2.000	"Mutiny Ahead" (Majestic)	2.000	**High 1-5-35 "Romance in the Rain"** Low 4-13-35 "Take the Stand"	3,000 2,000
RKO Orpheum	2,900	25c-40c	"Gold Diggers of 1935" (F. N.)	6,500	"The Woman in Red" (F. N.)	6.500	High 3-23-35 "Roberta" **Low 8-25 "The Lady is Willing"**	7,000 2,700
State	2,300	25c-40c	"Folies Bergere" (U. A.)	6,000	"Mississippi" (Para.)	6,500	**High 8-18 "She Loves Me Not"** **Low 7-28 "Here Comes the Navy"**	7,000 5,000
Time	300	20c-25c	"Redhead" (Monogram) (4 days) "Crimson Romance" (Mascot) (3 days)	1.000 600	"Mills of the Gods" (Col.)	1,500	High 10-20 "Girl of the Limberlost" Low 12-8 "Cimarron"	3,500 1,000
World	400	25c-55c	"The Scarlet Pimpernel" (U. A.) (3rd week)	3.000	"The Scarlet Pimpernel" (U.A.) (2nd week)	3,000	**High 4-14 "Private Life of Henry VIII"** Low 3-23-35 "Narcotic"	4,000 2,000
Montreal								
Capitol	2,547	25c-60c	"Ruggles of Red Gap" (Para.) and (2nd week) "Car 99" (Para.)	7,000	"Ruggles of Red Gap" (Para.) and (1st week) "Rumba" (Para.)	11,000	**High 2-24 "Queen Christina"** **Low 12-22 "Great Expectations" and "Wake Up and Dream"**	13,500 3,500
His Majesty's	1,700	35c-50c	"The Unfinished Symphony" (GB Pictures)	6,000	....		High 4-13-35 "Unfinished Symphony" Low6-2 "All Quiet on the Western Front"	6,000 3.000
Imperial	1,914	25c-40c	"Baboona" (Fox) and "Great Hotel Murder" (Fox) (20c-34c)	4.000	"Stormy Waters"	3,000	**High 6-23 "Wine, Women and Song" and "Pride of the Legion"** **Low 3-3 "Fanny"**	6,500 1,500
Loew's	3,115	30c-60c	"The Good Fairy" (Univ.) and "A Notorious Gentleman" (Univ.)	10,000	"Devil Dogs of the Air" (W. B.) and "Babbitt" (F. N.)	8,500	**High 12-8 "Six Day Bike Rider"** **Low 7-21 "Fog Over Frisco" and "Affairs of a Gentleman"**	14,500 4,500
Palace	2,600	30c-65c	"The Little Colonel" (Fox)	11,000	"Gold Diggers of 1935" (F. N.) (25c-65c)	10,000	High 12-1 "The Merry Widow" Low 7-21 "Shoot the Works" and "Friday the 13th"	14,000 6,000
Princess	2,272	30c-65c	"The Wedding Night" (U. A.) and "All the King's Horses" (Para.)	8,000	"Let's Live Tonight" (Col.) and "The Best Man Wins" (Col.)	7,000	**High 1-5-35 "Kid Millions" and "Fugitive Lady"** **Low 8-4 "House of Rothschild" and "Most Precious Thing in Life"**	10,500 4,500
New York								
Astor	1,012	25c-75c	"It Happened One Night" (Col.) (3rd week-revival)	4,800	"It Happened One Night" (Col.) (2nd week-revival)	7,300	**High 3-31 "House of Rothschild"** **Low 2-23-35 "Little Men"**	23,600 6,000
Capitol	4,700	35c-$1.65	"West Point of the Air" (MGM)	24,000	"Naughty Marietta" (MGM) (2nd week)	27,000	**High 10-6 "Barretts of Wimpole Street"** **Low 12-29 "The Band Plays On"**	65,860 4,500
Mayfair	2,300	35c-65c	"The Man Who Knew Too Much" (GB Pictures) (3rd week)	6,400	"The Man Who Knew Too Much" (GB Pictures) (2nd week)	8,000	**High 1-27 "Sixteen Fathoms Deep"** **Low 6-2 "Unknown Soldier Speaks"**	15,300 1,250
Palace	2,500	25c-75c	"Roberta" (Radio) (2nd week)	9,000	"Roberta" (Radio) (1st week)	12,000	**High 7-21 "Of Human Bondage"** **Low 12-22 "Babbitt"**	16,200 6,500
Paramount	3,700	35c-99c	"Private Worlds" (Para.) (2nd week)	19,000	"Private Worlds" (Para.) (1st week)	34,000	**High 8-25 "Cleopatra"** **Low 8-11 "Elmer and Elsie"**	72,000 10,500
Rialto	2,200	25c-65c	"Ruggles of Red Gap" (Para.) (2nd week)	12,000	"Ruggles of Red Gap" (Para.) (1st week)	15,500	**High 4-7 "The Lost Patrol"** **Low 5-12 "Success at Any Price"**	32,800 7,700
Rivoli	2,200	40c-99c	"Brewster's Millions" (U. A.)	13,400	"The Wedding Night" (U. A.) (3rd week)	12,623	**High 11-17 "Kid Millions"** Low 4-13-35 "Brewster's Millions"	51,000 13,400
RKO Music Hall	5,945	35c-$1.65	"Life Begins at 40" (Fox)	58,000	"The Little Colonel" (Fox) (2nd week)	58,000	**High 1-5-35 "The Little Minister"** **Low 1-19-35 "Evergreen"**	110,000 52,000
Roxy	6,200	25c-55c	"It Happened in New York" (Univ.)	19,500	"I'll Love You Always" (Col.)	19,000	**High 12-1 "Imitation of Life"** **Low 6-30 "Affairs of a Gentleman"**	44,000 13,700
Strand	3,000	25c-55c	"The Case of the Curious Bride"	10,656	"Traveling Saleslady" (F. N.)	12,189	**High 3-10 "Wonder Bar"** **Low 1-20 "Easy to Love"**	43,863 9,271

WE HEAR YOU CALL-ING US!

In Gay Paree we stopped the show,
Wowed 'em in London, doncha know,
But we heard you call and we're on our way
Back to the merry old U. S. A.,
For it's very plain from all reports
That you want some more of our

VITAPHONE SHORTS

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THE YACHT CLUB BOYS

famous lyrical lunatics, signed for a new series to augment the amazing star list that makes Vitaphone supreme in Shorts—

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BORRAH MINEVITCH
DONALD NOVIS

DOROTHY DARE
RUTH ETTING
GUS EDWARDS
GEORGIE PRICE
DIZZY & DAFFY DEAN
FRANK PARKER

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)**	
Oklahoma City								
Capitol	1,200	10c-41c	"Vanessa: Her Love Story" (MGM)	2,500	"Times Square Lady" (MGM)	1,600	High 1-6 "Going Hollywood" Low 9-8 "You Belong to Me"	4,100 800
Criterion	1,700	10c-55c	"Mississippi" (Para.)	6,600	"West Point of the Air" (MGM)	5,500	High 1-27 "Dinner at Eight" Low 10-13 "Madame Du Barry"	9,000 3,000
Liberty	1,500	10c-36c	"Under Pressure" (Fox) (4 days) "Two Alone" (Radio) (3 days)	2,200 500	"While the Patient Slept" (F. N.) (4 days) "We're Rich Again" (Radio) (3 days)	2,000 1,600	High 4-6-35 "While the Patient Slept" and "We're Rich Again" Low 3-23-35 "The Winning Ticket"	4,100 400
Midwest	1,500	10c-56c	"The Whole Town's Talking" (Col.)	3,000	"Gold Diggers of 1935" (F. N.)	4,000	High 12-29 "Bright Eyes" Low 5-26 "Merry Wives of Reno"	9,540 2,000
Omaha								
Brandeis	1,200	25c-40c	"Laddie" (Radio) "Murder on a Honeymoon" (Radio)	4,300	"Living on Velvet" (F. N.) and "While the Patient Slept" (F. N.)	3,500	High 1-12-35 "The Little Minister" Low 2-16-35 "Babbitt" and "Murder in the Clouds"	9,100 3,000
Omaha	2,200	25c-40c	"The Wedding Night" (U. A.)	4,250	"Mississippi" (Para.)	6,200	....	
Orpheum	3,000	25c-40c	"Folies Bergere" (U. A.) and "Shadow of Doubt" (MGM)	7,100	"Life Begins at 40" (Fox) and "Mystery Woman" (Fox)	9,500	High 3-10 "Easy to Love" Low 12-29 "Babes in Toyland" and "Home on the Range	17,250 5,000
Paramount	2,800	25c-40c	"It Happened in New York" (Univ.) (3 days) "McFadden's Flats" (Para.) and "Our Daily Bread" (U. A.) (4 days) (25c-35c)	7,500 2,200	"Love in Bloom" (Para.) (3 days) "The Scarlet Pimpernel" (U. A.) and "Mills of the Gods" (Col.) (4 days) (25c-35c)	5,500 2,000	High 2-16-35 "The Secret Bride" Low 2-24 "Six of a Kind" and "Good Dames"	13,200 5,250
Philadelphia								
Aldine	1,200	35c-55c	"Thunder in the East" (U. A.) (6 days)	8,000	"The Wedding Night" (U. A.) (6 days-3rd week)	5,800	High 5-5 "House of Rothschild" Low 6-9 "Sorrell and Son"	23,000 4,000
Arcadia	600	25c-50c	"Ruggles of Red Gap" (Para.) (6 days)	3,400	"All the King's Horses" (Para.) (6 days)	2,000	High 1-6 "Duck Soup" Low 1-27 "Women in His Life"	6,500 400
Boyd	2,400	35c-55c	"Private Worlds" (Para.) (2nd week-5 days)	8,000	"Private Worlds" (Para.) (1st week-6 days)	15,500	High 1-6 "Little Women" Low 2-23-35 "The Night Is Young" (5 days)	30,000 6,500
Earle	2,000	25c-55c	"It Happened in New York" (Univ.) (6 days)	15,000	"Love in Bloom" (Para.) (6 days) (25c-50c)	15,000	High 4-7 "Harold Teen" Low 7-21 "Cockeyed Cavaliers"	40,000 11,000
Fox	3,000	40c-65c	"It's a Small World" (Fox) (6 days)	14,500	"$10 Raise" (Fox) (6 days)	13,500	High 12-29 "Bright Eyes" Low 7-28 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"Imitation of Life" (Univ.) (6 days-revival) (25c-50c)	3,200	"Transient Lady" (Univ.) (6 days)	2,400	High 11-3 "One Night of Love" Low 11-24 "Wednesday's Child"	8,500 2,200
Keith's	2,000	30c-50c	"Roberta" (Radio) (9 days)	5,800	"Gold Diggers of 1935" (F. N.) (6 days)	3,700	High 3-3 "Carolina" Low 1-5-35 "Sweet Adeline"	8,000 1,500
Stanley	3,700	35c-55c	"Mississippi" (Para.) (6 days)	15,000	"West Point of the Air" (MGM) (9 days)	16,000	High 1-5-35 "Broadway Bill" Low 12-29 "Behold My Wife"	22,000 7,500
Stanton	1,700	30c-50c	"Lost City" (Regal Pictures) (6 days)	7,500	"Casino Murder Case" (MGM) (6 days)	6,000	High 3-31 "The Lost Patrol" Low 1-5-35 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"Night Life of the Gods" (Univ.) and "It Happened in New York" (Univ.)	1,700	....		....	
Broadway	1,912	25c-40c	"While the Patient Slept" (F.N.)	5,000	"Traveling Saleslady" (F. N.) and "Casino Murder Case" (MGM)	4,800	High 4-7 "Wonder Bar" Low 7-14 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"Rocky Mountain Mystery" (Para.) and "Maybe It's Love" (F.N.)	2,500	"The Best Man Wins" (Col.) and "Carnival" (Col.)	3,000	High 3-2-35 "The Little Colonel" Low 1-19-35 "Behold My Wife" and "Defense Rests"	4,000 1,600
Orpheum	1,700	25c-40c	"Grand Old Girl" (Radio)	6,500	"Princess O'Hara" (Univ.)	5,000	High 12-1 "Kentucky Kernels" Low 11-10 "Wednesday's Child"	8,000 3,500
Paramount	3,008	25c-40c	"George White's 1935 Scandals" (Fox)	9,000	"Baboona" (Fox)	7,500	High 3-24 "David Harum" and "Once to Every Woman Low 6-30 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"Naughty Marietta" (MGM) (2nd week)	7,000	"Naughty Marietta" (MGM) (1st week)	8,500	High 4-28 "House of Rothschild" Low 8-4 "Paris Interlude"	9,800 3,700
San Francisco								
Fox	4,600	15c-40c	"Hold 'Em Yale" (Para.) and "Men of the Night" (Col.)	8,500	"It Happened in New York" (Univ.) and "I'll Love You Always" (Col.)	7,500	High 3-3 "Son of Kong" Low 8-18 "Sin of Nora Moran" and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"The Night Is Young" (MGM)	11,500	"Roberta" (Radio) (4th week)	8,500	High 3-16-35 "Roberta" Low 7-7 "Cockeyed Cavaliers"	23,000 10,200
Orpheum	3,000	15c-40c	"Princess O'Hara" (Univ.) and "Hoosier Schoolmaster" (Monogram)	7,500	"Unwelcome Stranger" (Col.) "Let's Live Tonight" (Col.)	6,000	High 6-9 "Sing and Like It" Low 6-30 "Affairs of a Gentleman" and "Orders is Orders"	19,500 5,000
Paramount	2,670	25c-40c	"Traveling Saleslady" (F. N.) and "$10 Raise" (Fox)	11,500	"Gold Diggers of 1935" (F. N.) (2nd week)	9,500	High 9-29 "Belle of the Nineties" Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-55c	"Ruggles of Red Gap" (Para.) (2nd week)	7,000	"Ruggles of Red Gap" (Para.) (1st week)	8,500	High 1-19-35 "The County Chairman" Low 4-14 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,200	15c-55c	"The Wedding Night" (U. A.) (2nd week)	10,500	"The Wedding Night" (U. A.) (1st week)	9,000	High 1-6 "Roman Scandals" Low 3-9 "Private Life of Don Juan"	15,000 4,000
Warfield	2,700	25c-65c	"Private Worlds" (Para.)	21,500	"West Point of the Air" (MGM)	23,500	High 12-29 "Bright Eyes" Low 3-31 "Gambling Lady"	29,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"Folies Bergere" (U. A.) (2nd week)	3,100	"Folies Bergere" (U. A.) (8 days-1st week)	4,100	High 2-17 "Roman Scandals" Low 7-7 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"West Point of the Air" (MGM) (8 days)	8,700	"Ruggles of Red Gap" (Para.) (6 days-2nd week)	6,400	High 4-14 "Riptide" Low 3-24 "Fashions of 1934"	12,750 3,500
Liberty	1,800	15c-50c	"White Lies" (Col.) and "Happy Landing" (Monogram) (10c-35c)	2,700	"The Crimson Trail" (Univ.) and "Behind the Evidence" (Col.)	3,700	High 2-16-35 "Broadway Bill" (2d week) Low 4-13-35 "White Lies" and "Happy Landing"	7,100 2,700
Music Box	950	25c-55c	"Roberta" (Radio) (5th week)	4,150	"Roberta" (Radio) (4th week)	4,300	High 4-14 "Spitfire" Low 1-26-35 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2,450	25c-50c	"Traveling Saleslady" (F. N.)	5,700	"Grand Old Girl" (Radio)	5,600	High 12-1 "Kentucky Kernels" Low 4-21 "Two Alone" and "I Believed in You"	8,400 3,750
Paramount	3,050	25c-35c	"Vanessa: Her Love Story" (MGM)	5,200	"Car 99" (Para.) and "The Iron Duke" (GB Pictures)	5,200	High 3-23-35 "Shadow of Doubt" Low 12-8 "Peck's Bad Boy" and "Menace"	8,700 3,300

"TOPS ALL PREVIOUS HORROR PICTURES ... A SMASH HIT" ... Variety

"A JOY ... BEAUTIFULLY ACTED AND DIRECTED" ... Hollywood Reporter

Carl Laemmle presents

KARLOFF

in a Universal Picture

THE Bride of FRANKENSTEIN

with

COLIN CLIVE
VALERIE HOBSON
ELSA LANCHESTER - UNA O'CONNOR
O. P. HEGGIE - ERNEST THESIGER
Directed by James Whale

DISTRIBUTORS OPPOSE 20% CANCELLATIONS

Kuykendall Answers That Widened Viewpoint Will Come Out of Revision of Code

Expressions on the weekend from New York distributing headquarters indicating that the large companies are decidedly set against increasing the prevalent 10 per cent cancellation privilege accorded exhibitors, was followed on Monday by a challenge from Ed Kuykendall as president of the Motion Picture Theatre Owners of America to a fight for 20 per cent cancellation, "with no entanglements or strings" attached to the contractual right.

"The MPTOA are definitely on record as standing for certain reforms and will continue to fight for them," Mr. Kuykendall said, "and we believe that one of the essentials towards a better understanding and friendly relation between the theatre owner and the distributor, and one that would do more than any other thing to counteract outside meddling with our industry, would be a sane and reasonable cancellation clause in contracts of about 20 per cent, with no entanglements or strings.

"The exhibitors would continue to play the same number of pictures each year that they are now playing; therefore, the same number of pictures would have to be bought, and it is my belief that any distributor who opposes this cancellation is merely dimming his own right."

Fear Cost Up to $3,000,000

Regardless, investigation at distributors' home offices along Broadway disclosed that no increase in cancellation above the present 10 per cent will be granted by distributors, who are resolved that nothing but legislation or court orders would change their stand. Too, they indicated that any attempt by the exhibitors to obtain higher cancellation privileges through a redrafted code would be as vigorously opposed.

Holding that any such increase would cost them $1,000,000 to $3,000,000 a year, distributors feel that exhibitors would take advantage of the increase in cancelling out pictures of low gross potentialities, and would not apply it to the elimination of pictures on moral or other grounds. They do not agree with exhibitor opinion that higher cancellation percentages would prove an incentive to producers to better production, pointing out that no producer deliberately sets out to make an inferior product.

Furthermore, distributors in New York feel that exhibitors would not pay any more for pictures under a 15 or 20 per cent cancellation clause and therefore the distributors would not be compensated in any way for the unplayed product. Nor would playing time be increased on good pictures, this because such product now receives as much playing time as it rates.

Distributors also believe that not all companies would voluntarily adopt the increase, so that those which do not grant an extended cancellation would have an advantage by placing the others in a position to force more playing time for their product at the expense of the companies whose product is cancelled.

Predicts Code Revision

Reporting on its campaign to obtain benefits for exhibitors by means of code revisions, the MPTOA said:

"Our organization at its recent national convention in New Orleans worked out plans for a special committee to meet with the Administrator Sol Rosenblatt, and with the Code Authority to discuss with them and recommend to them certain changes and revisions in the code. This committee will not be radical, but will be composed of gentlemen who understand the mechanics of this business based upon many years experience as exhibitors. No one can truthfully say, however, that the code has not been beneficial to the little independent exhibitor, even in its present form."

"We are making considerable progress in our efforts to so amend the United States copyright laws that they will be fair and equitable to all concerned and no one organization can arbitrarily price-fix and dominate us in the orderly process of our business," Mr. Kuykendall added. "The theatres will be advised in the near future as to just what they will be expected to do along this line for their common good."

Meanwhile the Government was proceeding with preparations for its case against American Society of Composers, Authors and Publishers to obtain relief through the breaking down of the society's licensing structure for music reproduction privileges.

SHORT PRODUCT PLAYING BROADWAY

Week of April 13

ASTOR	
The Gloom Chasers	Columbia
MAYFAIR	
Two Little Lambs	Universal
MUSIC HALL	
Old New York	RKO Radio
Dumbbell Letters No. 16	RKO Radio
PARAMOUNT	
Hyp-Nut-Tist, The	Paramount
Screen Souvenirs No. 19	Paramount
Springs and Strains	Paramount
Hold That Shark	Columbia
RIALTO	
Screen Snapshots No. 5	Columbia
Hold That Shark	Columbia
ROXY	
Mr. Widget	Educational
Tortoise and the Hare	United Artists
STRAND	
What, No Men?	Vitaphone

TRAVELERS

Reg Wilson, GB sales representative, was in the South with Walter Price.

Rouben Mamoulian is due in New York after directing "Becky Sharp" in Hollywood for Pioneer Pictures.

George Raft, Paramount player, arrived in New York from Hollywood.

George White returned to New York after completing "Scandals" for Fox.

Al Dubin and Harry Warren, Warner song writers, returned to Broadway from Burbank.

Ruth Chatterton sailed for Europe.

Julius Steger of Fox Film left for Europe.

Brian Aherne, player, returned to MGM's Coast studio from New York and London.

Henry Hollison, British player, left New York to join Universal in California.

Darryl Zanuck arrived in New York from Hollywood.

George W. Weeks, GB sales manager, was touring the Midwest.

Hal Roach left Culver City for Indiana and thence to New York for Metro conferences.

Paul Muni will fly from New York to Houston for the opening of "Black Fury" May 3.

A. K. Mills of March of Time was touring the South, out of New York.

Percy H. Johnston, Paramount board member, returned to New York from the Coast.

Albert Warner, Gradwell Sears and A. W. Smith, Warner executives, flew to the studio from New York.

Walter Eberhardt, Erpi publicist, was in New England working on a campaign.

Ben Piazza returned to the Paramount Hollywood studio from a New York talent hunt.

Phillip Moeller returned to the Broadway stage after directing "Break of Hearts" in Hollywood for Radio.

James R. Grainger, Universal sales manager, returned to New York from the Coast.

N. L. Manheim, Universal's foreign manager, left New York for the Coast.

Herman Shumlin, Broadway stage producer, left for Hollywood to confer with Lillian Hellman about a new play.

Anita Kurtin left New York to enter motion picture acting for MGM on the Coast.

Charles Garrett, RKO Havana representative, returned from a New York visit.

Gus Schaefer, Paramount's general manager in Europe, returns from New York this week.

Frank Melford, formerly George O'Brien's production manager, is due in New York from Hollywood.

S. Barret McCormick, Radio's home office advertising director, returned from Hollywood to New York.

Arthur Poole, treasurer of Pathe, returned to New York from the Coast.

Sailing for Europe on the *Ile de France* were: Albert Richard, Paramount newsreel editor in New York; C. A. Cochrane, English director; Marcel De Sano, Metro's French producer.

M. E. Statler sailed for Bermuda.

Jules Levy, RKO sales executive, was in Canada, from New York.

William Goetz sails Saturday for Europe to arrange for a talent interchange between United Artists and London Films and 20th Century.

Norman H. Moray, Vitaphone executive, returned to New York from a tour of the company's branches.

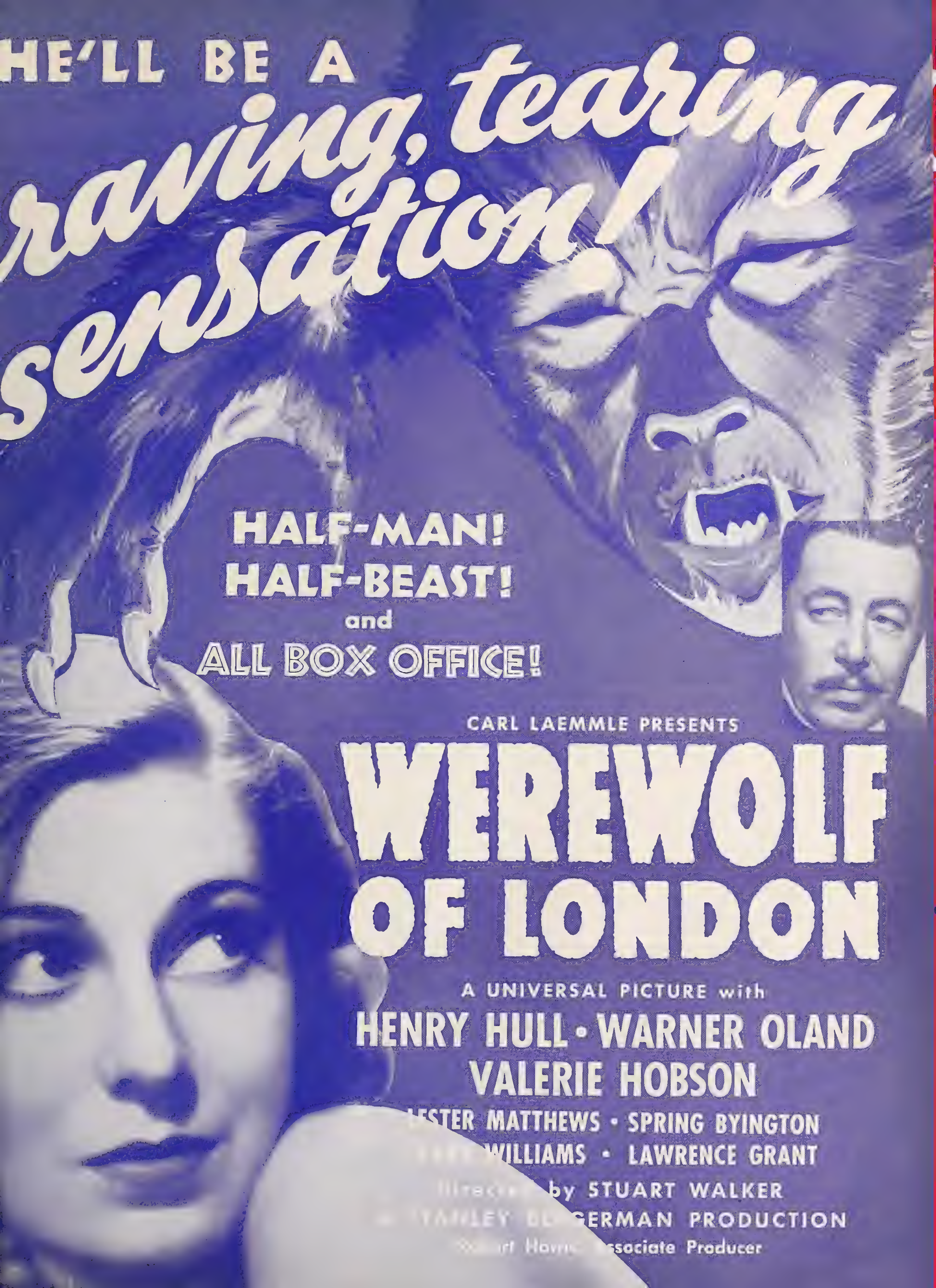
Vera and Nathan Gordon are vacationing in New York.

Gladys Swarthout, Metropolitan Opera star, arrived at the Paramount studios in Hollywood.

Michael Balcon, GB production head, returned to New York from Hollywood en route to England.

Nicholas M. Schenck returned to New York from the Coast.

James Finlayson, arrived in New York from London, en route to the Hal Roach studios in Hollywood.



HE'LL BE A *raving, tearing sensation!*

HALF-MAN!
HALF-BEAST!
and
ALL BOX OFFICE!

CARL LAEMMLE PRESENTS

WEREWOLF OF LONDON

A UNIVERSAL PICTURE with

HENRY HULL • WARNER OLAND
VALERIE HOBSON

LESTER MATTHEWS • SPRING BYINGTON
WILLIAMS • LAWRENCE GRANT

Directed by STUART WALKER
A STANLEY BERGERMAN PRODUCTION
Robert Harris, Associate Producer

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards sucn information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Trooper, The	Kermit Maynard-Barbara Worth	Nov. 15		
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1,'35	57	Mar. 9,'35
Red Blood of Courage	Kermit Maynard	Apr. 20,'35		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13,'35	*58	Mar. 16,'35

Coming Attractions

Title	Star	Rel. Date
His Fighting Blood	Kermit Maynard	July 1,'35
Sandy of the Mounted	Kermit Maynard	Sept. 12,'35
Timber War	Kermit Maynard	May 27,'35
Trails of the Wild	Kermit Maynard	Aug. 6,'35

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Curtain Falls, The (A)	Henrietta Crosman	Oct. 1	67	Oct. 6
Green Eyes (G)	Charles Starrett-Shirley Grey	June 15	67	Dec. 8
Shot in the Dark, A	Charles Starrett-Marion Shilling	Feb. 15,'35	68	
Sons of Steel	C. Starrett - Polly Ann Young	Dec. 15		
World Accuses, The (G)	Dickie Moore - Russell Hopton -	Nov. 12	63	Mar. 30,'35

Coming Attractions

Title	Star
Circumstantial Evidence	Chick Chandler-Shirley Grey
Girl Who Came Back	
Happiness C.O.D.	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Law (A)	John Mack Brown-Sally Blane	Oct. 25	61	Dec. 1
Behind the Evidence (G)	Norman Foster-Sheila Manners	Jan. 20,'35	57	Feb. 2,'35
Best Man Wins, The (G)	J. Holt-Florence Rice-E. Lowe	Jan. 5,'35	68	Jan. 5,'35
Beyond the Law (G)	Tim McCoy-Shirley Grey	July 20	57	Dec. 20
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec. 27	*105	Nov. 10
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb. 10,'35	75	Feb. 23,'35
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28,'35	*65	Mar. 9,'35
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11,'35		
(See "In the Cutting Room," Feb. 23,'35.)				
Fugitive Lady (G)	Neil Hamilton-Florence Rice	Oct. 25	68	Mar. 16,'35
I'll Fix It	Jack Holt-Mona Barrie	Oct. 15	69	Nov. 17
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20,'35	68	Apr. 6,'35
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8,'35	56	Apr. 13,'35
Jealousy (G)	Nancy Carroll-Donald Cook	Nov. 20	60	Dec. 15
Lady by Choice (G)	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15	*85	Oct. 6
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1,'35	69	Mar. 23,'35
Men of the Night (G)	Bruce Cabot-Judith Allen	Nov. 26	58	Dec. 8
Mills of the Gods (G)	May Robson - Victor Jory - Fay Wray	Dec. 15	67	Jan. 10,'35
Prescott Kid	Tim McCoy-Sheila Manners	Nov. 8	56	
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18,'35	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8.)				
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57	Mar. 9,'35
Swell Head	Wallace Ford-Barbara Kent	Apr. 8,'35		
That's Gratitude (A)	Frank Craven-Sheila Manners	Oct. 6	64	Nov. 17
Westerner, The	Tim McCoy-Marian Shilling	Dec. 10		
White Lies (A)	Victor Jory-Fay Wray	Nov. 27	74	Jan. 5,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	*93	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date
After the Dance	Nancy Carroll-George Murphy	
Air Hawks	Ralph Bellamy-Tala Birell	Apr. 30,'35
(See "Air Fury" "In the Cutting Room," Mar. 30,'35.)		
Awakening of Jim Burke	Florence Rice-Jack Holt	
Black Room Mystery	Boris Karloff	
Call to Arms	Willard Mack-Ben Lyon-Shiela Manners-Wera Engels	
(See "In the Cutting Room," Nov. 3.)		
China Roars		
Depths Below		
Feather In Her Hat, A	Ruth Chatterton	
Fighting Shadows	Tim McCoy-Geneva Mitchell	Apr. 18,'35
Frisco Fury	Jack Holt	
Georgiana	Ann Sothern	
Girl Friend, The	Lupe Velez-Jack Haley	
Grand Exit		
If You Could Only Cook	Claudette Colbert	
Justice of the Range	Tim McCoy-Billie Seward	
Lady Beware		
Love Me Forever	Grace Moore - Leo Carrillo - Robert Allen	
Maid of Honor		
Men of the Hour	Richard Cromwell-Billie Seward	Apr. 25,'35
(See "In the Cutting Room," Apr. 13,'35.)		
Party Wire	Jean Arthur-Victor Jory	Apr. 27,'35
(See "In the Cutting Room," Apr. 6,'35.)		
Sure Fire	Gene Raymond-Ann Sothern	
Unknown Woman	Marian Marsh-Richard Cromwell	
Unwelcome Stranger	Jack Holt-Mona Barrie	Apr. 20,'35
(See "Gimpy" "In the Cutting Room," Mar. 2,'35.)		

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Light 5029	Leni Riefenstahl	Oct. 15	90	
Camille	Y. Printemps-Pierre Fresnay	Apr. 15,'35		
Cranquebille 5038		Dec. 15		
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60	
Kocha, Lubi Szanuje 5041	(Polish)	Nov. 1	72	
L'Agonie des Aigles (A) 5032	Pierre Renoir	Dec. 1	80	Dec. 8
Man Who Changed His Name, The (A) 5036	Lyn Harding		65	Oct. 27
Marie 5043	Annabella	Jan. 1,'35	67	
Old Bill 5038	Anatole France story	Feb. 10,'35	70	
Viennese Love Song	Maria Jeritza		72	
World In Revolt	Graham McNamee	Mar. 1,'35		

Coming Attractions

Title	Star	Rel. Date
Dream of My People	Cantor Rosenblatt	June 1

FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convention Girl	Rose Hobart		Oct. 31		
Flirtation	Jeannette Loff-Ben Alexander		Nov. 9		
Hei Tiki (G)	(All Native Cast)	Principal	Feb. 1,'35	86	Feb. 9,'35
Little Damozel	Anna Neagle		Dec. 1		
Return of Chandu	Maria Alba-Bela Lugosi	Principal	Oct. 4		
Sunset Range (G)	Hoot Gibson-Mary Doran		May 1,'35	55	Mar. 9,'35
White Heat	Virginia Cherrill				Oct. 1

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babbitt (G) 869	Aline MacMahon-Guy Kibbee	Dec. 8	*75	Nov. 17
Case of the Curious Bride 879	Warren William	Apr. 13,'35	68	Apr. 13,'35
Flirtation Walk (G) 752	Dick Powell - Ruby Keeler-Pat O'Brien	Dec. 1	97	Nov. 10
Gentlemen Are Born (G) 872	Franchot Tone-Jean Muir	Nov. 17	*75	Oct. 20
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20,'35	97	Mar. 23,'35
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95	Mar. 23,'35
Happiness Ahead (G) 854	Dick Powell-J. Hutchinson	Oct. 27	86	Sept. 22
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar. 2,'35	80	Mar. 16,'35
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan. 12,'35	62	Nov. 24
Murder in the Clouds (G) 877	Lyle Talbot-Ann Dvorak	Dec. 15	61	Jan. 5,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb. 2,'35	66	Mar. 9,'35
Six Day Bike Rider (G) 864	Joe E. Brown-Maxine Doyle	Oct. 20	69	Nov. 10
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8,'35	63	Apr. 6,'35
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	61	Mar. 9,'35
Woman in Red, The (G) 863	B. Stanwyck-Gene Raymond	Feb. 16,'35	58	Mar. 30,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike	Joe E. Brown			
(See "In the Cutting Room," Apr. 6,'35.)				
Black Fury (G)	Paul Muni-Karen Morley	May 18,'35	*90	Apr. 6,'35
Captain Blood	Robert Donat-Jean Muir			
G Men, The	James Cagney-Margaret Lindsay	May 4,'35		
(See "In the Cutting Room," Apr. 13,'35.)				
Girl From Tenth Avenue, The	Bette Davis-Ian Hunter			
(See "Men on Her Mind" "In the Cutting Room," Mar. 30,'35.)				
In Caliente 856	Dolores Del Rio-Pat O'Brien	May 25,'35		
(See "In the Cutting Room," Feb. 2,'35.)				
Mary Jane's Pa 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35		
(See "Wanderlust" "In the Cutting Room," Mar. 2,'35.)				
Napoleon	Edw. G. Robinson-Bette Davis			
Singer of Naples	Enrico Caruso, Jr.			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb. 8,'35	72	Jan. 26,'35
Bright Eyes (G) 524	Shirley Temple-James Dunn	Dec. 28	83	Dec. [illegible]
Charlie Chan in Paris (G) 526	Warner Oland	Jan. 25,'35	70	Jan. 5,'35
County Chairman, The (G) 525	Will Rogers	Jan. 11,'35	78	Dec. 29
First World War, The (A) 519		Nov. 23	78	Nov. 17
Gambling (A) 512	George M. Cohan	Nov. 3	80	Dec. 11
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29,'35	83	Apr. 6,'35
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar. 8,'35	70	Feb. 23,'35
Helldorado (G) 522	Richard Arlen-Madge Evans	Dec. 21	74	Dec. 15
Hell in the Heavens (A) 517	Warner Baxter-C. Montenegro	Nov. 9	80	Nov. 3
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12,'35	71	Apr. 6,'35
Life Begins at 40 (G) 533	Will Rogers	Mar. 22,'35	79	Mar. 23,'35
Liliom (A)	Charles Boyer	Mar. 16,'35	90	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	80	Feb. 16,'35
Lottery Lover (G) 523	"Pat" Paterson-Lew Ayres	Jan. 4,'35	82	Feb. 9,'35
Music in the Air (G) 513	Gloria Swanson - John Boles - Douglass Montgomery	Dec. 7	81	Dec. [illegible]
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan. 18,'35	69	[illegible]
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	87	Feb. 9,'35
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	69	Sept. 8
Spring Tonic 535	Lew Ayres-Claire Trevor	Apr. 19,'35	58	
(See "Man Eating Tiger" "In the Cutting Room," Mar. 9,'35.)				
$10 Raise (G) 537	Edward Everett Horton	Apr. 5,'35	70	Mar. 23,'35
Under Pressure 521	Edmund Lowe-Victor McLaglen	Feb. 1,'35	69	Jan. 19,'35
(Reviewed under the title "Man Lock")				
When a Man's a Man (G) 527	George O'Brien	Feb. 15,'35	66	Mar. 2,'35
White Parade, The (G) 518	John Boles-Loretta Young	Nov. 16	83	Oct. 27

Coming Attractions

Title	Star	Rel. Date
Argentina	Alice Faye-Gilbert Roland	
Black Sheep	Edmund Lowe-Claire Trevor	June 7,'35
Charlie Chan in Egypt	Warner Oland-"Pat" Paterson	June 14,'35
Cowboy Millionaire 538	George O'Brien	May 10,'35
Dante's Inferno	Claire Trevor-Alice Faye	
(See "In the Cutting Room," Mar. 2,'35.)		
Daring Young Man, The 528	James Dunn-Mae Clarke	May 17,'35
(See "Man Proposes" "In the Cutting Room," Apr. 6,'35.)		
Farmer Takes a Wife, The	Janet Gaynor-Henry Fonda	
Doubting Thomas 542	Will Rogers	May 31,'35
(See "In the Cutting Room," Mar. 30,'35.)		
Ginger	Jackie Searle-Jane Withers	
In Old Kentucky	Will Rogers	
Ladies Love Danger 540	Gilbert Roland-Mona Barrie	Apr. 26,'35
(See "Secret Lives" "In the Cutting Room," Mar. 30,'35.)		
Orchids To You	Jean Muir	June 21,'35
Our Little Girl 539	Shirley Temple	May 3,'35
(See "In the Cutting Room," Apr. 6,'35.)		
Redheads on Parade	John Boles-Dixie Lee	
Under the Pampas Moon 541	Warner Baxter-Ketti Gallian	May 24,'35
Work of Art	Lew Ayres-Claire Trevor	June 28,'35

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3RD

"DIAMOND JIM"

From Parker Morell's nationally advertised best-seller...the life and times of Diamond Jim Brady!

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EAN ARTHUR · BINNIE BARNES
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1. "THE HUNCHBACK OF NOTRE DAME"
2. "THE HANGOVER MURDERS"
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4.
5.
6.
7.
8.

WATCH FOR THE OTHERS

(THE RELEASE CHART--CONT'D)

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chu Chin Chow (G) 3401	Anna May Wong-George Robey	Oct. 15	95	Sept. 29
Evensong (A) 3406	Evelyn Laye	Dec. 15	82	Nov. 3
Evergreen (A) 3405	Jessie Matthews-Sonnie Hale	Dec. 31	98	June 23
Iron Duke, The (G) 3407	George Arliss	Jan. '35	90	Dec. 22
Jack Ahoy (G) 3404	Jack Hulbert	Feb. 8,'35	70	Feb. 16,'35
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov. 18	88	Oct. 20
Lover Divine 3410	Marta Eggerth	Mar. 30,'35		Oct. 13
(Reviewed under the title "Unfinished Symphony")				
Loves of a Dictator (A)	Clive Brook-Madeleine Carroll	Apr. 1,'35	95	Feb. 16,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15,'35	80	Dec. 29
Man of Aran (A) 3413	Robert Flaherty	Dec.	77	Oct. 27
My Heart Is Calling (G) 3409	Jan Kiepura	May 1,'35	90	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June 1,'35		Nov. 10
Power (A) 3402	Conrad Veidt-Benita Hume	Nov. 1	103	Oct. 13
Princess Charming 3408	Evelyn Laye-Henry Wilcoxon	Jan. '35	81	

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Walks, The	John Miljan-June Collyer	Dec. 1		
One in a Million (G)	Dorothy Wilson-C. Starrett	Sept. 15	66	Nov. 24
Port of Lost Dreams (G)	Wm. Boyd-Lola Lane	Oct. 15	68	Nov. 24
Public Opinion	Lois Wilson-Shirley Grey	Mar. 15,'35	66	
Symphony for Living	Evelyn Brent-Al Shean	Jan. 20,'35	75	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane			
Room and Board				

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct. 8	70	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec. 14	72	May 10
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb. 19,'35	73	Mar. 9,'35
Sweepstake Annie (G)	Marian Nixon-Tom Brown	Mar. 5,'35	81	Feb. 23,'35
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct. 2	71	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July 20	74	
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15,'35		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dizzy Dames	M. Rambeau-Florine McKinney	May 1,'35		
I'll Bet You	H. B. Warner-Onslow Stevens			
Old Homestead, The	Mary Carlisle-Lawrence Gray			

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight	(New York) Dec. 15	65	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10,'35	*63	Dec. 1
She Had to Choose (G) 504	Larry "Buster" Crabbe - Isabel Jewell - Sally Blane	Sept. 14	65	Aug. 11

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook-Irene Hervey		*65	Mar. 30,'35
Mutiny Ahead	Neil Hamilton-Kathleen Burke			
(See "In the Cutting Room," Jan. 26,'35.)				

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar. 11,'35	70	Mar. 23,'35
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct. 1	67	Oct. 6
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov. 15	63	Nov. 24
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec. 14	72	Dec. 22
Lost Jungle, The	Clyde Beatty	June 13	68	
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov. 20	70	Dec. 15
Young and Beautiful (A)	William Haines-Judith Allen	Sept. 2	68	Sept. 8

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Frightened Night	Chas. Grapewin-Mary Carlisle	May 1,'35		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb. 22,'35	73	Feb. 16,'35
Babes in Toyland (G)	Laurel and Hardy-C. Henry	Nov. 30	79	Nov. 24
Baby Face Harrington (G)	Charles Butterworth	Apr. 12,'35	63	Mar. 30,'35
Barretts of Wimpole Street (A)	Norma Shearer-Charles Laughton-Fredric March	Sept. 21	111	Aug. 4
Band Plays On, The (G)	Robt. Young-Betty Furness	Dec. 21	85	Dec. 29
Biography of a Bachelor Girl (A)	R. Montgomery-Ann Harding	Jan. 4,'35	84	Dec. 29
Casino Murder Case	Paul Lukas	Mar. 15,'35	84	
(See "In the Cutting Room," Feb. 16,'35.)				
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Jan. 18,'35	133	Jan. 19,'35
Evelyn Prentice (A)	William Powell-Myrna Loy	Nov. 9	80	Nov. 3
Forsaking All Others (A)	Joan Crawford - Clark Gable - Robert Montgomery	Dec. 28	84	Dec. 8
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec. 14	82	Nov. 17
Have a Heart (G)	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	Oct. 27
Merry Widow, The (A)	Maurice Chevalier-J. MacDonald	Nov. 2	100	Sept. 8
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29,'35	106	Mar. 2,'35
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan. 11,'35	82	Dec. 29
One New York Night	Franchot Tone-Una Merkel	Apr. 5,'35	71	
(See "Mystery in Room 309" "In the Cutting Room," Mar. 16,'35.)				
Painted Veil, The (A)	Greta Garbo-Herbert Marshall-George Brent	Nov. 23	86	Nov. 10
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19,'35	99	Apr. 13,'35
Sequoia (G)	Jean Parker-Russell Hardie	Feb. 1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb. 15,'35	75	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan. 25,'35	68	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")				
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8,'35	69	Mar. 2,'35
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1,'35	77	Feb. 23,'35
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22,'35	*88	Mar. 16,'25
What Every Woman Knows (G)	Helen Hayes-Brian Aherne	Oct. 19	92	Oct. 13
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec. 7	74	Dec. 1
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb. 8,'35	70	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion	May Robson-Madge Evans	May 3,'35		
(See "In the Cutting Room," Mar. 30,'35.)				
Anna Karenina	Greta Garbo-Fredric March			
China Seas	Wallace Beery-Clark Gable			
Flame Within, The	Ann Harding-Herbert Marshall	May 17,'35		
Garden of Allah, The	Joan Crawford			
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26,'35	60	Apr. 6,'35
Masquerade	William Powell-Myrna Loy			
Mutiny on the Bounty	Clark Gable-Charles Laughton-Robert Montgomery			
Murder in the Fleet	Robert Taylor-Jean Parker			
No More Ladies	Joan Crawford	May 31,'35		
Public Hero No. 1	Chester Morris-Jean Arthur	May 24,'35		
(See "In the Cutting Room," Mar. 30,'35.)				
Typee	Mala, Lotus Long			
Vagabond Lady	Robert Young-Evelyn Venable	May 10,'35		
(See "In the Cutting Room," Mar. 16,'35.)				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flirting With Danger (G) 3023	Robert Armstrong-Marion Burns	Dec. 1	70	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov. 17	65	Nov. 10
Great God Gold (A)	Sidney Blackmer-Gloria Shea	Apr. 15,'35	72	Mar. 9,'35
Happy Landing (G) 3029	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov. 22	54	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov. 15	64	Oct. 27
Million Dollar Baby (G)	Arline Judge - Ray Walker - Jimmy Fay	Jan. 15,'35	65	Dec. 29
Monte Carlo Nights (A) 2024	Mary Brian-John Darrow	May 20	62	
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan. 25,'35	68	Jan. 19,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec. 5	52	Dec. 15
Nut Farm, The (G)	Wallace Ford	Mar. 25,'35	65	Feb. 9,'35
Rainbow Valley (G)	John Wayne-Lucille Brown	Mar. 15,'35	52	Mar. 16,'35
Reckless Romeos (G) 3019	Robt. Armstrong-Wm. Cagney			
Redhead (A) 3012	Bruce Cabot-Grace Bradley	Nov. 1	76	Sept. 22
Sing Sing Nights (A)	Conway Tearle-Mary Doran	Dec. 15	60	Feb. 2,'35
Star Packer, The 2041	John Wayne-Verna Hillie	July 30	54	
Successful Failure, A (G) 3024	Wm. Collier, St. - Lucille Gleason	Oct. 15	62	Oct. 8
Texas Terror	John Wayne	Feb. 1,'35	51	
Tomorrow's Youth 3021	Dickie Moore - Martha Sleeper - John Miljan-Gloria Shea	Sept. 15	63	
Trail Beyond, The (G) 3031	John Wayne-Verna Hillie	Oct. 22	55	Sept. 22
Women Must Dress (G)	Minna Gombell-Gavin Gordon	Feb. 1,'35	77	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd				
Dawn Rider, The	John Wayne-Marion Burns			
Desert Trail	John Wayne-Mary Kornman	Apr. 22,'35	54	
(See "In the Cutting Room," Feb. 23,'35.)				
Healer, The	Ralph Bellamy-Karen Morley			
(See "In the Cutting Room," Apr. 13,'35.)				
Honeymoon Limited	Neil Hamilton-Irene Hervey			
Hoosier Scholmaster, The (G)	Charlotte Henry-Norman Foster	May 15,'35	*75	Apr. 13,'35
Keeper of the Bees, The	Neil Hamilton-Betty Furness			
Mystery Man (G)	Robert Armstrong	Apr. 25,'35	62	Feb. 16,'35
Paradise Ranch	John Wayne-Marion Burns			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All the King's Horses (G) 3430	Mary Ellis-Carl Brisson	Feb. 22,'35	*85	Feb. 23,'35
Behold My Wife (A) 3419	Sylvia Sidney-Gene Raymond	Dec. 7	79	Feb. 23,'35
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar. 1,'35	*75	Feb. 16,'35
College Rhythm (G) 3417	Joe Penner-Lanny Ross	Nov. 23	*83	Nov. 10
Enter Madame (A) 3414	Elissa Landi-Cary Grant	Jan. 4,'35	83	Nov. 3
Father Brown, Detective (G) 3420	Walter Connolly-Paul Lukas-Gertrude Michael	Dec. 21	*65	Dec. 1
Four Hours To Kill (A) 6574	Richard Barthelmess	Apr. 19,'35	*70	Apr. 6,'35
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan. 25,'35	*80	Jan. 5,'35
Here Is My Heart (G) 3423	Bing Crosby-Kitty Carlisle	Dec. 25	76	Dec. 8
Hold 'Em Yale (G) 5666	Patricia Ellis-Cesar Romero	Apr. 12,'35	*65	Mar. 30,'35
Home on the Range (G) 3421	Jackie Coogan-Randolph Scott	Dec. 21	65	Mar. 2,'35
It's a Gift (G) 3418	W. C. Fields-Baby LeRoy	Nov. 30	68	Nov. 24
Limehouse Blues (A) 3415	George Raft-Jean Parker	Nov. 9	66	Dec. 22
Lives of a Bengal Lancer (G) 3427	Gary Cooper-Franchot Tone	Jan. 18,'35	89	Jan. 5,'35
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar. 15,'35	*77	Mar. 9,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar. 22,'35	*80	Mar. 2,'35
Mrs. Wiggs of the Cabbage Patch (G) 3407	Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor - Evelyn Venable	Oct. 19	73	Aug. 23
One Hour Late (G) 3422	Joe Morrison-Helen Twelvetrees	Dec. 14	75	Dec. 8
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan. 11,'35	83	Nov. 24
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19,'35	*84	Mar. 16,'35
Pursuit of Happiness, The (A) 3409	Francis Lederer-Joan Bennett	Nov. 16	72	Sept. 15
Rocky Mountain Mystery 3428	R. Scott-Chas. "Chic" Sale	Feb. 8,'35	63	
(See "Vanishing Pioneer" "In the Cutting Room," Nov. 10.)				
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary-Boland-Charles Ruggles-Zazu Pitts	Mar. 8,'35	*90	Feb. 16,'35
Rumba (A) 3429	George Raft-Carole Lombard	Feb. 15,'35	*70	Feb. 2,'35
Wings in the Dark (G) 3424	Cary Grant-Myrna Loy	Feb. 1,'35	75	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Scandal	Arline Judge-Kent Taylor			
Crusades, The	Loretta Young-Henry Wilcoxon			
(See "In the Cutting Room," Mar. 30,'35.)				
Devil Is a Woman, The (A) 7167	Marlene Dietrich-Cesar Romero	May 3,'35	*90	Mar. 2,'35
Glass Key, The	George Raft	May 31,'35		
(See "In the Cutting Room," Mar. 30,'35.)				
Goin' to Town	Mae West	May 17,'35		
(See "How Am I Doin'?" "In the Cutting Room," Feb. 23,'35.)				
McFadden's Flats (G)	Betty Furness-Richard Cromwell	Apr. 22,'35	*67	Mar. 9,'35
Men Without Names	Fred MacMurray			
Milky Way, The	Harold Lloyd-Adolphe Menjou			
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10,'35		
Paris in Spring	Tullio Carminati-Mary Ellis			
(See "In the Cutting Room," Feb. 23,'35.)				
People Will Talk (G) 5911	Chas. Ruggles-Mary Boland	May 24,'35	*68	Apr. 6,'35
Scoundrel, The	Noel Coward-Julie Haydon	Apr. 26,'35		
So Red the Rose	Margaret Sullavan-Fred Stone-Pauline Lord			
Stolen Harmony	George Raft-Ben Bernie	Apr. 26,'35		
(See "In the Cutting Room," Feb. 2,'35.)				

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June 11	59	
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	69	Sept. 8
Return of Chandu, The 300-312	Bela Lugosi-Maria Alba	Oct. 1	65	

In the Spring the public's fancy lightly turns to laughs

And there's laughter aplenty...as nine super laugh-makers mix it up . . . with a tiger on the loose, a honeymoon on the rocks, a troubadour off his nut!

Spring Tonic

LEW AYRES · CLAIRE TREVOR
WALTER KING
ZASU PITTS · JACK HALEY
TALA BIRELL · SIEGFRIED RUMANN
MITCHELL & DURANT

Produced by Robert T. Kane

Directed by Clyde Bruckman. Screen play by Patterson McNutt and H. W. Hanemann. From the play "Man Eating Tiger" by Ben Hecht and Rose Caylor.

FOX

(THE RELEASE CHART--CONT'D)

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anne of Green Gables (G) 507	Anne Shirley-Tom Brown	Nov. 23	79	Oct. 27
Captain Hurricane (G)	James Barton-Helen Westley	Mar. 1,'35	72	Feb. 16,'35
Dangerous Corner (A) 506	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5	67	Jan. 19,'35
Dog of Flanders (G)	Frankie Thomas-Helen Parrish	Mar. 22,'35	*72	Mar. 2,'35
Enchanted April, The (A)	Ann Harding-Frank Morgan	Feb. 1,'35	*78	Dec. 15
Gay Divorcee, The (G) 505	Fred Astaire-Ginger Rogers	Oct. 19	*107	Oct. 13
Gigolette	Adrienne Ames-Ralph Bellamy	Feb. 15,'35		
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan. 18,'35	72	Jan. 12,'35
Gridiron Flash (G) 511	Eddie Quillan-Betty Furness	Oct. 26	64	Jan. 26,'35
Laddie (G)	John Beal-Gloria Stuart	Apr. 5,'35	69½	Mar. 9,'35
Lightning Strikes Twice (G) 517	Ben Lyon-Pert Kelton	Dec. 7	66	Mar. 2,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec. 28	110	Dec. 22
Murder on a Honeymoon (G)	Edna May Oliver-J. Gleason	Feb. 22,'35	73½	Feb. 2,'35
People's Enemy	Preston Foster-Melvyn Douglas	Mar. 15,'35	70	
Red Morning 515	Steffi Duna-Regis Toomey	Dec. 14	66	
(See "Girl of the Islands," "In the Cutting Room," Sept. 29.)				
Roberta (G)	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8,'35	105½	Feb. 23,'35
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan. 11,'35	78	Dec. 1
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec. 21	72	Dec. 8
Star of Midnight (G)	William Powell-Ginger Rogers	Apr. 19,'35	90	Apr. 6,'35
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan. 4,'35	69	Jan. 5,'35
Woman in the Dark (G)	Fay Wray-Ralph Bellamy	Nov. 9	70	Dec. 8

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Becky Sharp	Miriam Hopkins			
(See "In the Cutting Room," Mar. 9,'35.)				
Break of Hearts	K. Hepburn-Charles Boyer			
(See "In the Cutting Room," Apr. 6,'35.)				
Chasing Yesterday (G)	Anne Shirley	May 10,'35	*80	Apr. 6,'35
Hooray for Love	Gene Raymond-Ann Sothern			
(See "In the Cutting Room," Apr. 13,'35.)				
Informer, The	V. McLaglen-Margot Grahame			
(See "In the Cutting Room," Mar. 16,'35.)				
Nitwits, The	Wheeler and Woolsey			
(See "In the Cutting Room," Mar. 30,'35.)				
Peacemaker, The	Richard Dix-Margot Grahame			
She	Helen Gahagan-Randolph Scott			
Strangers All (G)	May Robson	Apr. 26,'35	*70	Mar. 30,'35
Top Hat	Fred Astaire-Ginger Rogers			
Village Tale	Randolph Scott-Kay Johnson	May 3,'35		
(See "In the Cutting Room," Mar. 2,'35.)				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are You a Mason? (A)	Sonnie Hale	M. J. Kandel	Oct. 20	85	Nov. 3
Calling All Cars (G)	Jack LaRue	Empire Films	Jan. 25,'35	67	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan. 1,'35	57	Jan. 26,'35
Cyclone Ranger, The (G)	Bill Cody	Spectrum Pictures		60	Apr. 6,'35
Dealers in Death (A)		Topical Films	Dec. 13	68	Dec. 22
Life in the Congo (G)		Kinematrade	Nov. 29	60	Dec. 29
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb. 14,'35	74	Mar. 9,'35
Loyalties	Basil Rathbone	Harold Auten	Oct. 24	74	Nov. 3
Man of Courage (G)		Eureka	Nov. 12	95	Nov. 24
Norah O'Neale	Lester Mathews		Oct. 24	66	Nov. 3
Maryjka	Ina Benita	Principal Film	Dec. 1	65	Dec. 15
Sangen Till Heine (G)	Martin Osman	Scandinavian		75	Mar. 16,'35
Ticket to a Crime (G)	Ralph Graves	Syndicate	Dec. 15	67	Dec. 29
War Is a Racket (A)		Eureka Prod.	Dec. 8	68	Dec. 29
Woman Condemned	Claudia Dell	Marcy Pictures	Apr. 4	66	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25,'35	*90	Jan. 26,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22,'35	*85	Feb. 23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec. 28	*92	Oct. 27
Last Gentleman, The (G)	George Arliss	Sept. 21	72	May 19
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec. 25	*105	Dec 1
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov. 30		Sept. 29
Runaway Queen	Anna Neagle-Fernand Graavey	Dec. 21		
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 15,'35	95	Jan. 26,'35
Transatlantic Merry-Go-Round (A)	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2	92	Nov. 17
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8,'35	*90	Feb. 23,'35
We Live Again (A)	Anna Sten-Fredric March	Nov. 16	*83	Sept. 29

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20,'35	78	Apr. 13,'35
Call of the Wild, The	C. Gable-Loretta Young	May 6,'35		
(See "In the Cutting Room," Mar. 2,'35.)				
Cardinal Richelieu (G)	George Arliss	Apr. 28,'35	*80	Mar. 30,'35
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney			
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21,'35	*105	Apr. 6,'35
Let 'Em Have It	Richard Arlen-Virginia Bruce			
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke		75	July 14,'35
Thunder in the East	Charles Boyer-Merle Oberon	May 13,'35	75	Dec. 1
(Reviewed under the title "The Battle")				

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Trail, The (G) 8083	Buck Jones	Feb. 18,'35	58	Mar. 16,'35
Gift of Gab (G) 8030	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	*71	Sept. 15
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18,'35	98	Feb. 9,'35
Great Expectations (G) 8029	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22	102	Oct. 20
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov. 26	111	Dec. 1
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18,'35	66	Apr. 13,'35
I've Been Around (A) 8025	Chester Morris	Dec. 31	*75	Dec. 29
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec. 24	*80	Dec. 8
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb. 4,'35	87	Mar. 30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11,'35	*75	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan. 21,'35	*75	Jan. 19,'35
One Exciting Adventure (G) 8027	Binnie Barnes-Neil Hamilton	Oct. 15	*73	Oct. 6
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1,'35	*80	Mar. 30,'35
Rendezvous at Midnight 8031	Ralph Bellamy	Feb. 11,'35		
(See "In the Cutting Room," Nov. 17.)				
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec. 3	69	Sept. 15
Stone of Silver Creek 8084	Buck Jones-Noel Francis	Apr. 15,'35	62	
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14,'35	*68	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec. 10	75	Dec. 8
Rocky Rhodes (G) 8001	Buck Jones-Sheila Terry	Sept. 24	60	Dec. 22
There's Always Tomorrow (A) 8035	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	Nov. 17
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 4,'35	72	Mar. 23,'35
Wake Up and Dream (G) 8021	Russ Columbo - June Knight	Oct. 1	78	Oct. 20
When a Man Sees Red (G) 8082	Buck Jones	Nov. 12	60	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow 8011	Sally Eilers-Ray Milland	May 20,'35		
(See "In the Cutting Room," Apr. 13,'35.)				
Bride of Frankenstein 8009	Boris Karloff	Apr. 22,'35		
(See "In the Cutting Room," Feb. 16,'35.)				
Chinatown Squad 8017	Lyle Talbot-Valerie Hobson	May 6,'35		
(See "In the Cutting Room," Apr. 13,'35.)				
Diamond Jim	Edward Arnold-Binnie Barnes			
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22,'35	*65	Apr. 6,'35
Raven, The 8016	Karloff-Bela Lugosi	May 16,'35		
(See "In the Cutting Room," Apr. 13,'35.)				
Sing Me a Love Song 8026				
Werewolf of London 8015	Henry Hull	Apr. 29,'35	75	
(See "In the Cutting Room," Mar. 30,'35.)				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bordertown (A) 806	Paul Muni-Bette Davis	Jan. 5,'35	90	Feb. 2,'35
Church Mouse 881	Laura La Plante	Dec. 15		
Devil Dogs of the Air (G) 816	James Cagney-Pat O'Brien	Feb. 9,'35	86	Feb. 9,'35
Firebird, The (A) 825	Verree Teasdale-Ricardo Cortez	Nov. 3	*75	Oct. 13
Florentine Dagger, The 829	Donald Woods-Margaret Lindsay	Mar. 30,'35	69	
(See "In the Cutting Room," Jan. 26,'35)				
I Am a Thief (G) 826	Mary Astor-Ricardo Cortez	Nov. 24	64	Nov. 17
Night at the Ritz, A 823	William Gargan-Patricia Ellis	Mar. 23,'35	62	
(See "King of the Ritz," "In the Cuting Room," Jan. 26,'35)				
Right to Live (A) 828	George Brent-J. Hutchinson	Jan. 26,'35	66	Feb. 23,'35
St. Louis Kid, The (G) 817	James Cagney	Nov. 10	67	Oct. 20
(Reviewed under the title, "A Perfect Week-End")				
Secret Bride, The (G) 811	B. Stanwyck-Warren William	Dec. 22	64	Feb. 9,'35
Sweet Adeline (G) 802	Irene Dunne-Donald Woods	Dec. 29	*82	Dec. 15
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23,'35	95	Mar. 2,'35
White Cockatoo (G) 827	Jean Muir-Ricardo Cortez	Jan. 19,'35	70	Jan. 26,'35

Coming Attractions

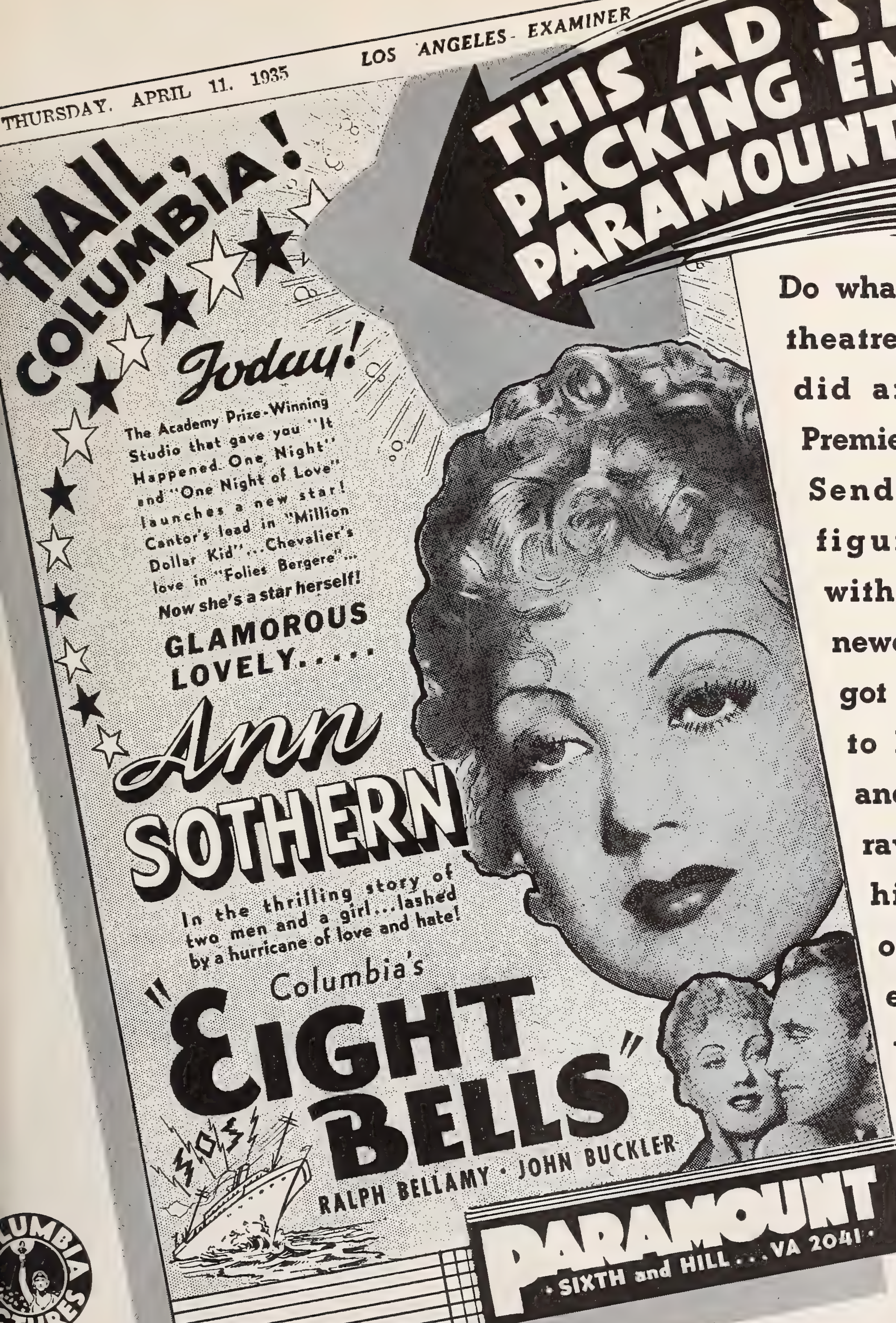
Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Gondolier	Dick Powell-Joan Blondell			
Dinky	Jackie Cooper-Mary Astor	May 11,'35		
(See "In the Cutting Room," Apr. 13,'35.)				
Front Page Woman	Bette Davis-George Brent			
Goose and the Gander	Kay Francis-George Brent			
(See "In the Cutting Room," Mar. 9,'35.)				
Green Cat	Bette Davis			
Haircut	George Brent-Jean Muir			
Irish in Us, The	James Cagney-Pat O'Brien			
Living Up To Lizzie	Aline MacMahon			
Midsummer Night's Dream	All Star			
Money Man	Edw. G. Robinson-Bette Davis			
Oil for the Lamps of China 867	J. Hutchinson-Pat O'Brien			
(See "In the Cutting Room," Mar. 30,'35.)				
Page Miss Glory	Marion Davies-Dick Powell			
Present from Margate, A	Kay Francis-Ian Hunter			
Stranded	Kay Francis-Geo. Brent			
We're in the Money	Guy Kibbee-Zasu Pitts			
(See "Crashing Society," "In the Cutting Room," Apr. 13,'35.)				

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Gaumont-British		95	Apr. 13,'35
Bella Donna (A)	Mary Ellis	Gaumont-British		85	Jan 5,'35
Broken Melody, The	John Garrick-Merle Oberon	Olympic Pictures	Oct. 30	68	Dec. 1
Chapayev (A)		Amkino	Jan. 12,'35	95	Jan. 26,'35
Cornflower (Hungarian Dialogue)	Irene Agai	Danubia Pictures	Jan. 11,'35	80	
Czar Wants to Sleep (A)	M. Yanshin	Amkino	Dec. 8	88	Dec. 22
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16,'35
Death at Broadcasting House	Ian Hunter	ABFD British		90	Jan. 12,'35
Dirty Work (G)	Ralph Lynn	Gaumont-British		80	Jan. 26,'35
Forbidden Territory, The	Gregory Ratoff	Gaumont-British		87	Nov. 24
Doctor's Orders	Leslie Fuller	British Int'l		75	Jan. 5,'35
Everything for the Women (Hungarian Dialogue)	Tibor Von Halmay	Danubia Pictures	Oct. 10	84	
Father Knows Best (Hungarian Dialogue)	Szoke Szakall	Danubia Pictures	Jan. 18,'35	80	
House of Greed	V. Gardin	Amkino	Aug. 11	74	
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12,'35	77	Mar. 30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l		80	Mar. 16,'35
La Crise Est' Finie (G)	Albert Prejean	European Films	Mar. 12,'35	81	Mar. 30,'35
Lady in Danger (A)	Tom Walls	Gaumont-British		63	Dec. 29
Lorna Doone (G)	John Loder	ABFD British		80	Feb. 2,'35
Madame Bovary (A)	Pierre Renoir	John Tapernoux	Nov. 17	100	Dec. 8
Marionettes	L. Leonidoff	Amkino	May 5	83	
Miracles	V. Gardin	Amkino	Oct. 19	68	
Morals of Marcus, The (G)	Lupe Velez-Ian Hunter	Gaumont-British		75	Apr. 13,'35
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2,'35
One Night	Ingert Bluggren	Scandinavian		80	Feb. 9,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British		85	Jan. 12,'35
Rakoczi March	Paul Javor	Danubia Pictures	Nov. 12	89	
Rakoczy Marsch (Hungarian Dialogue) (German dialogue)	Gustav Froehlich-Camilla Horn	Danubia Pictures	Mar. 1,'35	82	
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17,'35	118	
Soviet Russia Today (G)		Amkino	Mar. 3,'35	67	Mar. 16,'35
Such Is Life	(Greek Feature)	Frank Norton	Jan. 19,'35	119	
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16,'35
Ta Galazia Keria	(Greek Feature)	Frank Norton	Oct. 15	85	
Ten Minute Alibi (A)	Phillips Holmes	British Lion		80	Feb. 9,'35
Three Songs About Lenin		Amkino	Nov. 8	64	Nov. 17
They Are Looking Up (G)	Cicely Courtneidge	Gaumont-British		100	Feb. 9,'35
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British		87	Mar. 9,'35
Victor and Victoria (G)	Renate Mueller	Ufa	Jan. 26,'35	84	Feb. 2,'35
Wandering Jew, The (A)	Conrad Veidt	Olympic Pictures		83	Jan. 19,'35

THIS AD STARTED PACKING 'EM IN AT PARAMOUNT, *Los Angeles!*



LOS ANGELES EXAMINER

THURSDAY. APRIL 11. 1935

HAIL, COLUMBIA!

Today!

The Academy Prize-Winning Studio that gave you "It Happened One Night" and "One Night of Love" launches a new star! Cantor's lead in "Million Dollar Kid"... Chevalier's love in "Folies Bergere"... Now she's a star herself!

GLAMOROUS LOVELY.....

Ann SOTHERN

In the thrilling story of two men and a girl... lashed by a hurricane of love and hate!

Columbia's "EIGHT BELLS"

RALPH BELLAMY · JOHN BUCKLER

PARAMOUNT

· SIXTH and HILL ... VA 2041 ·

Do what the greatest theatre in the West did at the World Premiere of "8 Bells"! Send attendance figures soaring with Columbia's newest star! She's got what it takes to bring 'em in and send 'em out raving! Get behind this box-office belle with everything you've got!

●

It's a Columbia Picture

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Jan. 2	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	1 rl.
Bremen Town Musicians	Mar. 6,'35	1 rl.
Old Mother Hubbard	Apr. 3,'35	1 rl.
Mary's Little Lamb	May 1,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Gum Shoes	Mar. 1,'35	21
(All Star)		
His Bridal Sweet	Mar. 15,'35	20
Harry Langdon		
His Old Flame	Jan. 25,'35	20
Charlie Murray		
Horse Collars	Jan. 10,'35	20
(3 Stooges)		
I'm a Father	Feb. 7,'35	20
Andy Clyde		
In the Dog House	Dec. 1	20
Andy Clyde		
Leather Necker, The		
Harry Langdon		
Old Sawbones	Apr. 11,'35	20
Andy Clyde		
One Too Many	Dec. 28	20
Leon Errol		
Perfectly Mismated	Nov. 20	20
Leon Errol		
Pop Goes the Easel	Mar. 29,'35	20
(3 Stooges)		
Restless Knights	Feb. 20,'35	16½
(3 Stooges)		
Shivers	Dec. 24	20
Harry Langdon		
Three Little Pigskins	Dec. 8	20
(3 Stooges)		
Uncivil Warriors		
(3 Stooges)		
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse		
Babes at Sea	Dec. 12	7
Holiday Land	Nov. 9	7
Make Believe Revue, The	Mar. 22,'35	7
Shoemaker and the Elves	Jan. 20,'35	8
KRAZY KAT KARTOONS 1934-35		
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. King's Jester		
7. Garden Gaities		
8. Peace Conference, The		
LAUGHING WITH MEDBURY 1934-35		
Among the Caccons	Nov. 9	10
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 2—	Oct. 12	10
No. 3—	Nov. 9	10
No. 4—	Dec. 12	10
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
SCRAPPY CARTOONS 1934-35		
Gloom Chasers, The	Jan. 18,'35	7
Happy Butterfly	Dec. 20	7
Concert Kid	Nov. 2	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 29	10½
No. 2—	Oct. 26	10½
No. 3—	Nov. 23	10½
No. 4—	Dec. 21	10½
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
No. 7	Mar. 15,'35	10½
No. 8—	Apr. 12,'35	10
SPICE OF LIFE 1934-35		
No. 2—	Sept. 29	10
No. 3—	Dec. 13	10
No. 4—	Dec. 31	10
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
WORLD OF SPORT (1934-35)		
Air Thrills	Mar. 1,'35	10
Flying Pigskins	Nov. 9	10
Hold That Shark	Mar. 29,'35	10
Good Golfers Start Young	Sept. 20	10
Pardon My Grip	Feb. 1,'35	10
Polo Thrills	Oct. 12	10
Thrill Flashes	Dec. 12	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Mire Unga	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Grooms in Glooms	May 10,'35	2 rls.
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Domestic Bliss-Ters	Oct. 12	19
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Good Luck—Best Wishes	Aug. 24	21
Hail Brother	Mar. 22,'35	19
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	1 rl.
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
Mountain Melody	Aug. 31	10
Old Camp Ground, The	Mar. 15,'35	9
Song Plugger	Jan. 18,'35	9
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	11
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	17
Dame Shy	May 31,'35	2 rls.
Hayseed Romance	Mar. 15,'35	20
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One-Run Elmer	Feb. 22,'35	19
Only the Brave	Apr. 19,'35	2 rls.
Palooka From Paducah	Jan. 11,'35	20
Tars and Stripes	May 3,'35	2 rls.
TERRY-TOONS		
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	6
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
Jail Birds	Sept. 21	6
Magic Fish, The	Oct. 19	6
Mice in Council	Aug. 24	6
Modern Red Riding Hood, A	May 17,'35	1 rl.
Moth and the Spider, The	Mar. 8,'35	1 rl.
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	1 rl.
Peg Leg Pete, the Pirate	May 3,'35	1 rl.
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What A Night	Jan. 25,'35	6
Why Mules Leave Home	Sept. 7	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Harlem Harmony	Dec. 21	10
Hollywood Movie Parade, The	Nov. 2	9
Taming the Wild	Apr. 26,'35	1 rl.
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 19	11
YOUNG ROMANCE		
Moon Over Manhattan	Feb. 15,'35	17
Three Cheers for Love	Dec. 14	19

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Oct. 2	7
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave	Nov. 13	
(Black & White)		
Waltz in A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum		
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching With Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-By-The-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min. (Variable)
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please		
Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Okay Toots		17
Something Simple	Sept. 8	18
You Said a Hatful	Oct. 13	19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala		9
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Holland in Tulip Time	Sept. 15	9
Ireland, The Emerald Isle	Dec. 8	8
Rainbow Canyon	Feb. 2,'35	8
Switzerland, The Beautiful	Oct. 13	9
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10		10
HAPPY HARMONIES (Harman-Ising)		
2—Old Pioneer	Sept. 29	8
3—A Tale of the Vienna Woods	Oct. 27	9
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick		10
9—Calico Dragon		8
LAUREL & HARDY		
Fixer-Uppers		21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Grandfather's Clock	Oct. 27	17
Gypsy Night		18
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Dartmouth Days	Nov. 17	11
Donkey Baseball		8
Motorcycle Cossacks	Jan. 12,'35	9
Little Feller	May 28	8
Little People		11
Old Shep	June 23	9
Pichianni Troupe	Sept. 22	9
Pro Football		9
Rugby	Dec. 15	10
Strikes and Spares	Oct. 20	9
Taking Care of Baby	Aug. 25	9
Trick Golf	Mar. 24	8
Windy		11
OUR GANG		
Anniversary Trouble		18
Beginner's Luck		19
Mama's Little Pirate	Nov. 3	18
Shrimps for a Day		21
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
Maid in Hollywood	May 19	20
Misses Stooge, The		19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!		21
Three Chumps Ahead		2 rls.
Tin Man, The		16
Treasure Blues		19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		7
Raslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr.	Mar. 10	8
(Color)		
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 18,'35	7
Betty Boop's Life Guard	July 13	7
Betty Boop's Life Pal	Sept. 21	7
Betty Boop's Prize Show	Oct. 19	7
Betty Boop's Trial	June 15	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	
Taking the Blame	Feb. 15,'35	7
Keep in Style	Nov. 16	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
An Elephant Never Forgets	Dec. 28	7
Little Dutch Mill	Oct. 26	7
Poor Cinderella	Aug. 3	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Feminine Rhythm	Feb. 8,'35	10
Ina Ray Hutton and Her Melodears		
Club Continental	Oct. 5	10
Leon Belasco & Orchestra George Givet - Vivian Janis Grace Barry		
Hark Ye, Hark	Mar. 22,'35	10
Ben Bernie-Grace Barry		
Hollywood Rhythm	Nov. 16	10
Gordon and Revel - Lyda Roberti - Jack Oakie-Norman Taurog-LeRoy Prinz-Edith and Bill Wilshire		
Ladies That Play	Dec. 7	10
Phil Spitalny and His Musical Ladies		
Melody Magic	Apr. 12,'35	
Johnny Green and His Orchestra		
Million Dollar Notes	Feb. 8,'35	11
Red Nichols and his World Famous Pennies		
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof	Oct. 26	11
Anson Weeks & Orchestra		
Song Writers of the Gay Nineties	Mar. 1,'35	10
Pat Rooney		
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 4—Tub Boat Ahoy—Hot Dog—Mabel Wayne	Nov. 9	10
No. 5—Rose of Bulgaria—O. Soglow—Coney Island	Dec. 7	10
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters—Billy Blue Gum—Mericano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist.		1 rl.
No. 9—	Mar. 29,'35	
No. 10—	Apr. 26,'35	
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Baby Blues	Oct. 5	10
(Technicolor)		
Coo-Coo News	Jan. 25,'35	10
Jungle Antics	Feb. 22,'35	10
Madhouse Movies No. 1	Aug. 24	9
Manhattan Rhythm	May 3,'35	10
Monkey Shines	Nov. 16	10
Movie Sideshow	Jan. 11,'35	11
Nerve of Some Women, The	Nov. 2	10
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10
Screen Souvenirs No. 4	Apr. 19,'35	
Shorty on the Farm.	Apr. 5,'35	
Superstition of the Black Cat	Aug. 10	10
Superstition of the Rabbit's Foot	Mar. 8,'35	8
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Axe Me Another	Aug. 24	7
Be Kind to "Aminals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 25,'35	7
Dance Contest	Nov. 23	7

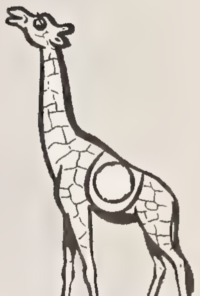
Held Over!

MAYFAIR, N.Y. "THE MAN WHO KNEW TOO MUCH"

2ND WEEK ✓

3RD WEEK ✓

4TH WEEK ✓



BOOKED SOLID
RKO METROPOLITAN
CIRCUIT . . . . .

TOPS 'EM ALL

GB

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Hyp-Nut-Tist, The	Apr. 26,'35	
Pleased to Meet Cha!	Mar. 22,'35	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 3—Water Rodeo	Sept. 28	10
No. 4—Keeping Time	Oct. 26	11
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Sporting Sounds	Mar. 22,'35	
No. 10—Nerve Control	Apr. 19,'35	
TWO REEL COMEDIES		
Making the Rounds Pallette-Catlett	July 6	21
New Dealers, The Pallette-Catlett	Apr. 6	20
News Hounds Pallette-Catlett	June 1	20
No More Bridges Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	10
Pleased to Meet Cha!	Mar. 22,'35	
Sporting Sounds	Mar. 22,'35	
Up and Down Franklyn Pangborn	Mar. 2,'35	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Ocean Swells	Oct. 12	21
Pickled Peppers	June 7,'35	19½
Rough Necking	Apr. 27	20
Wig Wag	Apr. 12,'35	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In a Pig's Eye	Dec. 28	20½
In the Devil Dog House	Feb. 2	21
Odor in the Court	Aug. 2	21½
DUMBBELL LETTERS		
No. 7	Dec. 21	5
No. 8	Jan. 4,'35	5½
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
No. 11	Feb. 15,'35	5
No. 12	Mar. 1,'35	5
No. 13	Mar. 15,'35	5
No. 14	Mar. 29,'35	5
No. 15	Apr. 12,'35	5
No. 16	Apr. 26,'35	4
No. 17	May 10,'35	4½
EASY ACES		
Little New New York		
Pharaohland	Feb. 22,'35	9
Topnotchers	Apr. 19,'35	11
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Hit and Rum	Apr. 26,'35	19
How to Break 90 at Croquet	Jan. 4,'35	15
HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Sock Me to Sleep	May 17,'35	
South Seasickness	Mar. 29,'35	20½
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music	Mar. 9	19½
Henry the Ape Bert Lahr	Jan. 26	2 rls.
If This Isn't Love	Sept. 28	21½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Southern Style	Sept. 14	20
Ticket Or Leave It	May 26,'35	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RAINBOW PARADE CARTOONS		
Foxy Terrier, The	May 31,'35	
Japanese Lantern	Mar. 8,'35	8
Parrotville Old Folks	Jan. 25,'35	7
Picnic Panic	May 3,'35	
Spinning Mice	Apr. 5,'35	
Sunshine Makers, The	Jan. 11,'35	8
SOGLOW'S "THE KING" CARTOONS		
Cactus King	June 8	1 rl.
SPECIALS		
Century of Progress	June 15	22
A Day with the Dionne Quintuplets	Dec. 28	11½
Grand National Irish Sweekstakes Race, 1934	Apr. 2	10
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)	Aug. 31	20½
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	8
VAGABOND ADVENTURE SERIES		
Eyes on Russia	Aug. 9	11
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica	May 17,'35	9½
Red Republic	Sept. 21	10
Roumania		

STATE RIGHTS

Title	Rel. Date	Min.
CARTOON EXHIBITORS		
Of All Things		4
CENTRAL		
Child of Mother India		30
Hindu Holiday		9
MARY WARNER		
Olympic Winter Sports Capital		8
METROPOLITAN LIFE		
Once Upon a Time		10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert (Color)	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroo		
15. Mickey's Garden (Color)		
SILLY SYMPHONIES		
7. The Flying Mouse	July 12	7
8. Peculiar Penguins	Sept. 6	8
9. Goddess of Spring	Nov. 1	
10. The Golden Touch	Mar. 21,'35	8

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1	9
No. 2—Toyland Premiere	Dec. 10	9
No. 3—Candyland	Apr. 22,'35	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 3	Nov. 5	1 rl.
No. 4	Dec. 3	1 rl.
No. 5	Dec. 31	1 rl.
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 6,'35	1 rl.
OSWALD CARTOONS		
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dane	Apr. 29,'35	1 rl.
Hill Billy	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Sky Larks	Oct. 22	8
Spring in the Park	Nov. 12	7
Two Little Lambs	Mar. 11,'35	8½
STRANGER THAN FICTION SERIES		
No. 2—Novelty	Sept. 24	10
No. 3—Novelty	Oct. 22	9
No. 4—Novelty	Nov. 26	9
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No. 9—Novelty	Apr. 22,'35	10
No. 10—Novelty	May 20,'35	1 rl.
UNIVERSAL COMEDIES		
At the Mike (Mentone No. 3-A)	Oct. 10	20
Bring 'Em Back a Lie (Van Ronkel No. 3)	Apr. 24,'35	2 rls.
Demi Tasse (Doane Musical No. 1)	Oct. 3	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	2 rls.
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Father Knows Best Sterling Holloway	Feb. 20,'35	2 rls.
Henry's Social Splash Henry Armetta	Dec. 19	21
Here's the Gang (Mentone No. 13-A)	May 8,'35	2 rls.
Hollywood Trouble	Jan. 9,'35	20
Just We Two	Aug. 8	19
Knickerbocker Knights Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
Oh! What a Business (Mentone No. 5-A)	Nov. 26	2 rls.
Old Age Pension Henry Armetta	Mar. 27,'35	2 rls.
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Sterling's Rival Romeo Sterling Holloway	Nov. 14	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Tid Bits (Doane Musical No. 2)	Oct. 24	2 rls.
Well, By George (Mentone No. 4-A) George Price	Oct. 31	20
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
World's Fair and Warmer	Oct. 17	22
Would You Be Willing? (Van Ronkel No. 4)	May 22,'35	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
All Sealed Up Ben Blue	Sept. 15	19
Get Rich Quick Allen Jenkins	Apr. 20,'35	2 rls.
His First Flame Shemp Howard Daphne Pollard	Mar. 9,'35	19
Oh Sailor Behave El Brendel	Sept. 29	17
Old Grey Mayor, The Bob Hope	Apr. 6,'35	19
Smoked Hams Shemp Howard Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk Roscoe Ates	Nov. 3	20
Out of Order Ben Blue	Nov. 17	19
Vacation Daze Jenkins & Donnelly		2 rls.
Dizzy and Daffy Dizzy and Daffy Dean	Dec. 15	19
Once Over Lightly Roscoe Ates	Jan. 12,'35	20
Radio Scout El Brendel	Jan. 26,'35	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4,'35	2 rls.
BROADWAY BREVITIES 1934-35		
Syncopated City Hal LeRoy-Dorothy Dare	Sept. 1	20
Paree, Paree Dorothy Stone-Bob Hope	Sept. 8	21
Good Morning Eve Leon Errol (Technicolor)	Sept. 22	19
No Contest Ruth Etting	Oct. 6	21
Off the Beat Morton Downey	Oct. 18	20
The Flame Song Bernice Claire- J. Harold Murray	Oct. 27	19
Gem of the Ocean Jeanne Aubert	Nov. 19	20
Gypsy Sweetheart Winifred Shaw- Phil Regan	Mar. 30,'35	20
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks & Sweet Music George Price-Sylvia Froos	Dec. 8	20
Show Kids Maglin Kiddies Tad Alexander	Jan. 5,'35	20
Radio Silly Cross & Dunn	Jan. 9,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 22,'35	20
Mr. & Mrs. Melody Ilomay Bailey—Lee Sims	Mar. 16,'35	20
Shoestring Follies Eddie Peabody	Feb. 16,'35	21
Singing Silhouette, The Olga Baclanova	Apr. 6,'35	20
Castle of Dreams, The Morton Downey	Apr. 6,'35	20
Cure It With Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Roscoe Ails	Apr. 27,'35	2 rls.
Main Street Follies Hal Le Roy	May 11,'35	2 rls.
LOONEY TUNES (1934-1935)		
No. 1—Buddy's Adventures		1 rl.
No. 2—Buddy the Dentist		1 rl.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express		1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World		1 rl.
No. 8—Buddy's Bug Hunt		1 rl.
MELODY MASTERS 1934-1935		
Mirrors Freddy Rich & Orchestra	Sept. 8	11
Phil Spitalny and His Musical Queens	Oct. 6	10
Richard Himber and His Orchestra	Nov. 3	10
Don Redman and His Band	Dec. 29	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	1 rl.
Barney Rapp and His New Englanders	Mar. 16,'35	10
Freddy Martin and His Orchestra	May 11,'35	1 rl.
MERRIE MELODIES 1934-35 (In Color)		
No. 4—Country Boy		7
No. 5—I Haven't Got a Hat		1 rl.
No. 6—Along Flirtation Walk		7
No. 7—My Green Fedora		1 rl.
No. 8—Into Your Dance		1 rl.
SEE AMERICA FIRST E. M. NEWMAN		
No. 1—Pilgrim Days	Oct. 27	11
No. 2—Boston Tea Party	Nov. 17	11
No. 3—Hail Columbia	Dec. 8	10
No. 4—Remember the Alamo	Dec. 20	10
No. 5—Trail of the 49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bound	Apr. 13,'35	1 rl.
No. 10—Remember the Maine	May 4,'35	1 rl.
PEPPER POT 1934-35		
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live Gus Edwards	Nov. 10	9
Two Boobs in a Balloon Edgar Bergen	May 5,'35	1 rl.
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 8	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 22,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	11
Some Bridge Work Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.
Movieland Revue	May 11,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles Boy Scouts	July 1	2 rls.

MASCOT

Title	Rel. Date	Min.
Burn 'Em Up Barnes Jack Mulhall-Lola Lane- Frankie Darro	June 16	2 rls. (each)
Lost Jungle, The Clyde Beatty	June 13	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)

PRINCIPAL

Title	Rel. Date	Min.
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1 (Seven-reel feature followed by eight two-reel episodes)	

UNIVERSAL

Title	Rel. Date	Min.
Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Red Rider, The Buck Jones (15 episodes)	July 16	20 (each)
Rustler's of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy Maurice Murphy- Noah Beery, Jr.	Oct. 29	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20 (each)

BRITAIN REMITS TAX ON LOW-PRICE SEATS

Chancellor of the Exchequer Chamberlain remitted the entertainment tax on theatres charging up to sixpence, in his budget speech Monday. Small exhibitors were jubilant at the news. Their hopes, dashed for some time despite active efforts to relieve their situation, had been revived by reports that the budget message would show the country's finances in an improved condition.

Photophone Sells Recorder And 23 New Reproducers

Jack Flanagan, president of Tri-State Motion Picture Company, industrial producing organization of Cleveland, has completed a license arrangement with RCA Victor whereby his company will record with Photophone High Fidelity. The Tri-State Company has taken over a larger building which now is being soundproofed and equipped with sound stages.

New High Fidelity reproducing equipment is to replace old apparatus in 23 deluxe RKO theatres throughout the country, according to Edwin M. Hartley, manager of the Photophone department.

Named Paramount Producer

Lewis E. Gensler has been named an associate producer at Paramount.

BRITISH RENTERS HOLD TO BOOKING DEAL BAN

Ruling Against Gaumont-Union-Hyams Plan Warns Exhibitors Group Against Similar Move

by BRUCE ALLAN

London Correspondent

The Kinematograph Renters Society scored a very big victory in forcing abandonment of the booking arrangement between Gaumont-British and the Union and Hyams theatre groups. In conflict with the most powerful circuit in the country, it has established a precedent which is scarcely likely to be challenged effectively by smaller interests. Notably it has issued an indirect but very plain warning to the Cinematograph Exhibitors Association that any attempt to establish a cooperative booking organization will put distributors on a war footing.

It was difficult to see how, in a straight fight, the KRS, with its control of film supplies, could fail to win, but there was just a possibility that the other side might succeed by a flank move. Unquestionably, the first steps in an action for conspiracy were taken by one of the theatre groups and certain of the threatened renting concerns were a little nervous about their position, however confident the KRS as such was about the legal position. That the action went no further suggests that the KRS had some legal advice, too.

▽

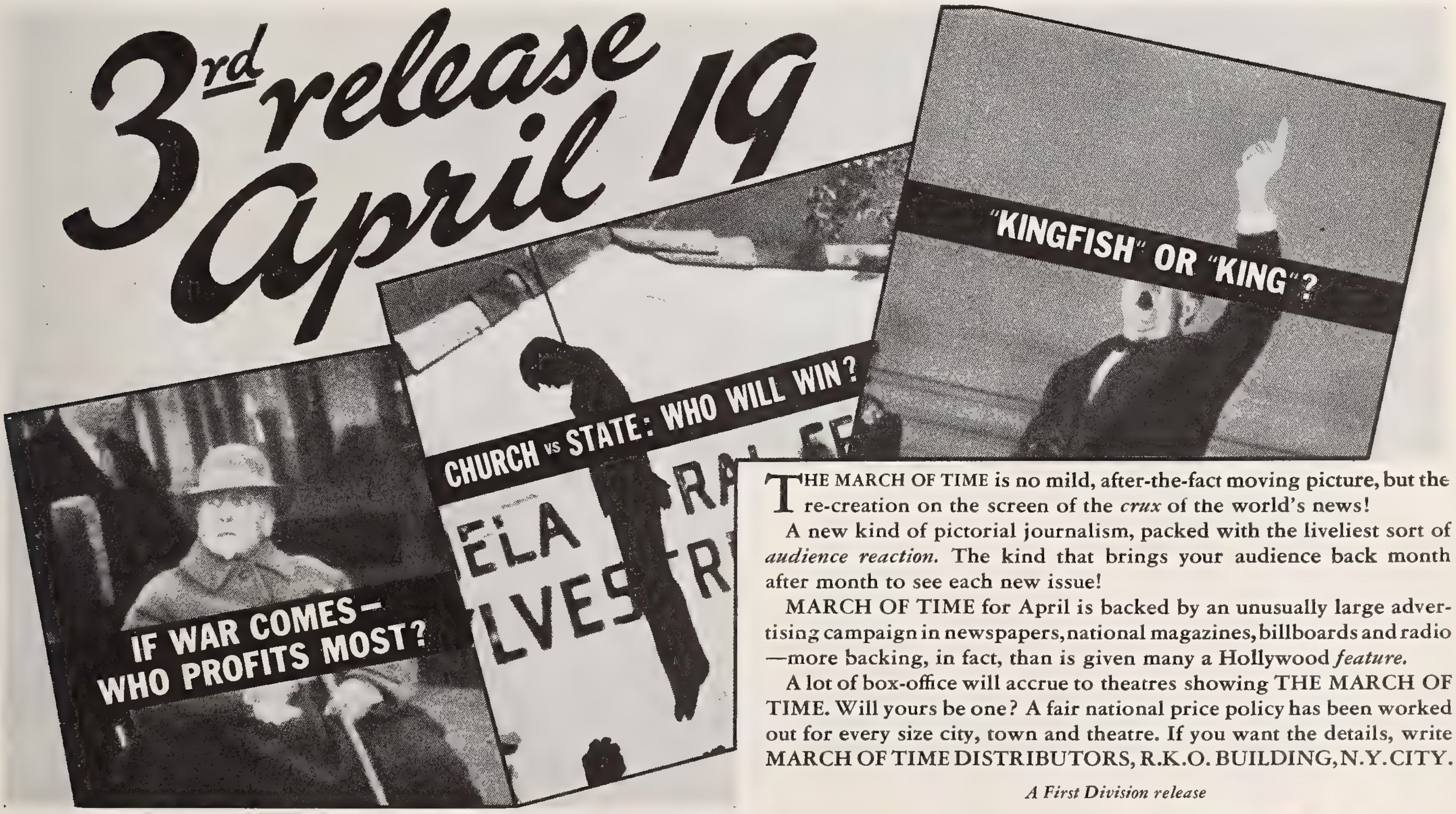
Getting on with Color

Evidence of the seriousness of the British effort in the color field is to be found in the news that Ilford, Ltd., big manufacturers of raw film, have bought majority control of Spicer-Dufay (British), Ltd., which in its turn controls the Dufaycolor process, used in ABP's "Radio Parade."

Ilford's issued capital is more than £6,000,000, which means that Dufaycolor will be developed on any scale made necessary by its success with producers. Large factory extensions already are planned, and Mr. T. Thorne Baker, the technical adviser of the company is to visit New York in the near future to discuss cooperation at the laboratory end with Dufaycolor, Inc., of America.

▽

Oscar Deutsch has declared he has no intention of permitting the Odeon circuit to "go out of British hands." The declaration is regarded as relating to reports that Odeon theatres were to form the nucleus of a British circuit with which United Artists would be closely associated. The circuit now numbers 50 theatres and is expected to total 100 by the end of the year.


3rd release April 19
"KINGFISH" OR "KING"?
CHURCH vs STATE: WHO WILL WIN?
IF WAR COMES— WHO PROFITS MOST?

THE MARCH OF TIME is no mild, after-the-fact moving picture, but the re-creation on the screen of the *crux* of the world's news!

A new kind of pictorial journalism, packed with the liveliest sort of *audience reaction.* The kind that brings your audience back month after month to see each new issue!

MARCH OF TIME for April is backed by an unusually large advertising campaign in newspapers, national magazines, billboards and radio—more backing, in fact, than is given many a Hollywood *feature.*

A lot of box-office will accrue to theatres showing THE MARCH OF TIME. Will yours be one? A fair national price policy has been worked out for every size city, town and theatre. If you want the details, write MARCH OF TIME DISTRIBUTORS, R.K.O. BUILDING, N.Y. CITY.

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TERRY RAMSAYE

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J. C. JENKINS--HIS COLYUM

Concordia, Kan.

Dear Herald:

Tomorrow is Sunday and we have been writing this colyum on Sunday for nigh onto ten years, but tomorrow we will have one foot on the gas pedal and both hands on the steering wheel and it looks like it would be out of the question for us to pound this typewriter, so we are going to try and do it tonight. We have driven all day in rain and, while we don't like to do it, yet Kansas needs to be wet up and she has got a good soaking today.

Yesterday we came through Alvarado, Texas, and we stopped to see our old friend Charley Cooper, who operates the Alvarado theatre, and when we called he was just starting for Arlington Downs, if you know what that is. Arlington Downs is located at Arlington, Texas, about halfway between Ft. Worth and Dallas, and it is where the boys go to bet their change on the wrong horse and depend upon their uncle to take them home. Arlington Downs sounds better than Derby and that's why they say Downs; that is, we presume it is. Charlie wanted us to go with him but we couldn't. The fact is (but we didn't tell him so) that if we had our choice between seeing a plug hoss race and listening to a love song crooner, we'd choose the seven-year itch. We realize that we are just one out of fifty million who are built that way, and we realize that "Fifty Million Frenchmen Can't Be Wrong," or words to that effect, therefore we consider our self the black sheep of the flock.

But what we'd like to do would be to take Charlie of Alvarado and Zimmermann of San Marcos, Bob Smith of Mission, Shine Mason of McAllen, King of Harlengen, and Brady of San Benito, and go down to Smith's cabin on red fish bay for a couple of weeks to pull out tarpon and red fish. Wouldn't that be sumtin', Gertie?

▽

A few days ago an Oklahoma daily carried a picture of the first tree planted in that "shelterbelt" that they are going to plant in Oklahoma to bring rain. The tree was a scrub pine about two feet tall and surrounding it were the governor and other state dignitaries, and several government employees with shovels, ready to do battle for humanity at so much per. The tree must have brought rain all right, for last night we saw lightning and heavy rain clouds over western Oklahoma, and, since it has rained all day here in Kansas, it is quite likely that the boys have started planting trees up here, but we hope we get home before they start planting in Nebraska, for we left our rubber boots and raincoat up home.

▽

Yesterday we saw a man pay thirty cents a pound for pork chops. Gosh, we'd like to see the hog they got those chops off of; he must have been a whizzer, and we'd like to see the farmer who raised him. We'll betcha that farmer was glad that they killed five million pigs "to raise the price of pork" when he sold that hog for three dollars a hundred. We learned that the cotton farmer down South is not nearly as enthusiastic over plowing up his cotton "to raise the price of cotton," as the boys are in Washington.

▽

The News Gets Out

We stopped in Marlow to see Miller, who runs the Marlow theatre, but he had gone to Oklahoma City. We stopped at Rush Springs to see the boy there but he went to Wichita to see his boy, who is in the hospital. We called at several places along the route but found the boys had left town; they must have heard that we were coming. It beats all how the news does leak out that way.

▽

Last night they turned on the radio and we heard a fellow singing a cowboy song, the words of which were written by a high school girl in Ypsilanti, Mich., who never saw a cowboy, and the music was a sound reproduction of a man filing a cross-cut saw. Then a jazz orchestra started playing "Monlight After Sundown" and a crooner broke out with "Love's Young Dream," and the mules broke out of the corral and we had to go out and help chase 'em back. Doggone the luck, anyhow.

▽

But speaking about good wheat. If you want to see good wheat-fields you should go to northwest Oklahoma and southern Kansas. We have seen a lot of wheat in our time but nothing that looked any better than in these sections. Our guess is that business will soon start picking up at the theatres down there. We hope so.

▽

On the Road Home

It rained all day yesterday and about all night last night and the wind came from the north and is howling this morning like a scared wolf, and it is cold, too, but we have to get on the road home, so we will have to cut this short and trust to Providence (and the sheriff) to deal kindly with all of us. But speaking of the sheriff we hope you have got that guy trained as well as we have.

When the sheriff comes to your place
To satisfy some judge's whim,
You should look him right square in the face
And kick the stuffin' out of him.

We tried that once but it didn't work so well.

COLONEL J. C. JENKINS,
The HERALD'S Vagabond Colyumnist

Circuit Managers Meet

Managers of the theatres of the Mercy circuit in central Washington met last week at the Liberty theatre, Pasco, Wash. Among those in attendance were Frederick Mercy, Frederick Mercy, Jr., Arch Bartholet, S. G. Turner, H. A. Gillespie, Arch MacArthur, Jack Wright, Carl Jones, Don Cisger, Milt Wright.

Second Slate Offered Ampa By Second Nominating Group

A second nominating group of the Associated Motion Picture Advertisers unexpectedly announced Wednesday another set of candidates to succeed the William R. Ferguson administration, as follows: For president, Bruce Gallup, advertising director of Columbia; vice-president, Gordon S. White, advertising director of Educational; treasurer, Herbert S. Berg, publicist of United Artists; secretary, Edward McNamee, of National Screen Service.

For the board of directors: William R. Ferguson, exploitation head of MGM; Paul B. Benjamin, retiring treasurer, of National Screen; Al Gottlieb, Marvin Kirsch, and Mel Hymann.

John C. Flinn, secretary of the Code Authority, was nominated for a three-year trusteeship; Hal Horne, advertising director of United Artists, was named to continue as counselor to the National Chamber of Commerce, and the following were selected as auditors: Paul Gulick, Universal; Edward Finney, Republic Pictures, and Vincent Trotta, Paramount.

The second nominating group consists of Irving Goodfield, Ralph Lund, James P. Cunningham, Irwin Zellner, Herbert Berg and Bert McKenzie.

Elections will be held on Thursday, April 25, at a special meeting at the Motion Picture Club in the Bond Building, New York.

Indian Screen Magazine Issues Annual for 1935

The Moving Picture Monthly, leading motion picture publication of India, published at Bombay, recently issued its 1935 Annual edition, the third, under the direction of R. K. Rele, editor of the publication. The Annual, containing considerable effective illustration of the stars of the Indian motion picture, opens with a brief but comprehensive review of motion picture activity in India since February, 1931, when the first domestic talking films appeared in the country.

There are included in the Annual articles by Irene Nicholson, London critic; Max Factor, Hollywood makeup man; others on various phases of screen work in India by leading personalities; on visual education, by Dr. H. L. Kooser of Iowa State College; on television, with technical consideration, a showman's page, and listings and information on current and future releases.

Ray Lewis Hits Coast Tax Legislation in Address

Ray Lewis, editor and publisher of *The Canadian Motion Picture Digest,* struck at the proposed California state tax legislation directed against the motion picture industry in an address recently before 1,000 men and women at the El Portal theatre in North Hollywood, during a recent visit. She urged that the "ax" be taken out of taxes.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 262 (one of special group of questions on sound that began with Question No. 261).—(A) What routine is followed before opening of the show each day by the conscientious projectionist who handles sound equipment? (B) May sound failures result from blown power fuses? Name one good safety precaution which can be taken in the projection room of every theatre to insure a minimum loss of time in locating and correcting the cause of failure of this kind. (C) Many motion picture projectors are equipped with induction drive motors controlled by centrifugal starting switches. In case such a motor hums, but fails to start, what emergency action may usually be taken to get it started?

Answer to Question No. 256

Question No. 256 was this: (A) Just what is the effect on light demand of an increase in size of the picture? (B) Name the various ways in which abnormal increase in picture size decreases the beauty of the screen image. (C) Name other effects of abnormal picture size. (D) Compare a small and a very large screen image.

R. and K. Wells answer Section A thus: "If the illumination is to remain unchanged (at the same reflective candle-power), then the light must be increased exactly in the same proportion as the surface to be illuminated is increased. For example, if one square foot is being illuminated at 10 candle-power of reflected light, and the surface be increased to two square feet, then naturally if the reflected C.P. is to remain the same, the light reaching or illuminating the two-foot screen must be exactly double that reaching the one foot one.

"Light demand therefore is exactly in proportion to the increase or decrease in surface to be illuminated. For example, if 120 square feet of screen surface be enlarged to, say, 180 square feet, then the light demand (reflecting power of the two surfaces being equal) would be as 120 is to 180, which would call for 50 per cent additional light."

(B) Dale Danielson answers thus: "The magnification of all film defects becomes more pronounced, and therefore more visible as screen image dimensions are increased. Movement of the film, either vertical or lateral, is exaggerated. Visibility of graininess is increased. Very often the huge screen image appears grainy, whereas the smaller one projected from the same films does not. There also is the possibility of the large picture being out of harmony with its surroundings. Definition in securing focal sharpness is increased."

I believe this last is not very well put. What Brother Danielson means, I think, is that the large picture will not seem as sharp in definition as would a smaller one, especially to those down front, but that is something over which the projectionist has no control. However, I am not certain about this.

"Assuming projection distance to be the same for small and large picture, the shorter focal length lens necessary for the larger picture makes it more difficult, and in extreme cases impossible, to secure maximum sharpness in focus all over a large screen. This is because the curvature of field is increased, which means that the difference in distance between lens and screen center and sides is increased. The huge, massive-appearing screen usually will not have as pleasing an appearance and harmony with surroundings as will the smaller one, which same, with exceptions, applies equally to various objects in the picture itself."

That last remark is true, though not, I believe for the reasons Danielson has in mind. They will not have the same beauty because of increased general coarseness in appearance, which involves too great magnification of the photographic emulsion, which produces tendency to more or less graininess, as well as probable decrease in illumination and other things.

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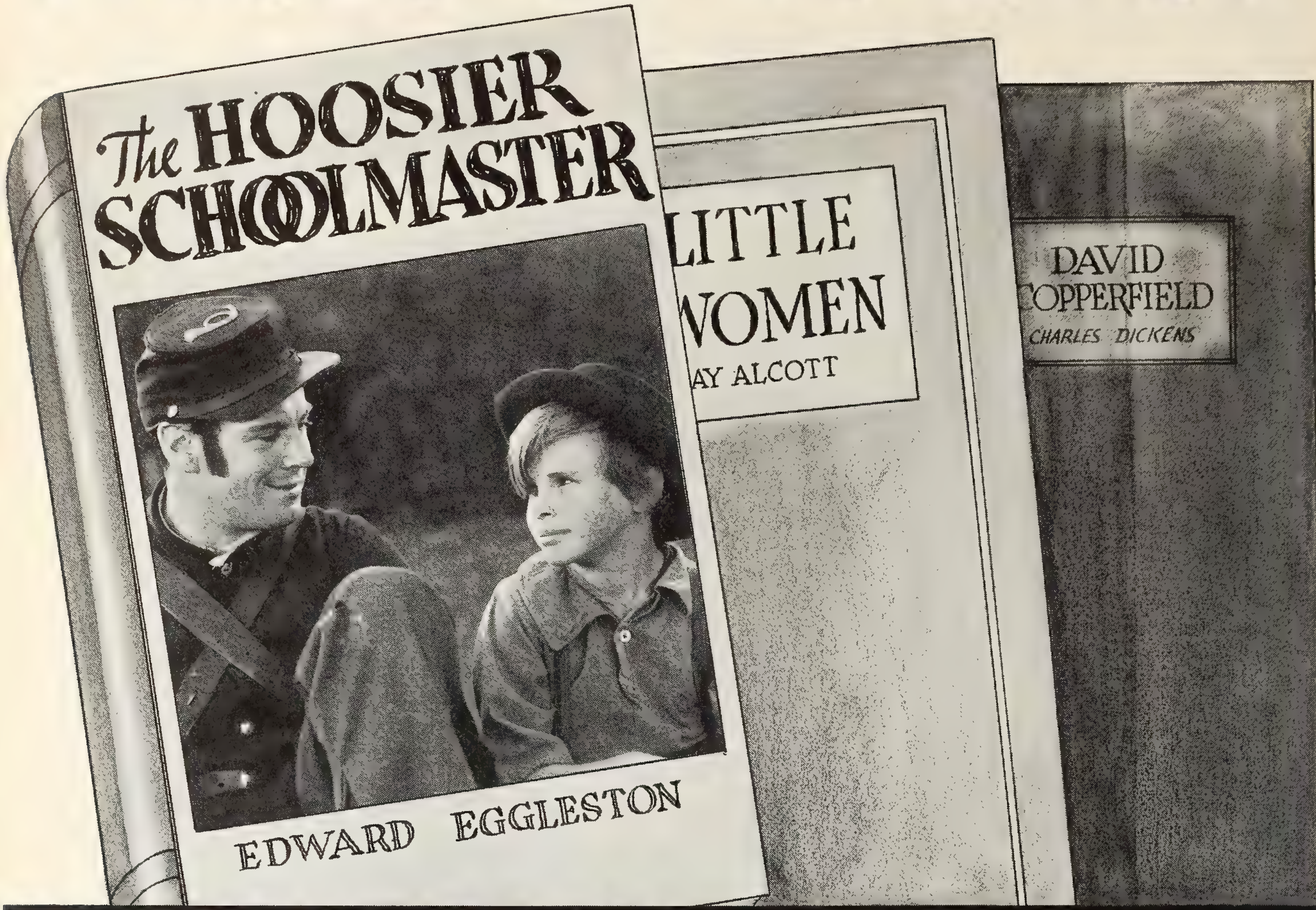
(C) T. Van Vaulkenburg wins on this one, though Danielson is a very close second. He says, "Increased eye-strain for those in the front portion of the auditorium, as well as for those in extreme side seats. increased distortion from side front seats because of increased side view of part of picture fartherest from them; increase in cost of screen; increased cost of cleaning screen or replacing it when its time of usefulness has passed; increased cost for electric current; increased carbon consumption cost; increased damage to film because of greater heat at spot (I suppose lighting of large picture is to be equal, so far as possible, to that of the smaller one); increase in projection angle distortion."

(D) Dale Danielson says, "Viewed from the standpoint of honest comparison, there is hardly anything that favors the huge screen image. First, to maintain proper viewing conditions the distance from front seats to screen must be increased at least one foot, three inches for each added foot of screen width. Second, screen widening increases side-view angles. Third, light demand increases rapidly. Fourth, increased screen cost, and cost of everything pertaining to it. Fifth, increased difficulty (Impossibility.—F. H. R.) in getting an apparently sharp focus in the large picture. Sixth, increase in distortion in large picture. Seventh, all photographic or film defects more visible in large picture. Eight, increased necessity for depth of focus in lens. Ninth, large screen image better for rear seats when viewing distance is abnormally long. Tenth, modern architecture with its large, unbroken areas, harmonizes well with large screen (But this cannot hold in any except large theatres.—F. H. R.) Eleventh, there is a modern tendency toward larger screen images. Twelfth, available space is often the deciding factor. Thirteenth, with long viewing distance the small screen image must be illuminated so brightly for the rear seats that it is too bright for those nearer to it."

THREE OF A KIND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LITTLE WOMEN
AY ALCOTT
DAVID COPPERFIELD
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"Vivid . . . An all family attraction."
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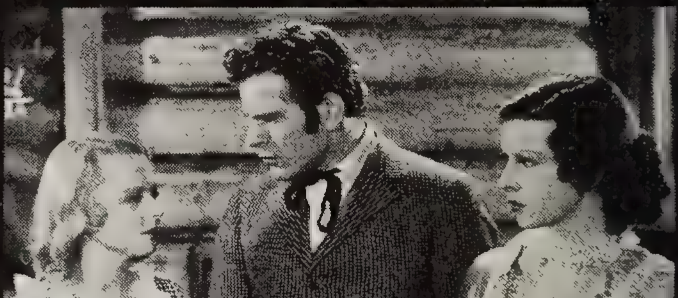

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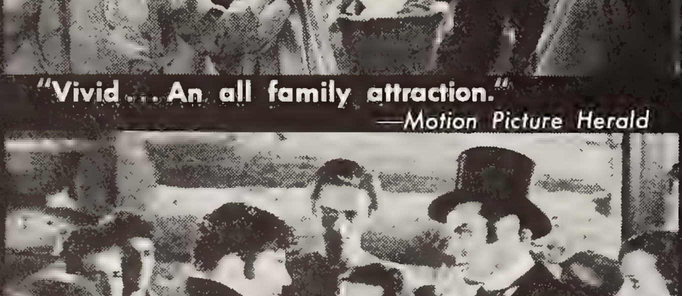

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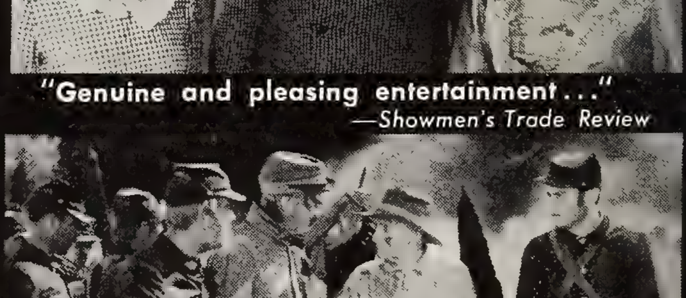
MONOGRAM PICTURES



"Unusually good entertainment . . ."
—*Motion Picture Daily*

WHAT THE PICTURE DID FOR ME

Chesterfield

CURTAIN FALLS, THE: Henrietta Crosman—Ran it once, then put it in the can. Enough said.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

WORLD ACCUSES, THE: Russell Hopton, Dickie Moore, Cora Sue Collins—Cora Sue Collins got the laughs. A fair family picture. Played March 26.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Columbia

AMONG THE MISSING: Richard Cromwell—Average program picture that drew above average business on "Bargain Night." Running time, 67 minutes. Played April 2.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

BEST MAN WINS, THE: Jack Holt, Edmund Lowe—Not so hot story of two divers. Underwater shots absorb most of the story, and weak ending. O. K. for a weekend.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

BLIND DATE: Ann Sothern—Nice little program picture that pleased the "Bargain Night" crowd. Business average. Running time, 72 minutes. Played March 12.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

CARNIVAL: Jimmy Durante, Lee Tracy, Sally Eilers—An honest effort was made here. Cast and production okay. Everything working right up to expectations. We tried hard to put it over with special advertising but failed to lift it above average business at box-office. Would say it is good but they got to be better than good.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

CARNIVAL: Jimmy Durante, Lee Tracy, Sally Eilers—Just average and nothing to get excited about. Durante's humor keeps picture alive. Durante much better because he gets away from the "noise" which he made in previous pictures. Lee Tracy doing a fadeout here. Played Friday and Saturday.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

DEFENSE RESTS, THE: Jack Holt, Jean Arthur—An above-the-average program picture and pleased those who came. Business below average. No draw. Running time, 70 minutes. Played March 20-21.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

HELL BENT FOR LOVE: Tim McCoy—Very good action picture that pleased the Saturday crowd. Business about average. Running time, 60 minutes. Played March 23.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

HELL CAT, THE: Ann Sothern, Robert Armstrong—Just a program picture that pleased the Bargain Night crowd. Business about average. Running time, 69 minutes. Played March 5.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

LADY BY CHOICE: Carole Lombard, May Robson, Roger Pryor, Walter Connolly—May Robson always pleases here 100 per cent and with Walter Connolly in the cast it is a knockout. Plenty good for any day. Played March 26.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

ONE NIGHT OF LOVE: Grace Moore—We had been besieged with requests for this picture from patrons for months. Reports in this department from all the small towns were bad but with all these requests for it we took a chance. I am glad to say that it did above average business and pleased 90 per cent of the people who came to see it. Gave it extra advertising of the proper kind. I'm glad we played it. Running time, 82 minutes. Played March 31-April 1.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

First National

BABBITT: Guy Kibbee, Aline MacMahon—Very good comedy but not as good as "Big Hearted Herbert." Business off. Played March 20.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

BIG HEARTED HERBERT: Aline MacMahon, Guy Kibbee, Patricia Ellis—Good Sunday business on this very entertaining comedy drama.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

GENTLEMEN ARE BORN: Franchot Tone, Jean Muir—This is a good picture. Should please anywhere. Characters all fit into their roles perfectly. The story is clever. Far above average program picture. Played March 21-22.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MURDER IN THE CLOUDS: Lyle Talbot, Ann Dvorak—One of the best thrills we have run. Pleased our Saturday patrons and business above average. Played March 23.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

Fox

BABOONA: Mr. and Mrs. Martin Johnson—Just a picture that Fox made me play. I can't see why they have to pan that stuff off on an honest exhibitor. I have about made up my mind it is impossible to be honest and in the show business both. Played March 12.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

BRIGHT EYES: Shirley Temple, James Dunn—Fox product certainly pleases here. I would feel as though I were cheating my friends if I didn't have this wonderful girl to show them. Many comments that it was good entertainment. Played April 6-7.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

BRIGHT EYES: Shirley Temple—Shirley Temple draws better than any other star. This picture brought out the best crowd of the year. A perfect picture for any theatre. Played March 30.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

BRIGHT EYES: Shirley Temple, James Dunn—Everybody has written this as good, and I say it is extra fine. But "Baby Take a Bow" was her best. And James Dunn was made for her to make her pictures perfect. I do hope to live to see this little star in pictures till her head grows gray. Running time, 85 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

DUDE RANGER: George O'Brien—If it hadn't been that two inches of snow fell just before show time this would have been a wonderful draw. Did well the second night. Played March 27-28.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

HELLDORADO: Richard Arlen, Madge Evans, Ralph Bellamy—Will please Saturday nite or western crowd. Good programmer. Running time, 74 minutes. G. Carey, Strand Theatre, Paris, Ark. Family patronage.

JUDGE PRIEST: Will Rogers, Rochelle Hudson, Tom Brown, Anita Louise—Nice Saturday business; a perfect picture from the viewpoint of my people.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LOTTERY LOVER: "Pat" Paterson, Lew Ayres—This is one good picture and will please all you can get to see it. Running time, 85 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

MR. SKITCH: Will Rogers, Zasu Pitts, Rochelle Hudson, Charles Starrett—Good Saturday business on this old picture, but the Rogers fans complained that the story and role were very weak for their favorite star.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WHITE PARADE, THE: John Boles, Loretta Young—Well, most everybody seemed to know what this picture would be like, and sure enough, it turned out to be what they expected, a hospital-nurse picture. But it is mighty, mighty good. Play it and like it for it is O. K. Running time, 9 reels. Played March 25-26.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

GB Pictures

CHU CHIN CHOW: Anna May Wong, John Garrick—This is one fine picture that I couldn't get them in to see. Some that came didn't like it and others did, but a flop at the box office. Sound not up to the standard of other productions. Running time, 90 minutes. Played March 22-23.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

IRON DUKE, THE: George Arliss, Gladys Cooper—Another period picture that took a grand nosedive at the box office. The only two British pictures I have had have been impossible to sell, though they are all good. I believe that they will be box office when they are better known. Running time, 93 minutes. Played March 29-30.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

Mascot

LITTLE MEN: Ralph Morgan, Erin O'Brien-Moore, Junior Durkin, Cora Sue Collins, Frankie Darro, Dickie Moore—This is a good production of this old childhood classic, with a fine cast, but it is not the big drawing attraction that you may expect.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MARINES ARE COMING, THE: William Haines—A dandy little picture with plenty of pep and spice. It has no selling angles but there are now so many like that. It will please. Played March 26-27.—Henry Sparks, Grand Theater, Cooper, Texas. Small town and rural patronage.

MGM

AFTER OFFICE HOURS: Constance Bennett, Clark Gable—Very good. Customers all enjoyed this and the box office statement was slightly better than average. Played March 23.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

AFTER OFFICE HOURS: Clark Gable, Constance Bennett—O. K. Should get the women. Good story and plenty of humor.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

BABES IN TOYLAND: Laurel and Hardy—Reporting this picture is rather hard. Personally I liked the picture but there were a lot of people who did not. It failed to draw. Did the poorest Sunday-Monday business in months. This too in face of the fact that it was sold through the schools. Running time, 79 minutes. Played March 17-18.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

NIGHT IS YOUNG, THE: Ramon Novarro—A very nice picture that pleased and drew slightly above the average. Excellent music. Running time, 82 minutes. Played March 29.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

OPERATOR 13: Marion Davies, Gary Cooper—An excellent picture. We played it very late, but it did average business and pleased 100 per cent. Running time, 86 minutes. Played March 15.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

PAINTED VEIL, THE: Greta Garbo, Herbert Marshall, George Brent—Just a program offering but at that it is a decided improvement over some of the preceding Garbos. Did better than average business. Played April 3.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

PAINTED VEIL, THE: Greta Garbo—One of those pictures that a few people call great and the rest of the public dislikes. Did average business but didn't please more than 25 per cent of those who saw it. Personally I thought it was too slowly paced. At times the action moved along and held the interest, only to start lagging again. Running time, 86 minutes. Played March 6-7.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

TOMORROW'S YOUTH: John Miljan, Martha Sleeper, Dickie Moore—Nice little programmer that pleased most of the "Bargain Night" crowd. Running time, 63 minutes. Played March 19.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

Monogram

FLIRTING WITH DANGER: Robert Armstrong, Marion Burns—Got the laughs. Good entertainment. —Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

GIRL OF THE LIMBERLOST: Louise Dresser, Ralph Morgan, Marian Marsh—Played this one late but to extra heavy weekend business. Comment was spotted, but majority liked it, and it clicked at the B. O. So why say more. Running time, 86 minutes. Played March 22.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

MAN FROM UTAH, THE: John Wayne—A western that goes right to bat in the start and never lets up until finished. John Wayne is one of the best liked western stars and I see no good reason why he will not keep right on drawing them in. Showed it last two days of the week to capacity business.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

'NEATH ARIZONA SKIES: John Wayne—An above-the-average western picture that pleased. Drew about average business for Saturday. Running time, 55 minutes. Played April 6.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

REDHEAD: Bruce Cabot, Grace Bradley—Average program picture that satisfied those who came to see it. However, it has no particular drawing power. The title doesn't mean a thing and there are no names to speak of in the cast. Played to poorest midweek business for some months. Played March 27.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SING SING NIGHTS: Conway Tearle, Mary Doran —Some liked it and some didn't. In other words, nothing above average. Played April 3-4.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Paramount

ALL OF ME: Fredric March—Just an average program picture. Not up to March's standard. Played March 23.—Henry Sparks, Grand Thetare, Cooper, Texas. Small town and rural patronage.

BEHOLD MY WIFE: Gene Raymond, Sylvia Sidney—What a nice little picture and what a team Gene and Sylvia make. Sylvia sure portrays the Indian girl to perfection and Gene was better than usual. Our audience liked it 100 per cent and business was satisfactory. If we could only say this of more of the pictures. Played March 31-April 1.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

CAR 99: Fred MacMurray, Ann Sheridan—Tied up with the Boy Scouts and broke house records. I don't go much for a lot of the press sheet stuff but you can make no mistake by working with the local Ford dealer on this one. If you have a house in Michigan, by all means get the bills put out by the Exhibitors Printing Service, Cass Ave., Detroit, on this action picture of Michigan State Police. Played March 30-April 1.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

COLLEGE RHYTHM: Joe Penner, Jack Oakie, Lanny Ross, Lyda Roberti, Helen Mack, Mary Briar —The rest of the world likes Joe Penner better than I do, it must be, as this did a nice Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

COLLEGE RHYTHM: Joe Penner, Lanny Ross—Don't think there has been an adverse criticism on this in the columns of "What the Picture Did For Me." It's just another of those pictures that happen along all too seldom that will draw them in and please them after they get in. Played March 24-25. —Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

ENTER MADAME: Elissa Landi, Cary Grant—Played to average business but didn't please the majority. Not the type for small towns. Running time, 83 minutes. Played March 22.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—A little better than average picture. Most patrons pleased. My nomination for the Academy award for box-office titles would be "The Gilded Lily" and "The Good Fairy."—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

IT'S A GIFT: W. C. Fields—I have so many patrons that don't like Fields. Had hard sledding trying to sell this picture but those that I did get out admitted that they got their money's worth. Personally, I consider it a very clever comedy. Played April 2-3. —Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

LIMEHOUSE BLUES: George Raft, Jean Parker —Here is a honey for those houses that require mystery and action pictures for weekend. Used it last part of week, three days, to better than average business. This is possibly the best picture of its kind ever made.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

LIMEHOUSE BLUES: George Raft, Jean Parker —Originally had this booked for a Sunday-Monday but changed to Saturday and made no mistake in doing this as it is only average entertainment. Seems to me they could have looked Hollywood over and not found a star that seemed more out of place than sweet and demure little Jean Parker in the role of tough gal and pickpocket. Jean, don't take any more of this kind of roles as your admirers don't like you in them. Played March 30.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone, Richard Cromwell, Sir Guy Standing —Very good. Mostly a man's picture. Just one woman and she has a minor role. Did better than average business here. Played March 30.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone—What a picture! Pleased 100 per cent and got above average business. One of those pictures that makes you proud to greet the patrons when they come out of the theatre. Worth the best spot in anybody's theatre. Running time, 89 minutes. Played March 10-11.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

MENACE: Gertrude Michael, Paul Cavanagh, Henrietta Crosman, John Lodge—This is a fairly entertaining murder mystery melodrama that pleased a fair crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

NOW AND FOREVER: Shirley Temple, Gary Cooper—A very fine picture. Some exhibitors have complained that this picture would hurt Shirley. I don't see it that way.—Sammie Jackson, Jackson Theatre, Flomoton, Ala. Small town patronage.

READY FOR LOVE: Ida Lupino, Richard Arlen—An overdrawn satire on the small town's supposed yen for scandal-mongering. The title has no connection with the story.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RUGGLES OF RED GAP: Charles Laughton, Mary Boland, Charles Ruggles, Zasu Pitts—A picture brim full of entertainment. It brought in the paying customers and they were pleased so what more could I ask? Played March 23-24.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

RUMBA: George Raft, Carole Lombard—A lot of gab, and a big lot of Rumba. Some parts of this big world may love it, but for me, I got enough. Running time, 9 reels.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

WAGON WHEELS: Randolph Scott, Gail Patrick —Good western. Good Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WINGS IN THE DARK: Myrna Loy, Cary Grant —Don't know what there is to an air picture, but my patrons eat 'em up. Changed policy recently and running weekend three days. "Wings" was the first and heaviest gross since I purchased house six months ago. Can recommend "Wings in the Dark" for almost any spot, but preferably for the Saturday regulars. Running time, 75 minutes. Played March 28-30.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

WINGS IN THE DARK: Cary Grant, Myrna Loy—Nice picture that should have done more business than it did. Pleased most all who saw it. Business below average. Running time, 75 minutes. Played March 24-25.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

RKO Radio

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—A nice picture that failed to gross film rental. No fault of the picture, as no picture of the period or costume type will gross film rental, and for me it is just a pain in the neck. Running time, 80 minutes. Played February 22-23.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—An excellent picture that will get business if properly sold. Tied up with local PTA and enjoyed above average business and got a lot of favorable comments on it. Pleased the classes and the masses. Running time, 78 minutes. Played March 13-14.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

CAPTAIN HURRICANE: James Barton, Helen Westley, Helen Mack—I opened with this on Friday night to a small crowd, and on Saturday night I stayed open 1 hour without one adult patron coming to the box office. I had two kids in the theatre, and gave them their money and closed up for the night. Figure that out. Better see this one at your neighbor's. Played March 15-16.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

COCKEYED CAVALIERS: Wheeler & Woolsey—My folks like Wheeler and Woolsey and this is the wildest one they ever made. I would say if you have not already shown it, hurry right into the exchange and get your copy of this uproarious farce and give it to your patrons full force. Good box office attraction for me and wonderful entertainment for the paying customers.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

DOG OF FLANDERS, A: Frankie Thomas, O. P. Heggie—One of the finest I have ever had in my house, but not worth one tinker's dam at the box office. Classics are going to force me out of business if they don't quit making them. I don't think that there can be any possibility of a doubt that everyone that sees this splendid production will like it, but it is next to impossible to sell it. They look over the advertising and go off hunting something else to do. If things don't change, I think I will hire a preacher to run my business and get in something else. Running time, 68 minutes. Played April 5-6.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

ENCHANTED APRIL: Ann Harding—The worst picture we have played this season. If you play this one it might be well to hide in the office after the first reel has been run as they'll tell you what they think of it in no uncertain terms. Some told me they would never come again. Running time, 78 minutes. Played March 9.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

GAY DIVORCEE, THE: Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton—A good musical comedy; business not so hot. It is worthy of note that Ginger Rogers wears full length gowns throughout this picture, and is infinitely more charming and alluringly feminine than she would have been in the various stages of semi-nudity that are usually considered essential for this type of show.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GAY DIVORCEE, THE: Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton—A wonderful picture; one of the best, if not the very best, we have shown during the year. Drew people who had never before been in the theatre. Playd April 6.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

GIGOLETTE: Adrienne Ames, Ralph Bellamy—Nice little program picture that pleased. Nothing to talk about, but acceptable. Running time, 70 minutes. Played February 19.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

HAT, COAT AND GLOVE: Ricardo Cortez, Barbara Robbins, John Beal—Last two reels were good and made this a passable picture. I would have classed it as a poor entertainment, and only the last two reels made it fair entertainment. Played March 16.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

LIFE OF VERGIE WINTERS, THE: Ann Harding, John Boles—A wonderful picture of its type. Very fine work by cast.—Sammie Jackson, Jackson Theatre, Flomoton, Ala. Small town patronage.

LITTLE MINISTER, THE: Katharine Hepburn, John Beal—Here is a picture that is splendidly producted and wonderfully acted. We ran into two nights of bad competition from local home talent affairs that hurt us but yet did average business. Pleased 80 per cent. Running time, 110 minutes. Played March 27-28.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

MURDER ON A HONEYMOON: Edna May Oliver. James Gleason, Lola Lane—This one pleased the fans though it is just a program picture. Running time, 75 minutes. Played March 8-9.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

MURDER ON THE BLACKBOARD: Edna May Oliver, James Gleason, Bruce Cabot, Gertrude Michael—Murder mystery drama, with enough comedy to make it entertaining.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ROMANCE IN MANHATTAN: Ginger Rogers, Francis Lederer—A grand little program picture that pleased 100 per cent. Drew average business and left a good taste in the mouths of the patrons. Played April 5.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

ROMANCE IN MANHATTAN: Francis Lederer, Ginger Rogers—Ginger Rogers good as she is in all her pictures. Lederer excellent in his role but my folks don't like him. One picture that I would have done more business with had I not run the trailer. Patrons just didn't like Lederer's general appearance. Played March 17-18.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

WEDNESDAY'S CHILD: Karen Morley, Edward Arnold—Well made program picture that did average "Bargain Night" business. Running time, 68 minutes. Played March 26.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

WE'RE RICH AGAIN: Marian Nixon, Joan Marsh, Gloria Shea, Reginald Denny, Buster Crabbe—This seemed to please the customers.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

United Artists

BLOOD MONEY: George Bancroft, Frances Dee, Judith Anderson, Blossom Seeley—Small business on a tough midweek date with this one. It is a powerful and well made melodrama.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BULLDOG DRUMMOND STRIKES BACK: Ronald Colman, Loretta Young, Warner Oland, Charles Butterworth, Una Merkel—Murder mystery with plenty of comedy, good Saturday bill. It did fair business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

COUNT OF MONTE CRISTO, THE: Robert Donat, Elissa Landi—I couldn't get them out to see this, but I still think it's a very good picture. Some of the Dumas readers, however, complained that the producers had taken a lot of liberties with the original story.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

KID MILLIONS: Eddie Cantor, Ann Sothern, Ethel Merman, Block and Sully—Saved by the magnificent color sequence. My personal opinion: just give any star enough radio rope and he will hang himself with the motion picture fans. Played to above average Sunday business but the poorest Monday night in months. Running time, 91 minutes. Played March 31.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

ROMAN SCANDALS: Eddie Cantor, Ruth Etting, Gloria Stuart, David Manners—This pleased the Saturday crowd 100 per cent, but did not draw as well as I expected.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WE LIVE AGAIN: Fredric March, Anna Sten—Excellent picture that drew average business. Pleased all and created goodwill in addition. Running time, 83 minutes. Played April 3-4.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

Universal

GIFT OF GAB: Edmund Lowe, Gloria Stuart, Ruth Etting, Phil Baker, Alexander Woollcott, Ethel Waters, Helen Vinson, Paul Lukas, Binnie Barnes—Wise-cracking comedy that amused a small audience.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William, Ned Sparks, Louise Beavers, Rochelle Hudson—Sorry I couldn't get them in on this picture; I consider it the year's top for entertainment. Louise Beavers, the colored player, has what is really the principal role, and makes it stand out by a fine, natural and restrained performance. That isn't taking any credit away from Colbert, who is perfect in the most pleasing and sympathetic role she has ever been seen in on my screen. All the other players are very good also, especially the girl who plays Louise Beavers' daughter.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William, Ned Sparks, Louise Beavers—A splendid picture that drew only favorable comments. Played to average Sunday business. Running time, 111 minutes. Played March 24-25.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William, Louise Beavers—A wonderful production. Wish I could get another like it. An excellent picture. Louise Beavers very good.—Sammie Jackson, Jackson Theatre, Flomoton, Ala. Small town patronage.

I'VE BEEN AROUND: Chester Morris, Rochelle Hudson—Just so-so; business accordingly.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MAN WHO RECLAIMED HIS HEAD, THE: Claude Rains, Joan Bennett, Lionel Atwill—This didn't do much business, but aroused considerable comment as being a powerful and unsual picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MAN WHO RECLAIMED HIS HEAD, THE: Claude Rains, Joan Bennett—A good picture but failed to satisfy my Friday-Saturday crowd.—Sammie Jackson, Jackson Theatre, Flomoton, Ala. Small town patronage.

STRAWBERRY ROAN: Ken Maynard, Ruth Hall, William Desmond—Best western we have had for many a day. It had everything any one could ask for in a picture of this kind. It had a great deal of applause. Played March 23.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

WHEN A MAN SEES RED: Buck Jones, Peggy Campbell—Average western, fair Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Warner

BORDERTOWN: Paul Muni, Bette Davis—Well made and finely acted picture. Rather heavy drama. Not enough romance and too much church didn't help it any, although it is a good picture.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

SWEET ADELINE: Irene Dunne—Here is one I'll admit I hardly know how to report. Would say it pleased about 50 per cent and that 50 per cent was the middle aged and older. On down the other way, they didn't care for it. Business far below average. Played March 28-29.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

Willis Kent

BRAND OF HATE: Bob Steele—A good western that pleased the Saturday night crowd. Running time, 57 minutes. Played March 16.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

FIGHTING THRU: Reb Russell—Average Western that pleased the Saturday crowd. Did above average business. Running time, 55 minutes. Played March 30.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town and general patronage.

Short Features

Columbia

BABES AT SEA: Color Rhapsodies Series—Another very fine colored cartoon. Pleased all and entitled to your good playing time.—C. M. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BACK TO THE SOIL: Broadway Comedies—One of the best two-reel comedies we've run in some time. It had the house laughing from start to finish. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

Educational

HOLLAND DAYS: Terry-Toons—Very good. Liked by everybody. Fair print. Recording good. Running time, seven minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

MOON OVER MANHATTAN: Young Romance—Very drab two-reeler. Sylvia Froos manages to sing one and one-half songs. I didn't hear a single laugh or "murmur of approbation." Oh, well, next year's a new year.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

ONE-RUN ELMER: Star Personality Comedies—Above average Educational comedy. Mostly baseball, so play accordingly.—John A. Milligan, Schuylerville, N. Y. Small town patronage.

TIME ON THEIR HANDS: Song Hit Stories Series—A fine one-reel musical. Good any day and these are scarce.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MGM

ATTENTION, SUCKERS!: Oddities—Created more comment around here than any short we've run in some time. In fact, all of these MGM Oddities are good. Running time, one reel.—H. M. Johnson, Avon Theatre, Avon Park Fla. General and small town patronage.

BALLAD OF PADUCAH JAIL: Irvin S. Cobb—Cobb is as good an actor as some Hollywood stars are writers. Nuf' said.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CHASES OF PIMPLE STREET: Charley Chase—A good slapstick Saturday comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DISCONTENTED CANARY, THE: Happy Harmonies—Excellent color cartoon. One of the best I have had the pleasure of running. Running time, one reel.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small own patronage.

FIXER-UPPERS: Laurel and Hardy—Okay Laurel and Hardy. Better than "Tit for Tat."—John A. Milligan, Broadway Theatre, Schuylerville, N. Y.

FIXER-UPPERS: Laurel and Hardy—A fine Laurel and Hardy comedy.—C. L: Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GOOFY MOVIES: No. 10—At last a real good Goofy Movie. Don't pass this one.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOLLAND IN TULIP TIME: FitzPatrick Travel Talks Series—Excellent.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HOLLAND IN TULIP TIME: FitzPatrick Travel Talks—Excellent travelogue reel in color. Running time, one reel.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

IRVIN S. COBB COMEDIES: Very popular here. Hope that there will be more soon. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

LOST CHICK, THE: Happy Harmonies Series—One of the best colored cartoons of the year. Give it preferred time.—C. L. Niles, Nile Theatre, Anamosa, Iowa. General patronage.

SHIMPS FOR A DAY: Our Gang—A very good Gang comedy. Had may compliments on this.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SING, SISTER, SING!: Todd-Kelly—Rather weak Todd-Kelly, but they did the best they would with what they had.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

TIN MAN, THE: Todd-Kelly—Above average Todd-Kelly. Plenty of laughs.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

TIT FOR TAT: Laurel and Hardy—Laurel and Hardy comedy. Just fair but got by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TREASURE BLUES: Todd-Kelly—These Todd-Kelly comedies are in a class by themselves. Our people like them.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

YOU BRING THE DUCKS: Irvin S. Cobb—Everybody enjoyed this Cobb comedy. Should be played six

(*Continued on following page*)

RAILWAY EXPRESS

PICK-UP DELIVERY DEPENDABILITY

A nation-wide shipping service is as close as your elbow. A telephone call is all that is required to enlist the extra fast, extra safe Railway Express service. If you are within our wide vehicle zone, a courteous Railway Express driver will call at your very door and give you a receipt for your shipments.

Your shipments are whisked away on fast passenger trains with Railway Express guarding the shipments every minute of their swift journey. At destination they are delivered direct to consignee by another Railway Express driver who will take a receipt, proving safe, sure delivery.

Railway Express service is extra safe and extra dependable because your shipments are in the hands of one organization from beginning to end. Whenever you have anything to ship merely telephone the nearest Railway Express office.

The best there is in transportation

SERVING THE NATION FOR 96 YEARS

RAILWAY EXPRESS
AGENCY, INC.

NATION-WIDE RAIL-AIR SERVICE

weeks apart and then are a novelty.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

BEWARE OF BARNACLE BILL: Popeye The Sailor—A good cartoon.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BEWARE OF BARNACLE BILL: Popeye The Sailor—One of the best of the Popeyes. Enough said. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

COO-COO NEWS: Paramount Varieties Series—Not so hot.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

KING OF THE EVERGLADES: Grantland Rice Sportlights (New Series)—A panther hunt in Florida. O. K. for a filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NERVE OF SOME WOMEN, THE: Paramount Varieties—A good athletic filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PARAMOUNT PICTORIAL (New Series): No. 4—As usual in a class by themselves for a filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POPEYE THE SAILOR CARTOONS: One of the most popular cartoons distributed today. There's a big hand from old and young alike when a Popeye comes on the screen. Running time, one reel.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

SONG OF THE BIRDS: Color Classic Series—A very excellent colored cartoon. Old as well as young will enjoy it. Protect the birds is the story. Good for your best days.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

DUMBBELL LETTERS: Not very funny.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

EVERYTHING'S DUCKY: Clark & McCullough Series—Too bad somebody does not take this pair and make some real comedies. This will get by on Saturday.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JAPANESE LANTERNS: A very nice colored cartoon. Different.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LOVE AND HISSES: Clark & McCullough Series—Almost funny in spots.—Roy W. Adams, Mason Theatre, Mason City. Small town patronage.

PARROTVILLE OLD FOLKS: Rainbow Parade Cartoons Series—These parrot cartoons, although colored, are just not there. Our patrons do not care for them.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PATHE TOPICS: No. 3—A very excellent reel and as good as Paramount Pictorials. 'Nuf sed.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

BIG BAD WOLF, THE: Silly Symphonies Series—as good entertainment as "Three Little Pigs" but not so big a drawing card.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FUNNY LITTLE BUNNIES: Silly Symphony Series—Beautiful color cartoon and very pleasing to the children.—Roy W. Adams, Mason Theatre, Mason City. Small town patronage.

GRASSHOPPER AND THE ANT, THE: Silly Symphony Series—A very entertaining cartoon.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MICKEY'S SERVICE STATION: Mickey Mouse—O. K. as usual. Not outstanding, but average.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

FATHER KNOWS BEST: Sterling Holloway—The customers seemed to find this funny.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PLEASING GRANDPA: Sterling Holloway—Gosh, this is terrible!—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Vitaphone

HARRY VON TILZER: Pepper Pot—Very clever one-reeler. Running time, one reel.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

HEAR YE! HEAR YE!: Vera Van and the Yacht Club Boys—Entertaining musical short.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MYSTERIOUS KISS, THE: Jeanne Aubert—Just a musical; will get by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SEE, SEE, SENORITA: Broadway Brevities—Weak two-reeler with another impossible story even for a comedy.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

SONGS THAT LIVE: Pepper Pot—A good short. Everybody enjoyed the old time songs. Running time, one reel.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MGM

WASH-EE IRON-EE: Our Gang—Very good comedy that pleased. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

Serial

Universal

TAILSPIN TOMMY: Maurice Murphy, Patricia Farr, Noah Beery, Jr.—On the sixth episode this is holding up well.—Ray W. Adams, Mason Theatre, Mason, City. Small town patronage.

Miscellaneous

TRAVEL PROGRAM: Cunard White Star Line—We planned a program of all travel picture in sound. It sure went over with a well received patronage. We obtained the films from a steamship company and they were free of charge. Films on Norway, Sweden, Russia, India, England, Iceland, Australia, Cuba, Mexico, etc. We also had some pictures of the large ocean liners and showing how they ran and how one had to be loaded for a trip. We tied up with the local travel office, the Michigan Trust Travel Office of this city, and they gave us material to hand out at the door. Believe me it was a success. You see everybody who was interested in traveling came, as it is spring and nearly every one is interested in doing something this summer. The entire picture only cost us the price of one cartoon comedy. It was all profit. They pay the postage one way. Express was only $1.38 on all shipments. We fixed up our theatre to look like the inside of a ship and the travel office loaned us pictures of huge steamers and trains, airplanes, etc. Posters and everything pertaining to travel. I never saw such a crowd in a long time. They just kept coming. We also tied up with the local Junior college, and the Economic, Geography and History classes came. Someone better try this program; you can't lose. I have posters and exhibits which I will gladly lend if anyone will pay postage on them for a travel picture. Record crowd. Running time, 120 minutes. Played Apr. 4-6.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

Young Joins Distributor

Leo Young has resigned as press representative for Fred E. Lieberman to join American Film Exchanges in Boston in a similar capacity.

McCormick with Agency

John McCormick, former First National producer, has joined the A. & S. Lyons agency in an executive capacity, with headquarters on the Coast.

THEATRE NEWS

Charles A. Somma and Walter J. Coulter have received local approval for their plans to construct a new theatre in Highland Park, Va., suburb of Richmond. The building will cost about $60,000.

Maybrook Amusement Corporation, New York, has filed plans for the construction of a new theatre in the Bronx, to cost $30,000. William J. Hohauser is the architect.

Warner has purchased from the Griffing estate the Empress theatre, in Danbury, Conn. It is understood the property is to be converted into stores.

Springer & Cocalis, New York circuit, has taken over the Century theatre in Brooklyn, planning to reopen it as a 1,700-seat house in May after remodeling.

Joe Barcelona, operating the Tivoli and one other house in Baton Rouge, La., plans two new houses. One will cater only to colored people; the other, for whites, will replace the People's, which is scheduled to close.

Robb & Rowley, Texas circuit, and independents are opening new theatres in the Dallas territory. The circuit has opened the new Rex at San Angelo, and has acquired the Iris and Lyric at Terrell. O. K. Theatres Circuit has taken over the Palace at Pecos. S. M. May has acquired the Strand at Honey Grove from J. J. Brown. The towns of Franklin and Hargill have theatres for the first time. Lee Palmer has opened the Robertson at Franklin and Sydney C. Lockland has opened the Hargill at Hargill.

Oscar Lehr has disposed of his holdings in the Southern Amusement Company, operators of the Peerless and Shenandoah theatres in St. Louis. His former partner, Sam Komm, will continue operation.

Ross Labach plans a new theatre in Segauche, Colo., in the Denver territory. The town has been without a theatre for three years. Fred Lind, owner of other Colorado houses, plans another at Rofle, Colo.

The Warner circuit plans two new houses, the Bromley, 1,000-seat theatre in Philadelphia, and the Beverly, with 1,500 seats, being erected in Chicago. Both houses are expected to be opened by June.

A new theatre in Trenton, Ohio, the first to be erected in the area in several years, is under construction by C. O. Dearth.

Harry Brandt, New York circuit operator, has opened the renovated Tudor, at Third avenue and 42nd street, with Larry Robiczek as manager.

Construction of a new auditorium is planned by the city of Frankfort, Mich., at a cost of $30,000.

J. H. Cooper Enterprises plans a new $90,000 theatre at Colorado Springs, Colo., on the site of the old Rialto, now being razed. Seating 1,200, the house will be ready about July 1.

The Morse & Rothenbrg circuit has taken over the Capitol at Elizabeth, N. J., dark for several years. Louis Simon has been named manager, and the theatre has undergone complete renovation.

Comerford-Publix plans construction of a new theatre at Wilkes Barre, Pa., to replace the old Hazle Street playhouse, built 25 years ago. The cost is estimated at $125,000, the theatre to seat 1,200.

Interests from Ponca City, Okla., are reported to be planning a new theatre at Anthony, Kan.

Mortimer and Schiell, who operate the St. Maurice theatre in New Orleans, have taken over the Bell, also in the city, which has been operated for more than 20 years by Mrs. William Jonqua.

Between
NEW YORK, CHICAGO
LOS ANGELES
Latest Night Departures—
also Daylight Scenic Flight

3-mile-a-minute twin-engined transports.
Quiet, spacious cabins. Stewardess service.

UNITED AIR LINES

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

DOORMAN INTO MANAGER

The blame cannot be placed squarely upon the shoulders of either, but the fact remains that too many exhibitors regard the manager as much less than a vital force in operation.

Not so long ago the theatre manager, as a class, tallied more or less with Webster's definition: "one who manages, one who has control of a business." But not today.

That the theatreman is held in low estate is no revelation and the causes are not difficult to find. We give you one selected from the trade items on our desk.

A doorman in a western theatre has just been jumped to the position of manager and this observation is given with no reflection upon the abilities of the many tophole showmen who have worked themselves up from the ranks.

But these men spent long years of patient toil in learning their trade. Step by step they inched up the ladder, fighting to the top by sheer guts and ability, often aided by a sympathetic hand from far seeing superiors. In no instance were they projected from the doorman's job to what was then regarded as the all-important post of manager.

Once upon a time the business of theatre managing was considered an honored profession, a tightly held guild to which a comparative few would dare aspire. Doortending was an important step to membership, but only one of a score on the path to the goal. Unfortunately such arduous apprenticeship is evidently no longer held necessary, which may be a tipoff on what's wrong with the theatre.

To too many untutored minds in showbusiness the words doorman and manager are synonymous.

▽ ▽ ▽

THE MOVIE MOVES UP

The progress of what educators hopefully term "visual education" is undoubtedly receiving impetus from the cooperation between schools and theatres made possible by the quality of product now forthcoming from the studios. As an instance, Manager Fred Souttar, of the Lincoln Theatre, Belleville, Ill., writes as follows on his "Copperfield" tieup:

"Students were advised they could see the picture and write an essay instead of reading the book, which is required."

▽ ▽ ▽

After 15 years of operation, the Regent Theatre in Kansas City faced for the first time by opposition has begun to use newspaper advertising. Well, if any more competition crops up, wouldn't be at all surprised to learn the Dubinsky boys have started reading the Round Table.

MOHAMMED DID IT

Is ballyhoo out of place in the small town? Is flash advertising ineffective in these spots? Yes, says Hal Lee, of Bath, N. Y. (pop. 4,015). But not so positive is Frank Goldquist, of Savanna, Ill. (pop. 5,000). Both boys explain themselves in detail on a following page.

According to Lee, the farm trade being quite flat does not come into town as often and thus there are not sufficient crowds on the streets to make bally and flash worthwhile. Goldquist admits to high speed exploitation, but only on features strong enough to stand longer runs.

The problem of what to bally and when in a small town operation with three or more changes a week is not easy to solve. But we are not so sure that the flash and bally may safely be stuck away in storage until wheat picks up.

Basically, both Lee and Goldquist proceed along sound lines in going after the non-visiting ruralites with conventional but nonetheless effective newspaper, program and poster advertising, plus variations now and then on the bigger attractions.

But these questions naturally arise—would the grosses be tilted were pyrotechnics and drum-beating also employed from time to time? Does not the ruralite go for the circus parade as eagerly, if not more so, than his sophisticated city neighbor? Would not an interest-arousing stunt or contest react as profitably before a crowd of corn-growers as a group of bond salesmen?

The fact that farmers do not come to town as frequently does not detract from the essential value of bally. Conditions may have changed but even these can be coped with by the agile-minded showman with a gag that carries the sock.

After all, Mohammed went to the mountain.

▽ ▽ ▽

WHAT, INDEED?

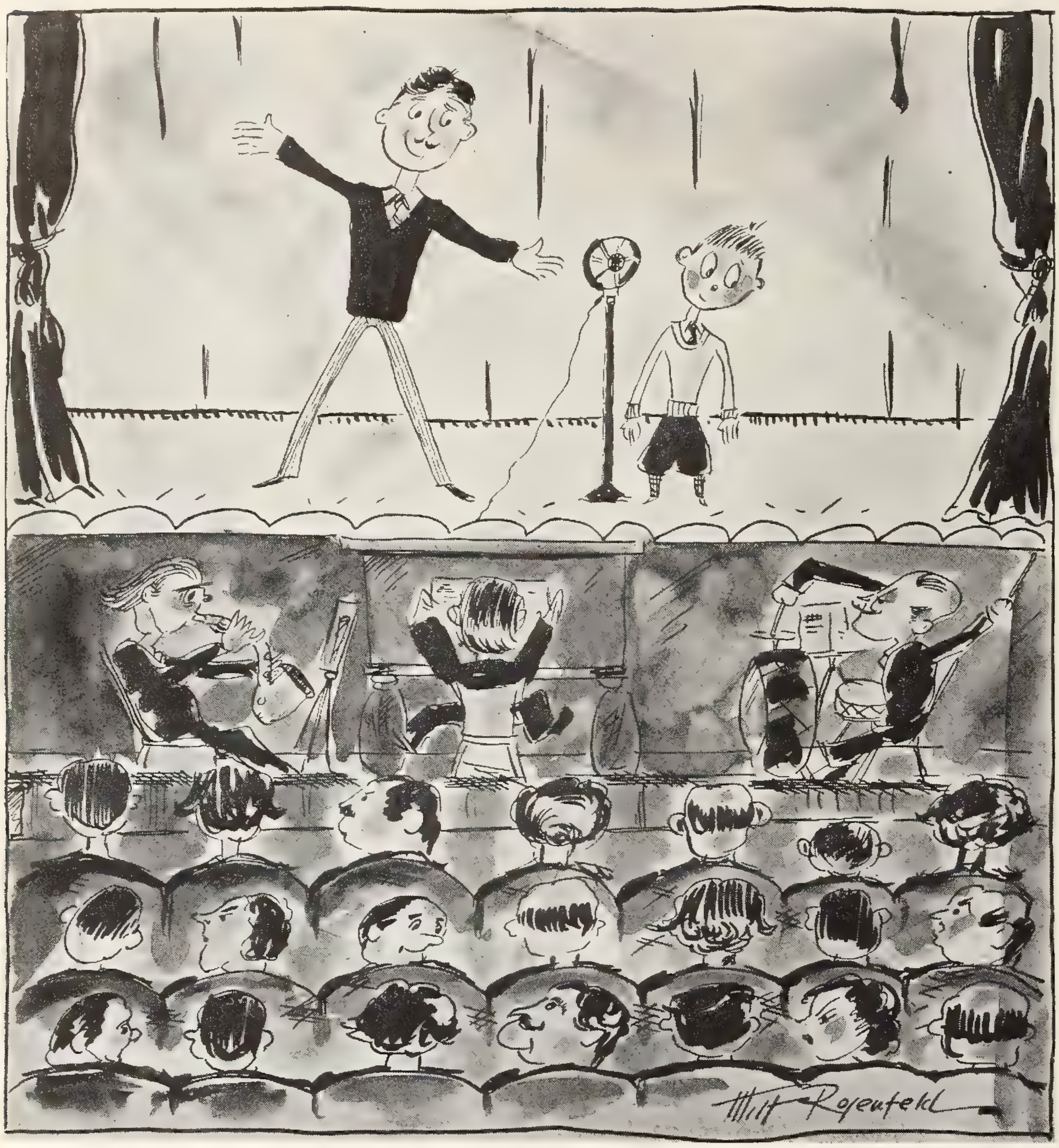
Let New York newspapers rant, excited city officials sneer, indignant letter writers protest. Let alarmed citizens raise voice agin' it. What do they know?

It's nothing new to showbusiness. Ingenious theatremen have been doing it for years—putting together presentable fronts, set pieces and what have you, with nothing but their fingernails, a hammer, used compoboard and left over paint.

What's wrong with "boon-doggling"?

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS

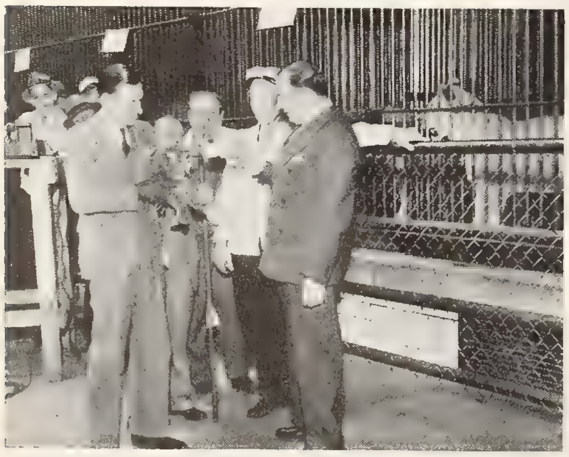


M. C.: The next on our amateur opportunity show is Willy Schultz, the Female Impersonator!

Warners Do It Again

The lobby radio gag started by Charley Einfeld, Warner"s ad chief, at the New York Strand on "Gold Diggers" was continued the opening day of "Curious Bride." Patrons filing out after the first morning show were asked to stop at microphone and broadcast their opinions of the picture. Cash prizes were given for the best voices, studio officials at station acting as judges.

Make 1935 Your Award Year



ANIMAL TRAINERS? Jack Lykes holds cub tiger for approval of Milt Harris after Cleveland Zoo "animules" were guested at screening of "Sequoia" at the State.

Merchant Cooperates With Patterson on "Talking"

Securing the cooperation of soft drink distributor in Middletown, Ohio, Roy Patterson at the Gordon Theatre on his "Town's Talking" date had the letters "T-T" lettered on the inside of 35 bottle caps, with guest tickets to lucky purchasers. Merchant mentioned stunt in all advertising and stores using product carried window cards plugging date.

In exchange for plug of chocolate drink featured by dairy at theatre kid club meeting concern paid for imprinting milk bottle caps and bannered trucks with theatre copy.

Roy promoted double truck co-op page center of each carrying large cut of Robinson with theatre copy. All merchants ads contained "Town's Talking" catch line.

Make 1935 Your Award Year

McBride Aviates Syracuse With "West Point" Helmets

The younger set of Syracuse went sky conscious for Eddie McBride at Loew's State on "West Point of the Air" by wearing the imprinted aviator helmets Ed distributed at schools. Department store cooperated with imprinted gliders to children visiting store and girls on street corners during rush hours handed out envelopes containing aviator lucky charms and other novelties.

Promotes Colonelcy on "Little Colonel"

Probably the most significant thing in Manager Bill Reilly's "Little Colonel" campaign that won the Quigley March Silver was that for the first time locally, an advertiser hit the front pages with a stunt. And the stunt was an authentic Kentucky Colonelcy that Bill promoted from the Governor, given to the winner of a Shirley Temple contest held on the stage of the theatre.

Once this was put across, Reilly advertised for "Temples" between the ages of four and seven. Over 75 were brought to the theatre and Bill states that twice that number phoned from spots as far as 40 miles away. Finally 15 were selected and rehearsed in two scenes from the picture—one showing Shirley receiving her commission as colonel of the regiment and the other the chess scene with Barrymore. Winner was decided by audience applause.

Merchants Donate Prizes

Other prizes were promoted such as spring outfit to the winner and runners-up, bank accounts, free photos, term passes to the theatre, etc. And not only the two local papers, but those in nearby towns gave the contest columns on columns of buildup, including plenty of page one. Bill also promoted transportation to the state capital for the winning child and her mother to receive the Colonelcy in person from the Governor.

There were other angles to the campaign, of course. Such as a children's style show on the stage sponsored by local store selling Temple dresses, and heavily advertised. Bill also put out a juvenile street bally with eight of the children in costume wearing signs calling attention to show and contest.

American Legion post paraded to theatre opening night and stage ceremonies that included an Honorary Colonelcy from the post to Shirley. Co-op pages, colored dancer bally on the street doing Bill Robinson taps, active tieins with local and nearby school superintendents, rubber stamping on bags in leading markets also clicked. And for a topper on the campaign the schoolmates of the contest winner threw a party for the youngster and Bill was invited to attend.

He sure rated an invite.

Make 1935 Your Award Year

Patchen's Novelty Herald

E. A. Patchen, Stuart Theatre, Lincoln, Neb., distributed telephone call heralds with copy "Don't let the title fool you, 'The Good Fairy' is a swell comedy." Printer's ad at bottom paid entire cost.

Make 1935 Your Award Year

Shirley
TEMPLE
LITTLE COLONEL
Contest
ON OUR STAGE
Prizes

One of Bill Reilly's Contest Posters

Puts Over "Dickens Day" on Copperfield

In 1842, Charles Dickens visited Belleville, Ill. He spent the night at a local hotel located on the exact spot where now stands the Lincoln Theatre, and thus it came about that Manager Fred C. Souttar won the March Quigley Bronze on "David Copperfield."

Fred's idea was that in conjunction with the opening of the picture the city should sponsor a "Dickens Day." The suggestion brought immediate enthusiasm, the Mayor proclaiming the celebration. Letters to the papers and personal messages further favored the event, all topped with an especially written editorial by Nick Perrin, famed historian, running nearly two columns in leading sheet.

Day ahead, an elaborate pageant was staged reenacting the arrival of Dickens. Old time bus was promoted and characters as shown in accompanying photo took the parts of the author, his wife and bus driver. Following was an auto with loud speaker plugging picture, next in line, a modern bus carrying copy comparing transportation between Belleville and St. Louis in the time of Dickens and today. Police escort led the parade. Bus was used during the day for bally with Dickens characters appearing round town.

Other exploitations were applied also, such as two different serials, private screenings for school heads who cooperated with class announcements and encouragement of student bodies in essay contests. How well this last went over is proved by Fred's statement that pupils were allowed to write an essay on the picture for credits instead of the book which was required reading.

Kite flying contests, "Copperfield" hair styles in annual hair dressers' show, various selected windows, lobby trunk-key stunt with local store, four-column cut of Madge Evans reading local paper and plugging special sales day were among Souttar's additional highlights that rounded out his cleverly executed campaign.

Make 1935 Your Award Year

Kids Sell Tickets

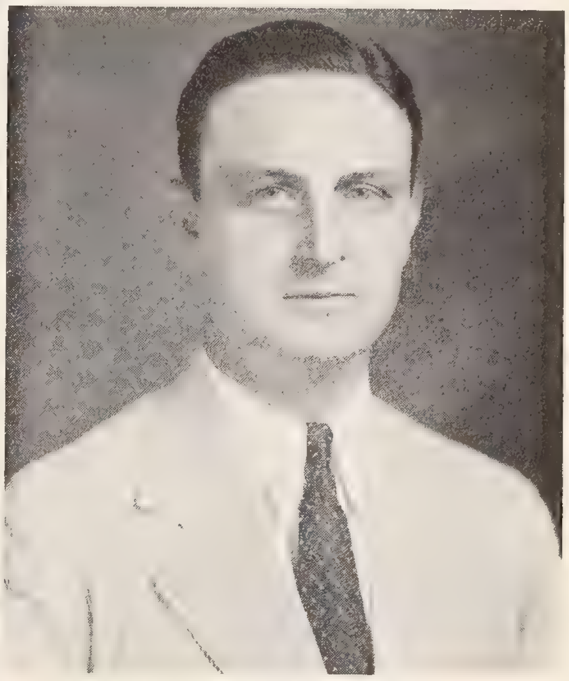
Through tieup with public schools, Roy Adams, Mason Theatre, Mason, Mich., got junior classes to sponsor "Great Expectations" by offering a percentage of ticket sales made by students. Letters were mailed to all teachers asking them to plug both the picture and encourage the children, in the ticket sale.

Make 1935 Your Award Year

"Charles Dickens" Visits Fred Souttar

HEADLINERS FOR MARCH

FRED C. SOUTTAR



WILLIAM J. REILLY

Kentucky joins Illinois in celebrating the March winnings of the Quigley Awards as Managers Wm. J. Reilly and Fred C. Souttar take down the Silver and Bronze Plaques. Reilly did the job at the Kentucky, in Henderson, Ky., on Fox's "Little Colonel," and Souttar nabbed the Bronze on MGM's "David Copperfield." Details of their campaigns are carried in columns to left.

One Born Every Minute, Agrees Rhodes

R. W. Rhodes, New Weller Theatre, Zanesville, Ohio, set up a tent smack in front of the court house for "Barnum" with spieler and all the fixin's, including a wash tub filled with water and sign reading, "Step up and see the invisible fish." When the curious looked in tub the bottom was painted with "see" copy and Rhodes reports there were plenty of stoppers.

Huge cutouts of Jenny Lind, Menjou and Barnum were placed on marque and tieup with confectioner brought distribution of imprinted paper bags containing lollypops with copy "There's a sucker born every minute, but not one like this one, etc."

Oil painting of Virginia Bruce as Jenny Lind was displayed in lobby and papers carried stories on the portrait.

Make 1935 Your Award Year

Crites Features Essay Contest on "Lancers"

Arlie Crites, assisted by Tom Schmidt, publicist at the Rig Theatre, Borger, Texas put on an essay contest for "Bengal Lancers," offering 25 pairs of tickets to students submitting best answer to "Who are the Bengal Lancers." Winning names were posted in lobby.

Window displays were made of small cardboard forts with three sheet cutouts and laundry used imprinted shirt boards. All trash baskets in postoffices were lettered and for street bally man was dressed as lancer riding bannered horse. Uniform was made from used red velvet drapes and later worn by doorman as additional atmosphere.

Moss Uses Personals Column for "Anne"

Dick Moss at the Egyptian Theatre in Long Beach, Cal., used the personals column to advertise "Anne of Green Gables." Copy read, "Mothers, fathers, sons and daughters, don't miss seeing the great family show." Another stunt employed was the distribution of the usherette card with picture plug.

Dick tied up with Boy Scouts and Campfire Girls, admitting all members at special rate, bulletin recommending date mailed to all members by Scout Executive. Group of children from County Welfare were invited to special show and personal guarantee by management was used in lobby easel.

Make 1935 Your Award Year

PLEASE FORWARD CHANGE OF ADDRESS

The Herald *is not at fault when issues do not reach subscribers. There is much too much of managers writing in for back copies complaining that their subscriptions are not being properly serviced.*

This is due only to managers neglecting to forward immediately changes of address. It is therefore requested that this matter be taken care of so there will be no missouts.

Saunders Employs Hack For "Ruggles" Bally

Matt Saunders, Poli Theatre, Bridgeport, Conn., used some interesting street ballys on "Ruggles of Red Gap," one of which was a horse and buggy with male occupant dressed in checkered suit, handle bar mustache and bowler, horses adorned with theatre banners. Second bally was performing dog carrying theatre card which promenaded on its hind legs.

Matt also promoted three column classified ad with cut of Laughton and Eburne in old time carriage, tieup copy reading "one thing that hasn't changed since the Gay 90's is our ability to get results for advertisers, etc., etc." Mouthpiece telephone cards with theatre number were planted with instructions to call that number for information on the grandest comedy of the year.

Make 1935 Your Award Year

Settles Down at Theatre For "Ruggles" Opening

Two days ahead of "Ruggles of Red Gap" Wally Allen, Keeney, Elmira, N. Y., seated a man in front of theatre at a table reading magazine with copy on sign "am waiting to buy my ticket to, etc., etc." Man was served meals and on opening day dressed as sandwich man he circulated about town distributing heralds.

Wally also used the upside down trailer, with apologies copy from operators to the effect that excitement due to the booking had caused the mistake in projection. Novelties in the form of shares of "laughing stock of America" were also used.

Make 1935 Your Award Year

Night Club Puts On "Folies Bergere" Nite

One of the highlights of John Hesse's "Folies Bergere" campaign at the Roger Sherman in New Haven was a tieup with local night club which sponsored a "Folies Night," decorating entire place (see photo) with Chevalier cutouts, lobby cards and mentioned stunt in their ads. Members of club orchestra wore straw hats and plugged hits from picture.

Beauty parlor got out co-op ad and used assortment of stills in window display. Chain store cooperated by designating two days as "Folies Bergere Days" and gave autographed star stills.

Make 1935 Your Award Year

Voice and Screen Contests Aid Grosses

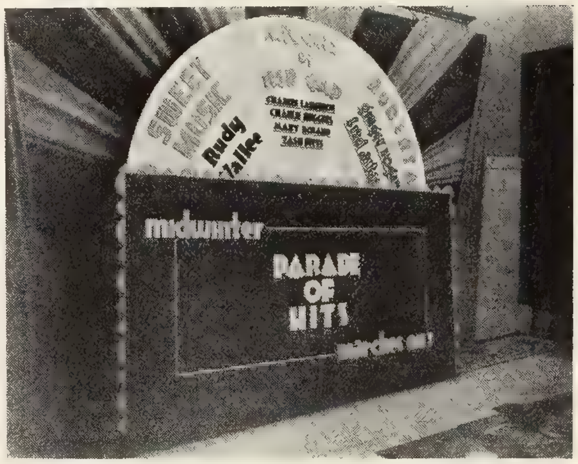
Vogel Gettier, Electric Theatre, Springfield, Mo. tied in with auto dealer for parade of cars headed by motorcycle police to act as escort for Metro's traveling Sound Studio. Hookin with daily further plugged local opportunity contest offering voice and screen tests on stage, with possibility of work in Metro stock company, or in the case of children, roles in Our Gang Comedy unit.

"Blossomtime Revue" was put on in cooperation with dance studios, screen and voice contest winners appearing. This was particularly pertinent as William Benedict, Springfield boy, who crashed Hollywood is the screen attraction.

A stunt that went over big for Gettier was a help wanted ad calling for amateur talent for giant vod-vil show, such as singers, dancers, musicians, old time fiddlers and Hillbilly acts. Show ran three days during which elimination was in progress, and winners on following day were selected by audience applause. Cash awards and radio dates were the inducements.

DEVIL DOGS OF THE AIR

Alper's Junior Naval Militia Tieup



Westfall's Animated Lobby Dsplay

Hesse's "Folies" Nite Club Tieup

CIRKUS
FILMEN
LIVES OF A BENGAL LANCER
ENGLANDS SØNNER

Ericksen's "Lancer" Street Bally

Powell Ties Up Merchants Association for "Red Gap"

William T. Powell, Paramount Theatre, Newport, R. I., effected a smart tieup with local grocers' association on "Ruggles of Red Gap," in which 80 stores comprising the membership distributed blanks for contest in which entrants were to give three reasons why it was important to shop in their home town. Ten promoted grand prizes were displayed in lobby.

Another stunt the association went for was placing lucky slips under various chairs in theatre. At a given time, Powell asked patrons to look under seats and all those finding slips presented them to grocers listed on herald and received a gift of that day's "Special." All advertising was paid for by association and Bill ran screen trailer on the tieup.

Make 1935 Your Award Year

Schools Tie In With Alper on "Copperfield"

Preceding Murray Alper's showing of "David Copperfield" at the Commodore in Brooklyn copies of boys' magazine with picture ad were promoted and distributed at matinee. Announcements were made in school auditoriums recommending picture and window cards were placed in libraries.

On "Devil Dogs," Murray rigged up an attractive display (see photo) with member of Junior Naval Militia in constant attendance during run of picture.

Make 1935 Your Award Year

Westfall Uses Animation

Manager F. M. Westfall, Haven Theatre, Olean, N. Y., forwards us this photo of animated display turned out by artist John McAuliffe for parade of hits. Wheel was driven by one-quarter h.p. electric motor geared to turn slowly. Background was painted two shades of yellow, sprinkled with silver metallics with the front of mask painted a dark blue and cutout letters in red.

Make 1935 Your Award Year

Salmon Holds "Sequoia" Screening for Locals

From District Manager Monty Salmon, Skouras Philadelphia Theatres comes a "Sequoia" campaign at the Tower Theatre on which Messrs. Dougherty, Knoblauch and Fishman assisted. Special screening was held for educational bodies and clergymen, who were asked to endorse the picture.

Lobby was decorated with log cabin containing stuffed birds and animals in addition to large cutouts. Boy Scout officials voluntarily issued letter to all members of their organization recommending the attraction and radio stations also cooperated.

Make 1935 Your Award Year

"Lancer" Bally Float Makes Oslo Air Show

The occasion of a Norwegian air demonstration at Lake Oieren, outside of Oslo, was seized upon by E. Ericksen, Paramount manager in that spot, to send out a float on "Lancer" for the date at the Cirkus Theatre, managed by Kris Amot. Truck also made the city, accompanying photo showing it with Royal Castle in background.

Other tieups included window in prominent tobacconist shop with pipe stills of Cooper and Tone plus action shots from the picture for additional publicity.

Hart Stages Kite Flying Contest for "Devil Dogs"

A novelty stunt put over by Ed Hart, Strand, Plainfield, N. J., was meet at local golf club for boys invited to enter kite-flying contest in connection with "Devil Dogs of the Air." Theatre supplied kites. Letters were mailed to principals of all schools asking that announcements of event be placed on bulletin boards.

Two other contests were engineered by Ed, one for model planes and the other a series of scenes from previous pictures run in newspaper with tickets awarded those supplying correct titles. Well known flyer circled city dropping heralds, made appearance at theatre to lecture on aviation and present awards to winners of model contest.

Make 1935 Your Award Year

Gould Dresses His Front

S. W. Gould, Cameraphone Theatre, Pittsburgh, Pa., dressed his front (see photo) for "Forsaking All Others" with six large heads of stars atop marquee. Three sheet mats with handpainted heads were mounted and placed at either side of box office. Beauty parlor tied in, featuring Crawford hairdress and distributing heralds with theatre ad.

Make 1935 Your Award Year

Spencer Broadcasts Irish Songs for "Aran"

Broadcast featuring Irish folk songs was part of C. T. Spencer's "Man of Aran" campaign at the Tivoli in Hamilton, Ont., Canada, with Bert Brown, theatre doorman and vocalist at the radio station, doing the honors.

Accompanying photo shows special front with life size cutouts of stars and title in relief, with large sign playing up fact that picture was chosen as best of 1934 by board of reviews.

Make 1935 Your Award Year

Merchant Cooperates on "Ruggles" Guess Test

Local department store tied in with Everett Steinbuch and Milt Harris at Loew's State, Cleveland, on "Ruggles of Red Gap," store offering prizes of merchandise to those correctly naming last three starring Laughton pictures and outstanding features in each. Theatre also offered guest tickets.

Another store devoted window display to "Ruggles" hat, duplicating one worn by Mary Boland in the picture and distributing autographed photos of the star. Men's clothing shop featured window of new fashions as compared with those worn in "Ruggles."

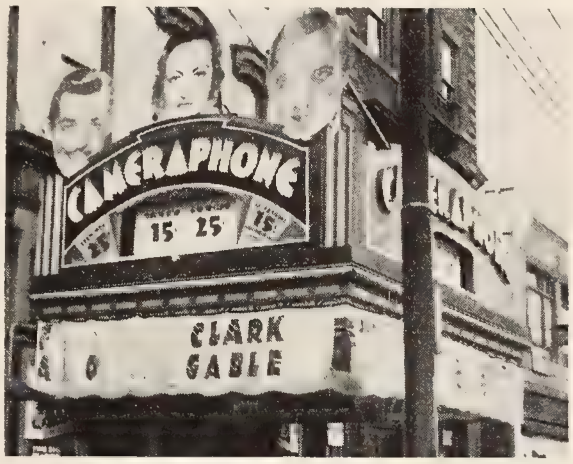
Make 1935 Your Award Year

McManus Stages Plane Contest on "West Point"

Cooperating with department store, Johnny McManus, Loew's Midland Theatre,, Kansas City, Mo., put on a miniature airplane and glider contest for "West Point of the Air." One week ahead, aviation editor of local daily broke with special story on contest. Various prizes were promoted, one being allowance by air training school on ground school course. Grand prize was cup supposedly from Wallace Beery with small plane mounted atop and winner's name engraved. Various stores came in for prizes, all of which were displayed.

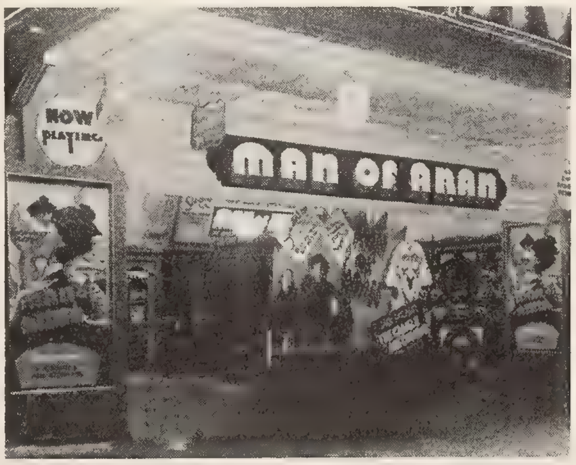
Announcements were made over radio, atmospheric panels with planes in background and large cutouts were used for lobby displays and through cooperation of major in charge of reserve officers' flying corps bulletins were posted urging all members to attend.

Charninsky and His Police Force



Gould's Cutouts Atop Marquee

Levey's South African Street Bally



Spencer's New "Aran" Front

Louie's At It Again; This Time He's a Cop

Louie Charninsky, Capitol Theatre, Dallas, Texas, took exception to our caution that he'd better look to his costume laurels and forwards the accompanying photo of himself and staff dressed for "Car 99." That's Louie as the chief of police. Police officials and policemen were invited to special screening.

Incidentally, Louie is proud of the fact that his staff recently copped cash prizes in connection with a "Sequoia" contest put on by the Interstate Circuit for employees.

Make 1935 Your Award Year

Levy Runs Contests In House Programs

From W. Levy, Cameo Cinema, Durban, South Africa, comes a stunt that could be used here to excellent advantage in the form of program contests, one for children and the other adults. Back cover is called the children's page and is devoted to jokes, items of interest to the younger set, and the contest—to write a brief letter on what they would do if they had $5 to spend and where they would spend it, mentioning only advertisers in the programs. Prizes of fifty cents each are offered for best letters; each week winning letters are published in program.

Adults' contest consists of tieup with merchants advertised in program who offer merchandise prizes to those submitting best constructive suggestions for improvement of program, theatre, shows, etc. Four prizes are awarded weekly and these names are also published.

Levy goes in for street ballys, too, as can be seen from the accompanying photo where the house staff was dressed in Oriental costumes for "Tiger Bay," man with pigtails was used to parade around town.

Make 1935 Your Award Year

Levey's Program Contest

William A. Levey, Strand Theatre, White Plains, N. Y., uses the back of his program for a title writing contest, offering tickets to those submitting the best running sentences with names of recent pictures shown at his house.

Make 1935 Your Award Year

In Which Bill and Mac Do a Little Promotin'

Billings Booth, now operating the Palace, Jamestown, N. Y., with his co-partner, Walter M. McDowell, for Ralph Crabill, figured that a bit of promotion was due what with the Spring coming on and all that. So Bill and Mac promoted themselves a couple of those Kentucky Colonel commissions for Crabill and the local Mayor.

Then they promoted the Rotary Club to hold their weekly lunch on the theatre mezzanine, and for a change promoted the hotel to supply the feed at the usual rates. The Masonic Temple was next promoted for tables and the RKO exchange for a print of "Roberta," after which the commissions were sprung on Ralph and Hizzoner.

Just to be different then, the boys promoted the photographer for a shot of the doins', had the picture taken up against a "Roberta" set piece, and promoted the dailies to run a three-column cut of same.

Crabill is a Rotarian, Booth a Kiwanian, Mac a Lion—put them all together and they're a gang of promotin' curly wolves.

"I TALKED WITH DEERING"

Type of Exploitation in Any Town Determined by Tempo of Ads Used By Merchants, L. H. Keene Is Told

by FRANCIS R. DEERING

Manager, Loew's State, Memphis, Tenn.

Anyone in the employ of a major theatre circuit, which depends largely on the ingenuity and aggressiveness of its individual manpower for successful operation, has an opportunity to harvest a wealth of knowledge for profitable theatre operation—first through the reflected knowledge of his superiors, department heads skilled through years of training in their particular field and second through actual experience in varied assignments which most circuit managers are privileged to fill.

To me, one of the most important and possibly the most interesting lesson I have learned in the few young and inexperienced years I have been with Loew's, is the fact that an operation in one locality may be a success while a similar manner of operation in another city may be a total failure. This applies to nearly every phase and department of the theatre—exploitation, advertising, booking, personnel and operation.

Application of Principles Vary

Of course there are certain basic principles that should be adhered to in all instances. A manager should try to make himself and his theatre a vital part of the community, his house staff should be well trained, courteous and efficient, and his theatre should be well maintained and kept spic and span, no matter where the theatre is located. It is the application of these basic principles wherein the variations ensue.

In certain sections, particularly the metropolitan cities of the North, a distinguished front on the part of the house staff (executives in tuxedo, ushers at strict attention with clicking of heels and formal salutations) seems to be most impressive.

On the other hand, in some of our southern cities where good-fellowship plays a big part in every day business, the cold, rigid, formal atmosphere of the northern metropolis has no place. Instead, patrons expect a cheery sort of greeting, a handshake from the manager and human beings instead of drilled automatons for ushers.

It is in exploitation and advertising, however, that we see the greatest necessity for making our manner of operation suit the locality in which the theatre is situated. In one town it is possible to walk into a prospective "tie-up customer's" office with a burst of enthusiasm, exclaiming "boy, oh boy, have I got a great idea, or have I got a great idea?"—high pressure the man to death and walk out with a stunt in the bag. In another town the same line of chatter might be the very thing that would spoil a merchant's or newspaper man's respect for the theatre man who used it.

Some towns are inherently enthusiastic, both in merchandising and in public spirit, while others are conservative and slow-moving and each must be handled accordingly. On one assignment, it was very discouraging to go out and try to "sell" an idea only to be met with an answer something like this: "Well, we've been in business for a long time. My father never did things like that and neither did my grandfather—and while you've got a good idea and it might help me, I don't think we'd better try it"—and so on, until by being neighborly and patient for a length of time it was possible finally to secure a "co-op ad" or something similar purely through friendship. Then when that merchant or newspaper saw that the theatre tie-up was beneficial it was smooth sailing from then on.

In one particular instance it took two years of constant but friendly "nagging" with the hardboiled advertising manager of a large department store to secure his cooperation. When the first tie-up proved to be highly successful we became first-class buddies and hardly a week went by that we weren't plotting something new to stimulate business.

I have discovered, too, that the spirit of a town is reflected in the advertising copy used by department stores, grocery stores, drug firms and the like. Whenever you see a newspaper chock full of large ad spreads carrying sensational copy—whether it refers to baked beans or fur coats or high chairs for the baby—you can bet your last year's straw hat that that particular town will respond to high pressure salesmanship and ballyhoo. If, on the other hand, you find ad layouts that are dignified and conservative, you'll probably discover that this town is no place to try to bust a blood vessel in exploitation.

So much for regional differences. Now then, I should like, with your permission, although I'm somewhat of a novice at this managerial game and hardly capable of writing a book on "How to Become a Theatre Manager in Ten Easy Lessons," to point out some other interesting observations I have made.

Working Knowledge Necessary

Every theatre manager should have a working knowledge of every department from box-office to booth. Many of us have had the good fortune of starting right at the bottom and learning first hand the basic fundamentals of service, but not all of us have operated picture machines and cooling plants or served as stage hands or maintenance men. We can read and ask questions in order that we may talk intelligently on matters concerning any department.

A cashier expects us to know how a ticket machine works, an usher has more respect for us if we can direct patrons with as much snap and intelligence as he can, a stage hand should never guess that we don't know that you can't hang an apron on a stage or press a pair of pants with a gridiron.

How embarrassing it must have been for the manager who, when his divisional boss inquired about the piano in front of the box-office, replied, "Well, the booking and cue sheet said the act worked with piano in street." Cashier, usher, cleaner, operator, poster artists, engineer or stage—they all look to us as "boss" and as such we ought to be acquainted with every individual job.

Quigley Awards Information . . .

A QUIGLEY AWARD, to be known as a "Quigley Silver", will be presented each month during 1935 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on any single picture played between the first and last days of that month. . . .

▽

A QUIGLEY AWARD, to be known as a "Quigley Bronze", will be presented each month during 1935 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on any single picture played between the first and last days of that month. . . .

▽

THE QUIGLEY GRAND AWARD will be presented at the end of 1935 to the winner whose campaign is selected by the judges as the most meritorious of all those awarded the monthly plaques during 1935.

▽

THE QUIGLEY SECOND GRAND AWARD will be presented at the end of 1935 to the winner whose campaign is selected by the judges as the second best of all those awarded the monthly plaques during 1935.

▽

THEATREMEN everywhere in the world are eligible. Campaigns may be on domestic or foreign product from major or independent producers. Entries from foreign lands are especially invited and will be accepted for consideration during the month they are received. . . .

▽

VISUAL EVIDENCE must accompany every entry, such as tear sheets, photos, heralds, etc., etc. This ruling must be obeyed. . . .

▽

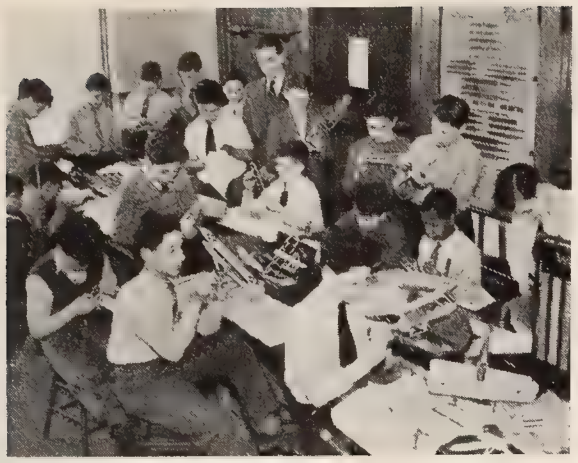
EQUAL CONSIDERATION will be given every campaign. Theatremen with small budgets will receive the same break. Remember—"it's what you do, not how much you spend."

▽

CAMPAIGNS should be forwarded as soon as possible. They may be mailed after the last day of the month on pictures that have played during the month. This includes attractions played on last days of month and first days of following. . . .

▽

ENTRIES should be mailed to:
Quigley Awards Committee
1790 Broadway - - New York



School Boys Constructing Planes

What the Boys Are Doing On "Devil Dogs of the Air"

Julius Lamm, Uptown Theatre, in Cleveland, effected a smart tieup with high schools for "Devil Dogs" with boys in manual training classes constructing planes (see photo) which were entered in contest for promoted prizes and displayed in lobby.

Special kid matinee was held at which judging took place and two birdmen gave children talk on aviation. Special heralds were distributed in school rooms by merchant whose paid back ad took care of printing cost and lobby was decorated with motor head, including propeller promoted from local airport.

In Horicon, Wis.

I. J. Craite at the Pastime Theatre offered prizes to children coming closest to guessing correct number of pounds of Oats displayed in store window. Sets of glider planes were given out at special matinee and airplane cutouts were distributed to schools.

Down Fulton, Ky.

Burgess Waltmon at the Orpheum secured cooperation of superintendent of schools, who made announcements at combined assemblage of all schools recommending picture. One sheet display was placed at entrance of all schools and in gyms during basketball games. Bannered plane flew over city, several outstanding windows were secured and tack cards placed on telephone poles in city and surrounding towns.

Finishing in Boston

With Phil De Petro at the Modern extending invitation to captains and commanders of the Junior Birdmen to attend in body, newspaper tied in with questions and answers column on aviation, each day carrying theatre and picture plug. Blow up of Brisbane's editorial on the picture was used as part of lobby display and for street bally large sugar barrel painted red was planted on busy intersection with copy "do not feed." When the curious looked in the barrel further copy directed them to the theatre.

Make 1935 Your Award Year

Attention, Doctors

Dick Wright, district manager, Warners' Theatres in Cleveland, gets out an attractive little green four-page leaflet mailed to physicians. Front cover copy reads, "At your service," inside contains message from management recommending doctors relax at the theatre with knowledge that they can be reached there by phone at a moment's notice. Back page carries current and coming attractions.

CRITICAL SLANT AT ENGLAND

English Publicists Do Good Job, Says New York Film Critic; Sets Down Some Overseas Impressions

by AL SHERMAN

It would be unfair to comment on differences in publicity methods between England and America and comment in a derogatory sense. Frankly, I think that most of the lads who purvey publicity on behalf of their English bosses do a darned good job of it. True, they find it difficult to understand American methods or ideas; they cannot appreciate our brash exploitation. But they have different media to work with—and, most important of all, a mental reaction on the part of the British public that is, at times, the direct antithesis of our Great American Moviegoer's allegedly child-like mind.

But in England your newspapers are all-powerful as publicity media. Your fan magazines are negligible, as compared to our powerful fan publications here. And your general magazines, with but few minor (or major) exceptions are of little value. So film producers and exhibitors find it necessary to stress newspaper publicity in a country where the cinema, up until a comparatively short time ago, rated as an entertainment force on a par with the lowest of low sports and beneath the dignity of editorial recognizance.

However, matters have changed now. England is cinema conscious and the result is that more and more motion picture news finds it way into the columns of British newspapers. And such earnest press-agents as Robb Lawson of United Artists; Frank Tilley of RKO-Radio; Hugh Findley of Gaumont-British and Jimmy Hutchinson of British International have been responsible, in great measure, for this change of heart.

These men more than get their measure of space. But if they don't go for ideas that are of the typically-brash American type, it's because they know that such ideas are contrary to policy. It's not because they don't recognize the value of new ideas. But Englishmen have a habit of thinking things over—and many a good idea becomes sophomoric when looked at in the clear light of day.

Britons Ace Space-Grabbers

But if it comes to space, I'd like to find any press-agent rivaling the lineage secured by Lawson on behalf of Eddie Cantor when that pop-eyed individual stirred England following his week in London. And Hutchinson, campaigning for "Forgotten Men," pulled some clever publicity angles that reaped plenty of space before that flicker opened for a London run.

I just want to emphasize one thing: The average good English press-agent is good at his job—no matter how he and his methods might strike us over here. But English producers should realize that even if British publicity methods achieve their purpose in England, that doesn't prove their worth in this country.

British studio publicity, as a rule, is valueless here. Ask any press-agent who has been compelled to turn some of that tripe into understandable copy. And ask any editor. I know whereof I speak. Because I have handled such picture publicity.

If British producers are giving serious thought to the American market, then they should study that market from a publicity angle, as well as from its distribution possibilities. I have discussed this time and again with such men as Michael Balcon, of Gaumont-British; with Arthur Dent of British International; with Herbert Wilcox of British-and-Dominion. They all agree with me—and yet little has been done about it. Perhaps because, like many other producers, the publicity department always is given last consideration or, perhaps, because they have been immersed in other and, for the time being, more important matters. But the fact remains, though, that publicity and advertising are as vital to the ultimate financial success of a picture as the picture itself or the sales force that is selling it. Because publicity is the one direct contact, other than the exhibitor, between producer and public.

Publicity Requires Study

In time, you'll find British production hitting a high level. Alexander Korda helped pave the way—and the other companies aren't far behind. But to accomplish really important results, the film companies in England will have to make use of the talents of American publicists who, however, are not only advertising men or stunt press-agents, but public relations counsellors in every sense of the word. And I mean by that gentlemen who are prepared to go to England, study the situation there, sit in on production as well as publicity methods and then plan campaigns that will make it easier for the publicist here—and the editor at any American desk.

In other words, press-agents who turn out publicity copy that will not be patterned after the English copy but will find quick acceptance here. Also, they will have to be advertising experts who can sit down and, in addition to publicity copy, rough out a few ideas that will make it easier for the American publicist.

Make 1935 Your Award Year

TRAIN PREVUE. They've done it on planes and here is a shot of first train screening on "Whole Town's Talking" as arranged in Chicago by Jack Thomas of Columbia.

'BALLYHOO IS OUT IN SMALL TOWN'

—*HAROLD C. LEE, BABCOCK THEATRE, BATH, N. Y.*

SAYS TIEUPS NO HELP IN THE LESSER SPOTS

DEAR MIKE:

Although I have not been so active as a Club Member for some time, I have not missed reading the Club pages each week. There was a time when many of the boys, including myself, sent in their campaigns, but they have been missing for the past year or two, not because we are "regusted" with the Club or that the Club has slipped, but because it has got to a point in the smaller towns where we have got to get them in with something besides tieups and ballyhoos. Possibly I am wrong about the other boys, but in my situation I am right.

In the larger towns with a large transient trade it is necessary to ballyhoo and flash the attractions, but in the small town this is out, more so today than in the past, due to the fact that people from the rural territory do not come in as often. What we must do now is to get out into the nearby towns and rural districts every week.

Covers Town and Country

To get our attractions before these people I consider the billboard, window cards, program and newspaper the best mediums. I have a large outside territory covering ten small towns which we bill each week with 3 sheets and cards. Also have a direct mailing list covering every R F D route and call boxes in these towns. This demands around 3,000 programs. Some of these towns are near other theatres who also bill in the territory but not as extensively as we do. In the summer we have a nearby lake that draws a large tourist trade. This we also go after with the mailing list, and for the past two seasons have enjoyed good returns from the lake region.

Now you might ask what about the people in your town. This is not neglected. We also cover the town with programs and cards placed in the important stores and shops. Along with the marquee, lobby, trailers and three weekly newspapers I am sure people in Bath and vicinity are well informed each week on what we are playing.

I don't mean to say that I pass up promoting as good a window display that can be arranged on certain pictures, but what I'm getting at is, tieups of the type we small fellows arrange would be of no value to the larger theatres. However, there are many things in theatre operation that are of value to use outside of exploitation appearing in the Club pages and I believe there could be plenty more of it. Come on, some of you small town managers, join the Club and let's hear what you have to say about the small town theatre operation.—HAROLD C. LEE, MANAGER BABCOCK THEATRE, BATH, N. Y.

Make 1935 Your Award Year

BRONZE FRONT. Norvell Yantis, artist, Newman Theatre, Kansas City, Mo., created this attractive "Sweet Music" front, made of bronze corrugated paper.

WANTS MORE DISCUSSION ON THEATRE OPERATION

There also are other things of value outside of exploitation that appear in the pages, says Hal Lee, who believes "there could be plenty more of it", and invites other small town managers to join up and enter in these discussions. Gents, take the floor.

—A-MIKE

FEELS LENGTH OF RUN DETERMINES THE BALLY

DEAR MIKE:

". . . I used to be a firm believer in exploitation and I still am as far as the longer runs are concerned. But where we play three shows a week, none of them running more than three days, it is not such a good plan to exploit many of them above the others. For a town the size of Savanna, five thousand, we are playing better than the average programs. Every Sunday sees a big picture starting a three-day run and we play them just as soon as possible.

We have a campaign back of every one, confining ourselves mostly to poster advertising. We have four one sheets, a three sheet, a six sheet and a 24 sheet on all of these in Savanna. The six and 24 sheets are lighted, working night as well as day. In addition to the lobby display at the Web we use the lobby of the other theatre we control for Web displays. This house has not been open for some time. We have poster panels in four towns within a radius of 20 miles and these are posted every week with three one sheets on our shows. In two other towns we have insert cards. In the spring we will probably put up two more poster panels in towns that have just been opened to us by a new bridge.

I observe some towns larger than Savanna do not use newspaper advertising every night. We considered this policy some time ago, but decided it is better to be consistent about this and have an ad in every night. We also have an ad in the county seat weekly paper, ten miles away. This not only takes care of that locality, but covers the country population very well. My ads are not large, but in preparing them I always try to place myself in the place of those I want to reach with the idea of how I would react if I were the reader.

We have a small but live mailing list, everyone on it being someone who has actually requested cards be sent them. These are to those outside of Savanna who do not see a newspaper. We simply have the week's program printed up on a postcard and get them in the mails so everyone will have theirs by Saturday morning.

Occasionally we get out tack cards and heralds or rotos. I find the best method of circulating the latter are through the Sunday papers. The distributors do this everywhere, but if this can be done it means the stuff will get right into the homes.

We believe we accomplish more in doing this way than in an occasional spasmodic campaign. Our accessory bills are high, especially that we find buying of poster exchanges is poor economy. We tried that for a while, but it did not work out, as they were seldom able to supply our needs.

While we try to keep our front neat and well supplied with frames and attractive material we realize in a small town there is little transient patronage and much spent on the front is wasted. We keep our lamps trimmed and burning, making frequent inspections. Just as soon as a light burns out a fresh one replaces it. When too many begin to go we replace them all with new lights.

Is "Uncle Webbie" on Radio?

On our screen we use Advance trailer, keeping a week ahead on all coming attractions. We did use scene trailers for a while but found them too long and tiresome where three are on all the time. We do not use slides of any description. For special announcements "Uncle Webbie," as the kids call me, goes on the air with our public address system.

This "note" has become longer than intended at the outset. Different localities react differently, of course, and it seems that this is a very good reason for managers being left in a town and not shifted around too much.—FRANK C. GOLDQUIST, MANAGER, WEB THEATRE, SAVANNA, ILL.

Make 1935 Your Award Year

FRED ASTAIRE GINGER ROGERS
ROBERTA
IRENE DUNNE
ROBER

ASTAIRE FAN CLUB. Members of the first chapter of the Fred Astaire Club in Jersey City were invited to the Stanley "Roberta" opening by Bob Deitch and Hal Widenhorn.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
CHARLES CHAPLIN			
Chaplin Prod. No. 5	**Original screen play, Charles Chaplin. Director: Charles Chaplin.**	**Charles Chaplin, Paulette Goddard, Carter DeHaven, Henry Bergman, Chester Conklin.**	**Shooting**
COLUMBIA			
"Love Me Forever"	Screen play, Jo Swerling, Sidney Buchman. Director: Victor Schertzinger.	Grace Moore, Leo Carrillo, Robert Allen, Michael Barlett, Spring Byington, Luis Alberni, Douglas Dumbrille.	Shooting
"After the Dance"	Original Harrison Jacobson. Screen play, Harold Shumate. Director: Leo Bulgakov.	Nancy Carroll, George Murphy, Victor Kilian, Robert Middlemass, Thelma Todd.	Shooting
"Unknown Woman"	Original, Scott Darling. Screen play, Albert DeMond, Fred Niblo, Jr. Director: Al Rogell.	Marian Marsh, Richard Cromwell.	Shooting
FOX			
"Redheads on Parade"	Story, Gertrude Purcell, Jay Gorney, Don Hartman. Screen play, Don Hartman, Rian James. Director: Norman McLeod.	John Boles, Dixie Lee, Jack Haley, Raymond Walburn, Alan Dinehart, Herman Bing, Wm. Austin, Wilbur Mack, Patsy O'Connor.	Shooting
"Charlie Chan in Egypt"	Based on the character "Charlie Chan" created by Earl Derr Biggers. Original screen play, Robert Ellis, Helen Logan. Director: Louis King.	Warner Oland, "Pat" Paterson, Charles Locher, Walter King, Rita Cansino, Stepin Fetchit.	Shooting
"The Farmer Takes a Wife"	From the play, Frank B. Elser, Marc Connelly. Based on novel "Rome Haul" by Walter D. Edmonds. Screen play, Edwin Burke.	Janet Gaynor, Henry Fonda, Slim Summerville, Jane Withers, Charles Bickford, Roger Imhof, Nick Foran, Andy Devine, Margaret Hamilton, John Qualen, Frank Melton.	Shooting
"In Old Kentucky"	Adaptation, Sam Hellman, Gladys Lehman. Director: Geo. Marshall.	Will Rogers, Louise Henry, Russell Hardie, Bill Robinson, Dorothy Wilson, Bill Benedict.	Shooting
INVINCIBLE			
"Death from a Distance"	Original screen play, John Kraft. Director: Frank Strayer.	Russell Hopton, Lola Lane, Geo. Marion, Sr., Lee Kohlmar, Robert Fraser, Lew Kelly, Wheeler Oakman, John St. Polis.	Shooting
METRO-GOLDWYN-MAYER			
"China Seas"	**Novel, Crosbie Garstin, Adaptation, Jules Furthman. Director: Tay Garnett.**	**Wallace Beery, Clark Gable, Jean Harlow,** **Dudley** Digges, Lewis Stone, Robert Benchley, Rosalind Russell, Lillian Bond.	Shooting
"Anna Karenina"	From the novel by Tolstoy. Director: Clarence Brown.	Greta Garbo, Fredric March, Basil Rathbone, Maureen O'Sullivan, Freddie Bartholmew, May Robson, Reginald Denny, Reginald Owen, Phoebe Foster, Constance Collier, Cora Sue Collins.	Shooting
"Mutiny on the Bounty"	Novel, Charles Nordhoff, James Norman Hall. Adaptation, Jules Furthman, Talbot Jennings. Director: Frank Lloyd.	Charles Laughton, Clark Gable, Robert Montgomery.	Shooting
"Murder in the Fleet"	Original, Edward Sedgwick. Adaptation, Commander Frank Wead, Joseph Sherman. Director: Edward Sedgwick.	Robert Taylor, Jean Parker, Ted Healy, Nat Pendleton, Donald Cook, Mary Doran.	Shooting
"Masquerade"	Director: Robert Z. Leonard.	William Powell, Myrna Loy, Mady Christians, Virginia Bruce, Frank Morgan, Henry Travers, Reginald Owen, Lucille Watson.	Shooting
MONOGRAM			
"Paradise Canyon"	Story, Burl R. Tuttle. Screen play, Lindsley Parsons, Robert N. Bradbury. Director: Carl Pierson.	John Wayne, Marion Burns, Yakima Canutt, Denny Meadows.	Shooting
PARAMOUNT			
"College Scandal"	Original, Beulah Marie Dix, Bertram Milhauser. Screen play, Marguerite Roberts, Charles Brackett, Frank Partos. Director: Elliott Nugent.	Arline Judge, Kent Taylor, Benny Baker, Douglas Blackley, Wendy Barrie, Wm. Frawley, Wm. Benedict, Joyce Compton, Mary Nash.	Shooting
"Men Without Names"	Original, James Remington McCarthy. Screen play, Dale Van Every, B. Harrison Orkow. Director: Ralph Murphy.	Fred MacMurray, Lynne Overman, David Holt, Arthur Aylesworth, Frank Sherman.	Shooting
PEERLESS			
"Night Cargo"	Original, C. C. Cheddon. Screen play, Sherman Lowe. Director: Charles Hutchison.	Lloyd Hughes, Jacqueline Wells, Walter Miller, Carlotta Monte, Lloyd Whitlock, Geo. Regas.	Shooting
RELIANCE			
"Let 'Em Have It"	Story, Joseph Moncure March, Elmer Harris. Director: Sam Wood.	Richard Arlen, Virginia Bruce, Alice Brady, Bruce Cabot, Eric Linden, Joyce Compton, Harvey Stephens, J. Farrell MacDonald, Bodil Rosing, Robert Emmett O'Connor, Wesley Barry.	Shooting
RKO RADIO			
"She"	Novel, Sir Rider Haggard. Screen play, Ruth Rose. Directors: Irving Pichel and L. C. Holden.	Randolph Scott, Helen Gahagan, Helen Mack, Nigel Bruce, Gustav Von Seyffertitz, Nobel Johnson.	Shooting
"The Peacemaker"	Original screen play, Dudley Nichols. Director: Charles Vidor.	Richard Dix, Preston Foster, Margot Grahame, Willy Best, Don Rowan, Joe Sauers, Ray Mayer, Hattie McDaniels.	Shooting
"Top Hat"	Screen play, Dwight Taylor, Allan Scott. Director: Mark Sandrich.	Fred Astaire, Gingers Rogers, Edward Everett Horton, Helen Broderick, Erik Rhodes, Eric Blore.	Shooting
UNIVERSAL			
"Alias Mary Dow"	Original screen play "Dark Crossing," Wm. A. Johnston, Forrest Halsey. Adaptation, Gladys Unger. Continuity, Rose Franken. Director: Kurt Neumann.	Sally Eilers, Henry O'Neil, Ray Milland, Lola Lane, Chic Chandler, Katharine Alexander.	Shooting
"Diamond Jim"	Novel and short story, Park Morell. Adaptation, Doris Malloy, Harry Clork. Screen play, Preston Sturges. Director: Edw. Sutherland.	Edward Arnold, Binnie Barnes, Jean Arthur, George Sidney, Eric Blore, Robert McWade, Charles Sellon, Spencer Charters.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Stranded"	Based on story, Frank Wead, Ferdinand Reyher. Screen play, Delmer, Delmer Daves. Additional dialogue, Carl Erickson. Director: Frank Borzage.	Kay Francis, George Brent, Patricia Ellis, Barton MacLane, Donald Woods, Mae Busch, Frankie Darro.	Shooting
"Page Miss Glory"	From the play, Joseph Schrunk, Philip Dunning. Screen play, Delmar Daves, Robert Lord. Director Mervyn LeRoy.	Marion Davies, Dick Powell, Pat O'Brien, Mary Astor, Frank McHugh, Patsy Kelly, Wm. Gargan, Berton Churchill.	Shooting
"Alibi Ike"	Original story, Ring Lardner. Screen play, Wm. Wister Haines. Dialogue Director: Gene Lewis. Director: Ray Enright.	Joe E. Brown, Olivia de Haviland, Eddie Schubert, Ruth Donnelly, Joseph King, Roscoe Karns, Wm. Frawley, Paul Harvey.	Shooting

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

USED EQUIPMENT

WISE EXHIBITORS KNOW WHERE TO BUY those good guaranteed rebuilt Simplex and Powers projectors, reflector lamps, rectifiers, Mazda equipment, sound accessories, parts, supplies. Quality bargains always. Free catalog. Play safe with MONARCH THEATRE SUPPLY CO., Memphis, Tenn. Established 25 years.

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

A REAL BARGAIN ON HIGHGRADE PROJECTION lenses. Cash or trade. BOX 537, MOTION PICTURE HERALD, 407 So. Dearborn St., Chicago, Ill.

1,000 FULL UPHOLSTERED CHAIRS, KIND sound engineers recommend, refinished like new. JOHN BLUM, 722 Springfield Ave., Newark, N. J.

BARGAINS RECONDITIONED ARCTIC NU-AIR, Supreme, American Blowers, noiseless drives, hydraulic variable speed pulleys. New air washers. Catalog mailed. SOUTHERN FAN CO., 11 Elliott, Atlanta, Ga.

"ONE MORE SPRING" BRINGS OUR ANNUAL house cleaning sale—Powers 6A heads, $22.50; soundheads from $19.75; acme portable projectors, $25.00; Hertner generators from $74.75; chairs, from 75c; Wright DeCoster speakers, $12.95; Peerless Hi-lo arcs, $89.50; lenses, from $4.95; faders, $3.75; Simplex intermittents from $10.00; Mazda lamphouses from $27.75; Superior heads rebuilt, $125.00; Motiograph Deluxe projectors, $59.50; optional systems from $6.00; arc rheostats from $6.75; rear shutters, $39.50; ask for list. S. O. S., 1600 Broadway, New York.

NEW EQUIPMENT

SPECIAL MAIN DRIVE GEAR FOR SIMPLEX, RCA or Western, $2.75 for April only. Order your supply now. MODERN THEATRE EQUIPMENT CORP., 133 Meadow St., New Haven, Conn.

BABY SPOT WITH AUTOMATIC COLOR wheel, complete $12.50. An effect display unit for every theatre. Send for our sanitary supply list. CROWN, 311 West 44th St., New York.

POSITIONS WANTED

SOUND PROJECTIONIST — EXPERIENCED, unmarried, young, will go anywhere. BOX 517, MOTION PICTURE HERALD.

EQUIPMENT EXCHANGE

SPOT YOU CASH—WE PAY "SPOT" FOR USED equipment, trades taken, bargain galore. S. O. S., 1600 Broadway, New York.

GENERAL EQUIPMENT

PHILADELPHIA ASSOCIATION CHOOSES SOS —Cinemaphone Wide Fidelity from $179.70 complete! Soundheads, from $59.50; unified control amplifiers from $39.50. Trades taken. Free trial. S. O. S., 1600 Broadway, New York.

BARGAINS!—POWERS MECHANISMS, MOTOR generator. Parts. TROUT THEATRE EQUIPMENT, Enid, Okla.

MUDDY LIGHT? BRIGHTEN YOUR PICTURE —new reflector arc lamps or rectifiers, $49.50. Convert your present lamps to Suprex. Cut current costs. S. O. S., 1600 Broadway, New York.

MORELITE DELUXE LOW LAMPS REBUILT, $125 pair; 15 ampere Forest rectifiers, $45 each new. Pair rebuilt, $80 with bulbs. CROWN, 311 West 44th St., New York.

"IN VIEW OF SPLENDID RESULTS" WRITES Casellas, Teatro Utuado, Puerto Rico, "Decided to order another." Cinemaphone will please you, too. S. O. S., 1600 Broadway, New York.

REPRESENTATIVES WANTED

SALESMAN WITH CAR, EXPERIENCED SELLING to theatres. Must be able to invest $75, actual cost of demonstrators and selling equipment. Liberal commissions and big opportunity for hustlers. A modern necessity; highly endorsed by leading exhibitors. HARRY K. LUCAS, Charlotte, N. C.

WANTED TO BUY

WANT TO BUY—WANT TO SELL? THOUSANDS of theatre owners will see this advertisement, just as you are. Motion Picture Herald's Classified Advertising Section gets results! If you have anything to sell—or want to buy—new or used—contact them through these classified columns which gives you the greatest coverage at minimum cost. Write, wire or phone MOTION PICTURE HERALD, 1790 Broadway, New York City.

BOOKS

ORDER NOW! RICHARDSON'S NEW BLUE Book of Projection—6th edition, complete in one volume, more than 600 pages, over 100 illustrations. Full text on projection and sound combined with troubleshooter. $5.00. Mr. Richardson will autograph the first two hundred copies ordered. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

10,000 SHORT, PRECISE BIOGRAPHIES OF MOtion picture personalities—thousands of pertinent facts about every phase of the motion picture industry—the book to have at your hand every minute of the day—Motion Picture Almanac, the industry's book of facts. 1935-36 edition now in preparation. Order your copy early. $3.00. QUIGLEY PUBLISHING CO., 1790 Broadway, New York City.

SOUND EQUIPMENT

NEW AND USED SOUND EQUIPMENT—Phototone sound heads for Simplex one pair gear driven $70; one pair chain driven $100; one pair latest model $125; one pair for Powers gear driven $70; two PAM19 amplifiers $15 each; four Webster six tube amplifiers $16 each; one double channel AC Radiart $75; one late model double channel AC Webster $130; two TA3 single channel AC amplifiers $90 each; one new pattern Radiart amplifier $80; twelve PAM16 amplifiers new $12 each; five Wright DeCoster speakers, slightly used, $15 each; one Racon horn unit and field supply A1 condition $24. PLATTER SOUND PRODUCTS CORP., North Vernon, Ind.

PRINTING SERVICE

100 WINDOW CARDS, 14 x 22, 3 COLORS, $3.75; no C.O.D. BERLIN PRINT, Berlin, Md.

THEATRES WANTED

LEASE, OPTION TO BUY, 500 TO 800 SEATS. BOX 539, MOTION PICTURE HERALD.

WANT TO BUY OR LEASE THEATRE IN Texas, Colorado or Arizona state. BOX 538, MOTION PICTURE HERALD.

WANTED THEATRE, 2,000 TOWN, MINNESOTA or Wisconsin. Write particulars. BOX 468, Jamestown, N. D.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

THEATRES

FIREPROOF BUILDING CONTAINING TWO stores, three offices, loft, large ballroom and 668-seat fully equipped theatre on lot 50 x 200, seventy miles from New York. Best ballroom within twelve miles, covering a population 60,000. Only theatre in town, population 7,000. Nearest theatre to 12,000 people. Nearest competition four miles away. Will sell land, building and equipment which cost me $175,000.00, not including RCA, for $150,000.00. Terms, not less than $25,000.00 cash. Balance can remain on mortgages. Rare opportunity for man understanding dance and picture game. Positively not interested in trades or manager propositions. E. H. ROLSTON, Seymour, Conn.

FOR RENT THEATRE, EQUIPPED, 600 SEATS. A. G. ABBOTT, Grand Island, Nebr.

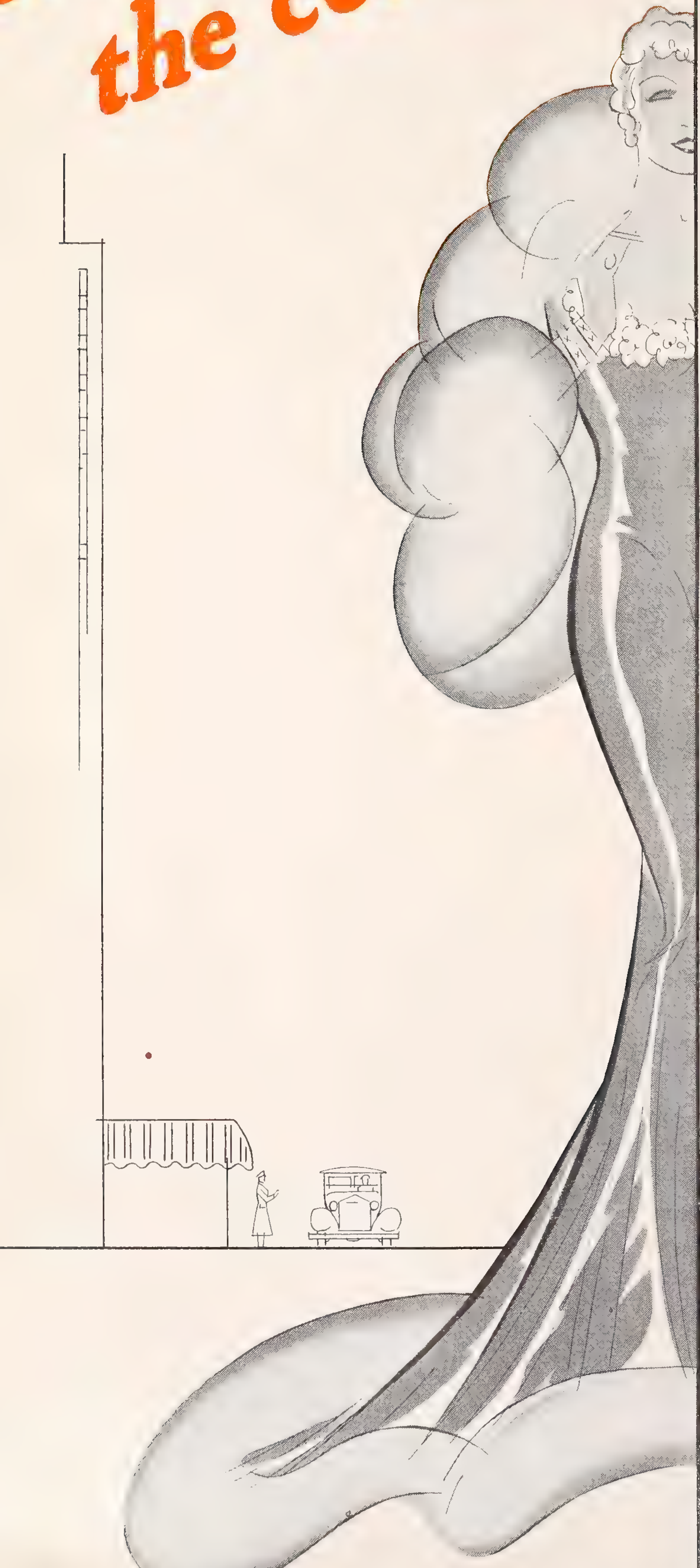
Cameramen's

INSPIRATION

CAMERAMEN long ago decided that Eastman Super Sensitive "Pan" is fit company on any flight of genius. And results vindicate their judgment. For four years in succession the great bulk of the really inspired motion pictures have been photographed on this superlative film. Eastman Kodak Company, Rochester, N.Y. (J. L. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super Sensitive*
Panchromatic Negative

MAE is just around the corner!



MAE WEST

in

"GOIN' TO TOWN"

A Paramount Picture..Directed by

ALEXANDER HALL

MAY 17th

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

Exhibitors Pay Almost Million in Music Tax

Theatres Contribute Close to One-third of Highest Royalties of Composers' Society, Collected on 25 Per Cent Overhead

Courts and Government Join 'Bank Night' Fight

State Legislatures Consider Bills to Bar Practice, with Exhibitor Opinion Divided; "Carrie Nation" Attacks Policy » »

18,000 Cancellations Under Code 10% Clause

Rosenblatt and Johnson Answer Independents Before Senate Committee; Agree That Revision of Code is Needed

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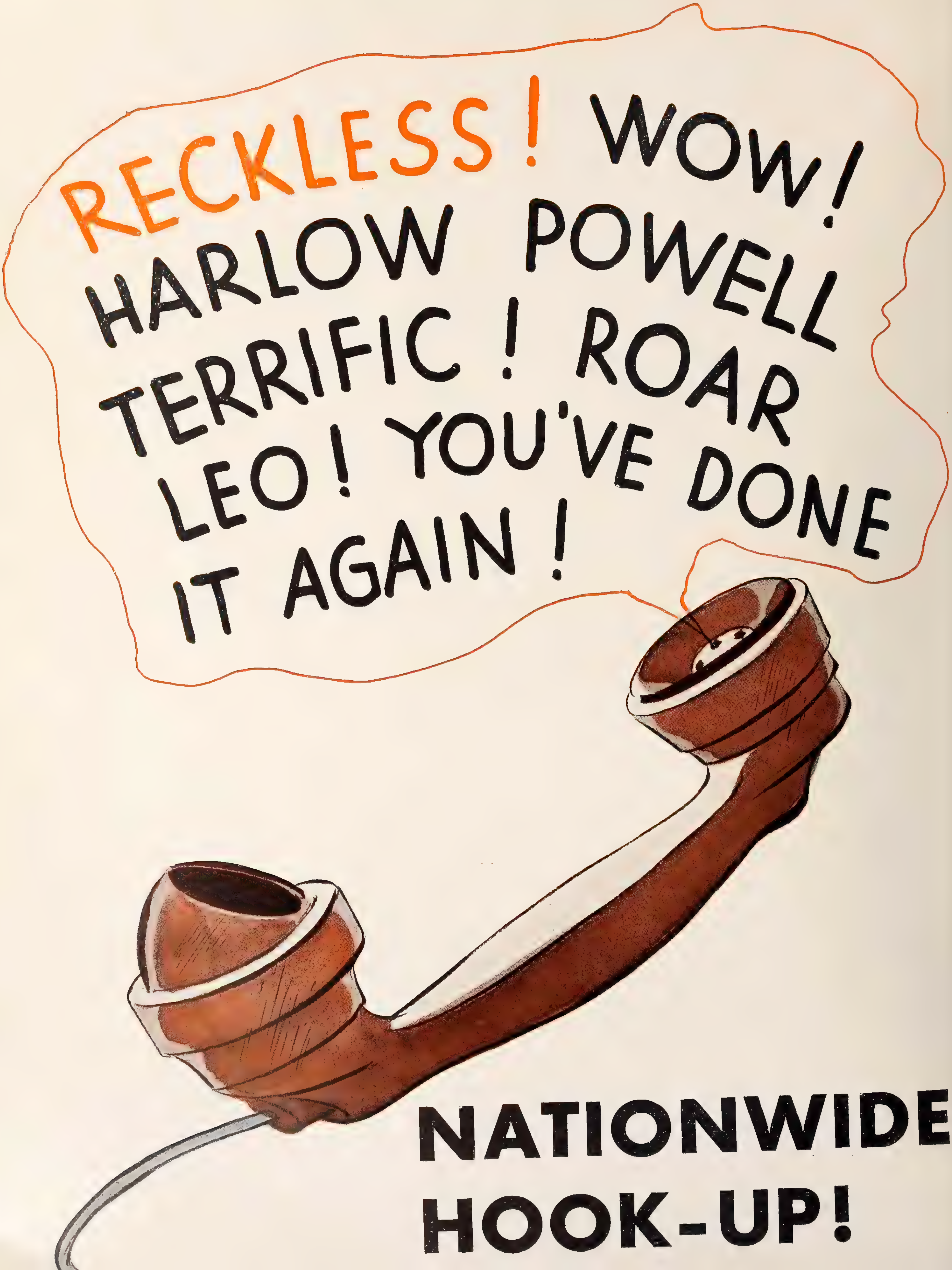

RECKLESS! WOW! HARLOW POWELL TERRIFIC! ROAR LEO! YOU'VE DONE IT AGAIN!

NATIONWIDE HOOK-UP!

4★★★★ FINAL

UNITED STATES EAGLE

4★★★★ FINAL

Vol. 1. Warner Bros.' Studio, Hollywood, Calif. No. 1.

'G-MEN' WIN U. S. CRIME WAR

UNCLE SAM'S SECRET AGENTS RUB OUT LAST OF MOBSTERS in first dramatization of amazing exploits of fearless Federal Men. "Grand tribute to Dept. of Justice," says Louella Parsons.

GANGSTER'S WIFE TIPS G-MEN in breath-taking nation-wide search for underworld's most notorious kidnappers.

"PUBLIC ENEMY" BECOMES SOLDIER OF THE LAW as Jimmy Cagney leads the "G-Men" on greatest man-hunt in history in the bullet-streaked story of Gangdom's Waterloo — the screen's greatest novelty of the last 5 years!

GATS BLAZE ON THE MID-WESTERN FRONT as cameras show gangland's last stand in northwest woods hideout, the hunt for the Central Station killers, and unrevealed details of other headline cases!

Lead the Field!—Play Warners' "G-MEN" Next Week!

A First National Picture

CRITICS BATTLE OVER 'G-MEN'!

Vic Shapiro in Motion Picture Daily says the **G** in 'G-Men' "means plenty of G's for showmen!"

Jimmy Starr of L. A. Herald-Express says "the **G** in 'G-Men' stands for guts!" . . . . . .

Sidney Skolsky, famed columnist, says the **G** in 'G-Men' stands for 'great'! . . . . . .

Bob Coons of the Associated Press says the **G** in 'G-Men' stands for 'grand'! . . . . . .

...BUT THEY ALL AGREE THAT

G-M

Starring

JIMMY C

With Ann Dvorak, Margaret Lindsay, Robert Armstrong, in huge cast. Directed by Wm. Keighley. A First National Picture.

IF YOU GET IT FROM WARNER BROS. YOU GET IT FIRST

EN

. . ."is the fastest moving, most exciting picture in years."*—Leicester Wagner of United Press*

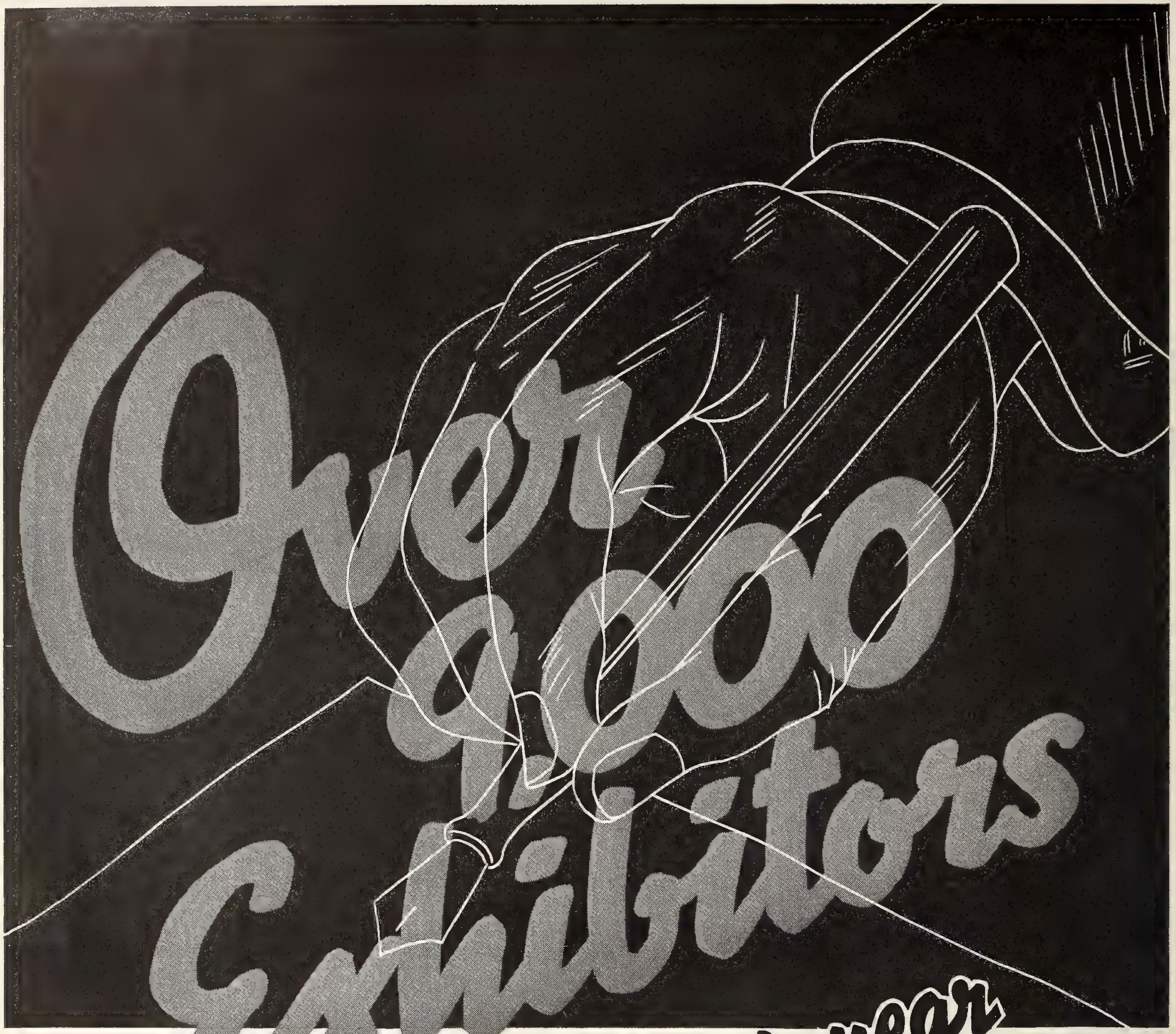
. . ."faster than a machine gun—a thriller that will be hard to top—an undoubted winner—watch it go at the box office!"*—Harrison Carroll of King Features Syndicate*

. . ."a grand tribute to the Department of Justice."
—Louella Parsons

. . ."tops in cinema excitement—as thrilling as tomorrow's headlines." *—Jimmy Starr*

. . ."I don't see what there is left for any other company to make in the line of 'G-Men' stories. It's all in this picture."
—Douglas Churchill of N. Y. Times

AGNEY


Over 9000 Exhibitors
within the past year

. . . . have signed FOX product for their theatres . . .

●

the greatest vote of confidence this company has had in its history!

YOU, TOO, CAN FORGE AHEAD WITH FOX

MOTION PICTURE HERALD

Vol. 119, No. 4

April 27, 1935

ADVERTISING FILM

INVASION of the amusement screen by advertising films, and advertising in films, is arousing the Motion Picture Producers and Distributors of America to the stage where official announcement of "much concern" is made.

There have been advertising films variously and sporadically shown on the theatre screen since that screen began in 1896. There have been invasions of the amusement pictures by advertising plants, occasionally, sporadically, ever since the first one-reelers were made. Once upon a time the cameramen for an honored newsreel carried signs for Mecca cigarettes in their camera case and got a dollar from the producers of the reel every time they were able to tack a sign into the background of a news event. What the producers got is not in the record. That was along ago. Nothing very important to the destiny of the screen as a whole ever resulted. Subsequently highly organized plans for screen advertising, the now faded Publix project, were tried, and nothing happened.

The current pressures in the same direction take their inspiration from the fact of extensively sponsored radio programs, from the enterprise of advertising agents, courageous gentry who would be happy to put a twenty-four sheet on the Washington Monument if they could get at it.

The motion picture exhibitors have unanimously resented movements calculated to sell their screen time out from under them, in the guise of amusement production. The exhibitors differ considerably on the policy of selling time on their screens themselves. Information gleaned by *The Herald* indicates that a surprising number of screens are now and have been for a considerable time available for the delivery of advertising messages.

The decision, and ultimately a decision will have to be made, will not come from the motion picture industry but from its customers, the box office public.

Current radio programs, as good or as poor as they are, may be taken as an index of the level of quality and appeal that may be expected of an amusement medium to which the sponsor and his copywriters dictate.

The motion picture has grown great by being the best show in the world. Will sponsored interludes help the show?

△ △ △

HERRING

A NUMBER of persons whose profession is hell raising on the margins of the motion picture industry are, as vociferously as possible with their access to printers' ink, seeking to drag herring across the trail of self-seeking promotional programs of certain figures who want to jimmy their way into the amusement business by legislation rather than by enterprise. Embarrassed most obviously, the hell-raisers ignore documentary facts and seek to charge the editor of the *Herald* with being the catspaw of special interests.

In this instance there is but one question: Is there or is there not a definite, declared program on the part of a clique and clan to use the Pettengill bill, to use influence with the National Congress of Parents and Teachers, to use any and all expedients, to set up a nationwide motion picture activity in competition with the existing exhibition branch of the industry?

The answer is: Yes.

The evidence, the proof, is available in the pages of *Motion Picture Herald* of March 30 and April 13.

The merits of the Pettengill bill, as a document on its own, or the preponderance of opinion and purpose in the membership of the Congress of Parents and Teachers, and the opinions which marginal agitators profess to hold about the editor of this page and publication, are entirely irrelevant.

The facts stand—and that is what the shouting is about.

△ △ △

THE TELEVISION SPECTER

PUBLICITY pother and bungling in Great Britain, misleading the public there about the practical immediate tomorrow of television, substantially promising delivery at once, within a few weeks, has knocked the radio set business over there into a seventy per cent decline, meanwhile sending some tremors through the motion picture as well. In haste now efforts are being made to promulgate the facts and repair the damage.

It seems that presently the British Broadcasting Corporation will have one television station serving a twenty-five mile circle in the London area—and that will be all until the end of 1936, and maybe longer. Adequate sets to receive the programs will cost about $300. The product will be television pictures as we have seen them, no better.

Meanwhile periodically, founded on hopes, waves of television excitement are set in motion in the United States. We are about due for a new one. These waves emanate from persons who attained position and fortune by a prior scientific miracle and who would now like to have a new one, who very much need a new one. Their necessity has been trying, desperately, to mother an invention now for some years. It is not yet.

From time to time these pages record what is going on in television. There is no revolution for the amusement world in sight.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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THIS WEEK---

FILMS AT LAST

Back in 1920 campaigning began to permit the erection of a film theatre in Winchester, Mass., a wealthy community. Only last week was the object accomplished, when the citizenry voted 2,475 to 1,717. It finally required a parade of youngsters with banners and a house-to-house plea to put the idea across. . . .

PROMOTION!

Judson Stevens, for 16 years a bookkeeper in the accounting department of Walter Wanger's production unit on the Coast, which produces for Paramount release, quit his job last week, assumed the assistant director's post on "Shanghai."

OSWALD'S BIRTHDAY

Easter Sunday, Oswald celebrated his ninth birthday. Oswald, who is Universal's cartoon character, and a rabbit, comes of distinguished parentage, for his father is none other than Walt Disney, whose other child, Mickey Mouse, has done well for himself. Walter Lantz, with a staff of 51 on the Coast, presides over the destiny of Universal's "Lucky Rabbit." . . .

MANAGERS LAUDED

Theatre managers of Birmingham, Ala., were praised at a recent meeting of the local Better Films Council for their successful efforts in bringing improved motion pictures to the city. At the meeting, when the laudatory resolution was passed, the Reverend J. R. Hobbs, chief speaker, urged more vigorous censorship for motion pictures. . . .

FRED ERIC

In the theatre since youth, noted for his Shakespearian roles, Fred Eric died last week at his New York home, at the age of 61. He supported Julia Marlowe in his first appearance, made his last in 1932, as Booth in the play, "If Booth Had Missed." He played with most of the leading performers of an earlier day, operated his own repertory company, and played in Shakespeare innumerable times. . . .

"BLACK FURY" PASSED

First National's "Black Fury," starring Paul Muni, and picturing strike conditions in the Pennsylvania coal fields, last week was passed by the Chicago censor, which previously had banned it in entirety. Mayor Edward Kelly swung the decision. The Maryland censor also passed the film recently, after having delayed exhibition. . . .

VAUDEVILLE

For the first time in years vaudeville played simultaneously at two Memphis first run theatres, when Paul Ash headed the bill at the Orpheum and Larry Rich topped the program at Loew's State. . . .

B & K PROFIT

Balaban & Katz, Chicago circuit, has reported net profit of $425,447 for the year ended December 29, the best report since 1931. The circuit is a Paramount Publix affiliate. Profit for 1933 was $95,191. The balance sheet as of December 29 last showed current assets of $815,779 and current liabilities of $1,310,164. Elmer C. Upton, secretary-treasurer, was elected a director, succeeding E. Paul Phillips, others being reelected. . . .

CAST OF BIRDS

Already having penetrated 15 states, traveled 3,000 miles and planning to cover the country before the year is out, is the Cornell Ornithological Expedition of the Museum of Natural History, headed by Professor Arthur A. Allen of Cornell. With color film cameras and latest sound recording apparatus, the expedition is compiling virtually an audible cyclopedia of American bird life in 1935. . . .

AMAZING PRICE

The play in search of a studio purchaser at the moment in England, according to the Associated Press, is "St. Joan," for the film rights of which its author, the bearded and biting George Bernard Shaw, asks a mere $250,000. He actually believes he will get it, says the AP. . . .

* *

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CIRCUIT DIVIDEND

Famous Players Canadian, Dominion circuit with headquarters in Montreal, has declared a dividend of 50 cents per share, payable April 27 to stockholders of record April 24. The last previous dividend, also of 50 cents, was paid in June, 1932. . . .

"MUZZIE"—AGED 70

Players, writers, directors, executives, to the number of 200, gathered on the MGM lot last week to honor May Robson, celebrating her 70th birthday and her 52nd year as an actress. At her home, "Muzzie," as she is known in Hollywood, completely belied her years by holding open house for hosts of friends. . . .

PUBLICITY STILL RADIOED

From the studio of Hal Roach, MGM short subject producer in Hollywood, was transmitted by telephoto a publicity still of the reunion of Stan Laurel and Oliver Hardy, comedians. It was sent to Roach representatives in London and Paris for newspapers in European cities. . . .

WORLDLINESS

The transformation of Buenos Aires, Argentina, from a provincial city to a world capital was evident this year on Good Friday. The usual custom of an air of mourning, and the showing only of Passion Play films at the theatres, gave way to a wide variety of pictures, only one house showing a religious film, and wide open cafes and tearooms, where bands blared. . . .

PETTENGILL SUPPORT

The Louisiana Parent-Teacher Association, meeting in convention at Alexandria last week, urged control of the booking of motion pictures, selectivity as an exhibitor privilege and censorship at the point of production, which in part is the current Pettengill bill before Congress. Mrs. Robbins Gilman of Minneapolis conducted a conference on films. . . .

SOVIET FILMS

For showing in their Clay International theatre, San Francisco, Herbert Roesner and Charles Pincus have bought 12 Russian-produced films, the largest group of Soviet product ever taken at one time in the city. Consecutive weekly showings will begin May 4, the films booked from Amkino, American distributing arm of the state controlled Soviet film industry. . . .

VARIETY CLUB

Omaha's Variety Club is actually under way, with final organization plans presented last week by a committee including Evert R. Cummings, John J. Gillin, Jr., Harry Shumow, Roy Miller. James Rogers has been named temporary treasurer. . . .

MUSIC TAX NEAR MILLION PAID BY THEATRES IN YEAR

Composers' Society Members Share Largest Royalties in Its History, on Lowest Overhead, 25 Per Cent of Gross

Exhibitors Contribute Almost One - third of $3,375,000 Receipts from License Fees, Under New Seat Tax Scale

The motion picture theatres of the United States in 1934 contributed close to $1,000,000 to the coffers of the American Society of Composers, Authors and Publishers in the form of royalty license fees for public performance of the Society's copyrighted music. This represents almost one-third of the Society's total income from license payments for the year, the organization's gross license fees in 1934 having been "in excess of" $3,375,000 from domestic sources.

On the conservative basis of 12,500 theatres actually operating at the end of 1934—these houses having an estimated total seating capacity of 8,348,901—the amount paid to the Society would have been $834,890 at the former flat rate of 10 cents a seat, but the total unquestionably was considerably higher because on Oct. 1, 1934, the scale went into effect and all full-time theatres of more than 800 seats whose agreements with the Society had then expired were required to pay from 50 to 100 per cent more.

In addition to its collections from the exhibition branch of the film industry, the Society realized an appreciable amount in gross license fees from the radio broadcasting industry—an amount probably comparable with and possibly greater than that contributed by the theatres. The radio broadcasters, too, are paying appreciably higher fees to ASCAP than they did two and one-half years ago, now making payments on a percentage against net receipts from the sale of broadcast time, in addition to payment of a flat sustaining fee for broadcasting of copyrighted musical works.

The remainder of the collections came from night clubs, hotels, music and dance halls, and other sources in which music is performed publicly for profit.

Only 25 Per Cent Overhead

The $3,375,000 gross collection of the American Society for 1934 was the largest in the organization's history and was accomplished on a 25 per cent overhead, the lowest ever recorded. In previous recent years the Society's overhead has run as high as 50 and 60 per cent. These facts were made known at the annual meeting of the organization at the Ritz-Carlton hotel in New York early this month—a meeting marked by accusations against the film industry and a wholesale dispute over a proposal that the Society's board of directors be elected by the membership at large instead of being self-perpetuated.

HOTEL RESERVED FOR CANADIAN INQUIRY

Detailed statements of royalties collected and disposed of, the right to levy such tolls, and substantiation of title to more than 2,000,000 musical compositions, are being ordered by the Canadian Government in its investigation into the activities of the Canadian Performing Rights Society, collection agency in the Dominion for royalties on copyrighted music, for the American Society of Composers, Authors and Publishers.

The inquiry opened Wednesday. With every branch of the entertainment industries affected and legal counsel arrayed by every classification and branch, it was decided to set apart a section of a Toronto hotel for the hearing, as it was believed no courtroom in the city would be large enough to accommodate representatives of the film, theatre and radio industries, as well as those appearing for hotels, restaurants, dance halls and night clubs, all of whom are filing complaints against the Society.

This week E. Claude Mills, general manager of the Society, refused to divulge the breakdown of collection sources for 1934, nor would he estimate what proportion of the organization's income had been derived from motion picture theatres, radio and other sources.

"It might be beneficial to us to publicize the way this money is split up," Mr. Mills said, "but as yet there has been no policy adopted by the board which would permit me to reveal it. Understand, this is strictly a non-profit organization and I can see no reason why the publication of the way this sum was derived would serve any particular purpose. However, we certainly have nothing to hide."

Largest Royalty Distributed

Mr. Mills did say that the Society's members last week divided among themselves their largest purse. Royalties distributed for the first quarter of 1935 approximated $760,000, representing an increase of nearly 10 per cent over the first three months of 1934.

"So far as I know, collections are made in exactly the same manner as in any other business," he said. "Statements are rendered and bills are paid by mail. We most certainly do not have an army of bill collectors pounding the sidewalk."

The American Society has been in the line of fire ever since sound pictures came into existence and exhibitors rebelled against paying a "seat tax" for reproduction privileges. This feeling was aggravated by realization that, in film rentals, they also were paying "score charges" of producer-distributors, who also were being assessed by the Music Publishers' Protective Association for the recording rights to copyrighted music. The Protective Association is an affiliate of ASCAP.

Originally the Society imposed a straight tax of 10 cents a seat annually from all theatres for the reproduction privilege, but last year the industry's exhibition branch brought matters to a head when it threatened to sue on antitrust charges, following announcement of heavy increases in license fees scaled according to the size of theatres. In addition, exhibitors threatened cancellation of all existing agreements.

Government Suit Pending

Mr. Mills at that time said that exhibitors legally could not cancel their contracts, and that if they did and subsequently infringed upon any of the organization's 6,000,000 copyrighted musical numbers, the Society would sue—"and collect."

Mr. Mills belittled the possibility of exhibitors getting Congressional action to have the copyright laws revised to regulate or dissolve the Society, and pointed out that the copyright law under which the 45,000 members of ASCAP are protected has been upheld in practically every nation.

However, less than three weeks thereafter, the Government filed a suit charging monopoly of popular music and sought dissolution of all existing license fee agreements for royalty payments made to the Society by users of music—broadcasters, film theatres, producers and others.

In addition, the Government asked restraining orders to prevent the organization and its affiliated enterprises from entering into new agreements or renewing old ones for the public performance of music on a royalty basis unless such contracts and royalties were determined by genuine competition among copyright owners.

Says Fees Would Be Higher

Mr. Mills' unofficial answer to the Government's action was that if dissolution were ordered, the commercial users of music would have to pay more, should they be required to deal individually with hundreds of music copyright owners.

The Government in its action also named as defendants the Music Publishers' Protective Association (said to control 75 per cent of the nation's copyrighted music), and Music Dealers' Service, Inc., (reputedly in control of most of the popular sheet music). In addition, some 130 publishers and publishing companies belonging to the Society were named.

The three organizations, the Government

(Continued on following page)

FILMS, RADIO PAY MOST MUSIC TAX

(Continued from preceding page)

charged, by interlocking directorates and by agreements, have been allied since 1932 in a conspiracy to monopolize the music business in violation of the Sherman antitrust law.

Further, by means of this combination, the Government charged, "competition between copyright owners in the sale of licenses to public performers of copyrighted musical composition has been eliminated and there has been created a pool or consolidation of individual copyright monopolies in the Society by virtue of which the Society has the power to dictate the manner" in which radio broadcasting stations, motion picture theatres and other commercial copyrighted music users may operate in this connection.

Exhibitors Formed Committee

Following the Government's action, exhibitors organized the Exhibitors' National Emergency Committee, representing 8,000 theatres, to carry on the fight against the proposed increase in seat taxes, which ran as high as 1,000 per cent over the then existing tax of 10 cents a seat annually. The committee indicated that unless the Government brought its action to trial without delay it would file a similar suit at once. The 8,000 theatres represented by the committee pledged a minimum of "a-penny-a-seat" for a trial fund.

Early in October, however, the legal sub-committee of the Exhibitors' National Emergency Committee decided, upon assurances from Washington that the Government would amend its antitrust suit to cover all exhibitor complaints against the Society and that the suit would be brought to trial before Nov. 1, 1934, to refrain from initiating any official independent action, at least until the Government's suit had been tried.

Shortly after the increased rates had become effective on October 1 the Society got together with the exhibitor committee to readjust the new scale.

The scale which was to have gone into effect on October 1, on a graduated basis, would have levied on a first-run 2,000-seat theatre an annual license charge of $1,275, as against the previous royalty of $200 paid on the flat rate of 10 cents a seat.

New Agreement Reached

Finally, after weeks of argument, the groups came to an agreement on a modified schedule, which was made retroactive to Oct. 1, 1934. That scale, currently in effect, is as follows:

	Per Seat
Theatres seating less than 800 and operating less than three days a week	**5c.**
Theatres seating 800 or less and operating more than three days weekly	**10c.**
Theatres seating between 801 and 1,599 .... (Or $120.15 for the smallest and $239.85 for the largest theatre in this group, representing a 50 per cent increase over the old rate.)	**15c.**
Theatres seating 1,600 and more ..... (Equivalent to $320 for the smallest and $1,100 for the 5,500-seat theatre.)	**20c.**

The middle of November the Society filed its answer to the Government's antitrust suit, denying it had created a monopoly in the music field or ever had so attempted. The brief cited the music tax compromise agreed upon between itself and the Exhibitors' National Emergency Committee as an example of the "amicable system of collective bargaining through which the organization's music tax schedules are established." The answer also said the exhibitor committee was "entirely pleased" with the compromise. However, both the Motion Picture Theatre Owners of America and Allied States Association of Motion Picture Exhibitors are still opposing the seat tax schedules and several local exhibitor units in the field have threatened action to enjoin collection of the music tax until the Government's anti-trust suit has been decided.

CULBERTSON TELLS ADVERTISERS HOW

Ely Culbertson, bridge expert, who at one time made a series of film shorts on bridge, offered some constructive criticism on advertising during an address before the Advertising Club in New York last week. Denying that his recent man-and-wife 150-rubber bridge match with Mr. and Mrs. P. Hal Sims was a publicity stunt, Mr. Culbertson said he had never used a publicity "stunt," which he called "the best way of earning the contempt of the mass mind."

"The basic technique in influencing the mass mind," said Mr. Culbertson, "is sincerity. The crowd mind is suspicious, and while it admits exaggerations, there must be a kernel of truth. The ignorance of the true principles and technique of the crowd mind is costing advertisers hundreds of millions of dollars yearly."

May Delay Government Trial

Trial of the Government's suit still is pending, and may be put over until next autumn on the grounds that the Society's answer was improper and irrelevant. Federal Judge Knox in New York this month indicated such delay and announced he had directed a substantial part of the Society's answer stricken out.

At the Society's annual meeting in New York, Walter Fisher, music publisher, proposed that the board be elected by the membership at large instead of being self-perpetuating. Billy Rose, producer of musical shows, charged that Mr. Fisher's suggestion was a move backed by motion picture interests owning music houses to seek control not only of the directorate but of the Society itself. Mr. Rose said that certain motion picture-owned publishing companies were in favor of the move and that 62 writers in Hollywood representing the Song Writers' Protective Association had voted in favor of elections by the membership. All of these writers, Mr. Rose pointed out, were working and writing for motion picture studios.

Mr. Fisher's motion was defeated by 375 to 8, but Mr. Rose's attack had repercussions last week from Hollywood when Jerome Kern, composer, wired his resignation from the board. He later explained his resignation was prompted by his inability to attend director meetings more than half the time.

Radio's royalty contribution to the Society prior to 1933 had amounted to about $960,000 annually on a flat sustaining basis. Near the close of 1932, the Society served notice on the broadcasters that, unless they substantially increased royalty payments, all copyrighted material belonging to ASCAP would be withdrawn from radio channels. The Society had decided that performing rights via broadcasting were the "only real value left" to popular copyrighted numbers. Such royalties as on sales of sheet music and records had shown sharp depreciation.

Negotiations were launched accordingly between the Society and the broadcasters, the Society demanding 5 per cent of the $60,000,000 to $75,000,000 grossed annually from the sponsors of commercial programs.

Fee Plus Percentage of Time Net

The controversy ended when the National Association of Broadcasters approved an agreement which provided for continued payment of the combined sustaining fee of $960,000, plus 3 per cent of the net income from the sale of broadcasting time for the first year; to be raised to 4 per cent for the second year, and to 5 per cent for the third year. At the time it was reported that the National Broadcasting Company and the Columbia Broadcasting System had signed the agreement which automatically would have increased royalty payments from the broadcasters alone to $3,000,000 for 1933; $4,000,000 for 1934, and $5,000,000 for 1935.

This week, however, Mr. Mills told the HERALD that those rates were agreed upon "in formula only," and that the Society had not dealt collectively with the broadcasting industry but had signed agreements with individual stations.

"Our agreements were based upon that formula," Mr. Mills said Tuesday, "but it provided for substantially reduced sustaining fees applied differently to individual stations. I should say the amount of this reduction, spread over the whole field, would be about $200,000. Then, in addition, the stations agreed to pay a percentage of 3 per cent for the first year, 4 per cent for the second and 5 per cent for the third, against the net receipts from the sale of broadcast time."

NBC chalked up gross income of $28,062,885 from sales of broadcast time in 1934, Columbia $14,825,845.

Six Tri-Ergon Suits End

Six additional American Tri-Ergon patent infringement suits were withdrawn in New York Tuesday under leave granted by Federal Judge William Bondy as the result of the supreme court ruling holding Tri-Ergon patents invalid. The actions withdrawn were those against Columbia, MGM, Universal, 20th Century, Reliance and Du-Art Film Laboratory.

Franklin Seeking 15 Theatres

Harold B. Franklin this week was reported from Hollywood to be negotiating for 15 theatres in southern California. Mr. Franklin recently announced his return to exhibition with establishment of Standard Theatres, Inc.

Comerford Convalescing

M. E. Comerford, head of the Comerford Circuit of Pennsylvania, who has been ill at the Emergency hospital in Washington, D. C., since February 22, this week was able to leave his bed.

PERSPECTIVE SOUND RECORDING GOES INTO ACTION AT STUDIOS

Method Blending Two Sound Tracks Aims to Vary Tonal Quality of Close-ups; Also Medium and Long Shots

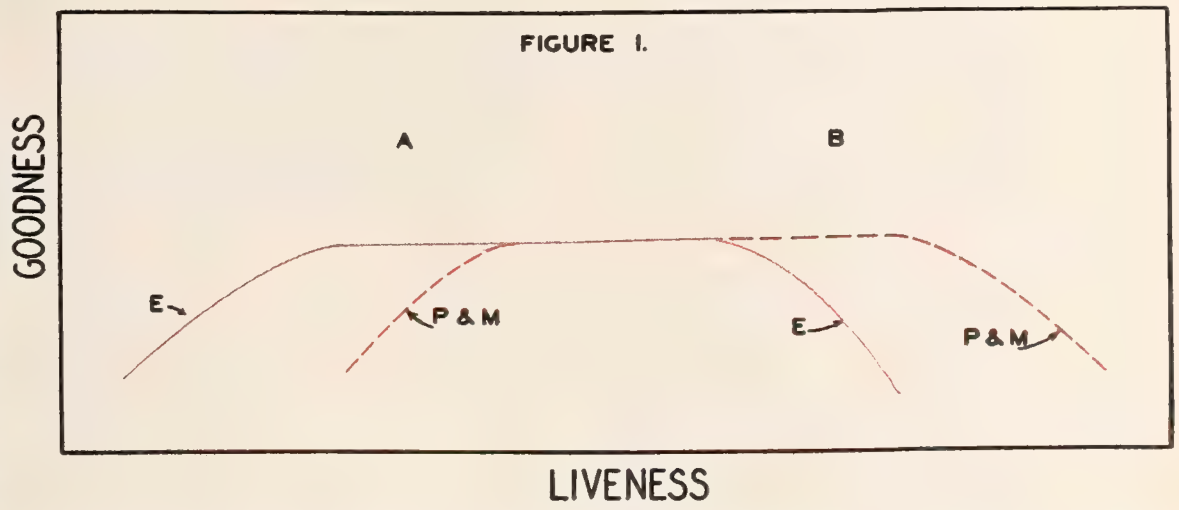


FIGURE 1.

"Perspective sound," the latest development in the refining process of recording, is about to make its appearance in Hollywood's studios. The method is being utilized for the first time in Columbia's forthcoming Grace Moore picture, "Love Me Forever."

"Perspective sound" has been developed by J. P. Maxfield, staff engineer of Electrical Research Products, Inc., and purports to bring a new dimensional quality to sound pictures, which, in the end, also promises to help solve many of the motion picture exhibitor's projection problems.

Operation of the new method of recording involves two microphones and two tracks to be used on every foot of film. In a scene where two actors are speaking, one in the foreground, the other farther off, the two tracks will be blended so that audiences will hear the foreground actor talk louder than the one in the rear, this by virtue of distance perspective, now to be translated into "perspective sound."

The device, it is said, will admit of a material difference in tonal quality as among closeups, mediums and long shots.

On Film Itself

Rise and fall of sound, together with the new perspective quality, hereafter will be on the film itself, leaving the projectionist free to dispense with his fader.

Columbia was the first studio to experiment with Erpi's "hill and dale" sound recording principle by which "One Night of Love" was produced, and it is again the experimental laboratory for the electric company's newest recording development.

"Perspective sound" first was discussed before the industry late in February by Mr. Maxfield through a paper read before the Academy of Motion Picture Arts and Sciences in Hollywood. At the time Mr. Maxfield based his explanation of the new method upon specific control of the acoustics of pickup.

It has been known for a long time, he explained to the Academy's technical branch, that in different studio sets or in different rooms the microphone distance varied even though the resulting effect desired remained the same from room to room.

It was believed, therefore, that the correlation between the acoustic properties of the space and the proper placement of the microphone could be determined. This was achieved and a formula finally was arrived at connecting the "liveness" of the recording or pickup with the microphone distance and the acoustic properties of the room in which the sound was being picked up.

During the past two years, Mr. Maxfield said, intensive experimental recordings have been made, by Erpi engineers, of various types of sound, including speech, solo singing, solo violin, small orchestras and large symphony orchestras, but the first reliable data came from experiments carried out with the cooperation of Leopold Stokowski and the Philadelphia Symphony. Records were made under varying conditions of "liveness," and these records then were played to various juries consisting of engineers, musical groups and persons having no technical knowledge of sound.

Mr. Maxfield explained "liveness" by the following formula:

$$L = \frac{1000\, T^2 D^2}{V}$$

L—is "liveness."
1000—is a constant.
T—stands for the time of reverberation of the room.
V—represents the number of cubic feet of air there is in the room, or space under consideration, and
D—stands for the distance between the source of sound and the ear, or the microphone.

From the results of the votes obtained, three conclusions were drawn:

1. That engineers in general prefer a lower range of "liveness" than do the musicians and the lay public.

2. That the range of "liveliness" acceptable to any one person is quite large.

3. That the average range accepted by the musicians and lay public overlaps the range accepted by the engineers.

This is shown schematically in Figure 1, where the group marked "E" represents the range acceptable to engineers and the curve marked "P" and "M" represents the range acceptable to the public and musicians. In this connection, it was pointed out that these curves are typical only and that to a certain extent the "liveness" which is acceptable depends upon the correlation of the sound with the picture.

"This all leads to a consideration of a factor connected with 'liveness'," Mr. Maxfield told the Academy. "That is, the greater the 'liveness' the further the apparent source of sound is from the listener. For instance, if a voice was recorded with a liveness lying in the region near 'A,' Figure 1, it would be judged on reproduction as a good closeup voice; if, on the other hand, the same voice had been recorded with a 'liveness' in the region of 'B,' Figure 1, it would be judged as coming from a point 15 or 20 feet back of the screen. In other words, by the proper control of 'liveness' in recording it is possible to introduce a definite fore and aft perspective into the sound to correlate with the existing perspective."

The range of "liveness" which the various juries in Mr. Maxfield's experiments chose for various types of sound sources are presented in the following table, the ranges given referring to the range of the overlap region of Figure 1. The lower figures in the table correspond to the approximately medium closeup where a picture accompanies the sound, while the higher figures correspond approximately to a medium long shot. When extreme closeups are desired, a "liveness" of approximately one-half the lower figure will be found suitable, while for the extreme long shot values twice as high as the larger figure will not be too great. The table follows:

Piano solo	**4 — 8**
Symphony orchestra	**5 —10**
Small orchestra	**3 — 6**
Violin, cello, etc.	**1½— 3**
Solo singing	**.6 — 1.2**
Speech	**.2 — .4**

The effect of recording too close, Mr. Maxfield explained, results in a tone quality which tends to sound "thin" and "edgy" and lacks what the musicians call the firmness and roundness so highly desired in good music. This disagreeable effect can, and frequently is, partly cured by modifying the frequency characteristic of the reproduced sound in such a manner as to decrease the intensity of the harmonics which are responsible for the timbre, or quality.

Mr. Maxfield pointed out that in the foregoing table it will be noticed that for the types of sound listed the extreme range is from 0.2 to 10; that is, about 50 to 1.

"Fortunately," he said, "this extreme range seldom occurs in any one scene and therefore does not introduce the difficulties which might be expected at first. For instance, a voice accompanied by a full symphony orchestra is not difficult to record on a good scoring stage. If, however, the voice in various parts of the song is to be first in a long shot, then closeup, then semi-closeup, and so on, it is either necessary to know how the picture will be shot before the scoring is done or to find some means of changing the liveness of the voice recording after the records have been made and the picture has been cut."

In actual picture production it frequently is customary to pre-score musical scenes and it is therefore necessary to make recordings in such a manner that the perspective can be adjusted in the dubbing process after the picture has been cut. Perspective sound accomplishes this result, the technique consisting simply of making two simultaneous records on separate channels.

"The first of these recordings should be made with a low enough 'liveness' factor to be suitable for an extreme closeup, while the second record should be recorded with such a 'liveness' factor that it is suitable for an extreme long shot," Mr. Maxfield explained. "With these two records available at the time the dub-

(Continued on following page)

RISE AND FALL OF SOUND ON THE FILM

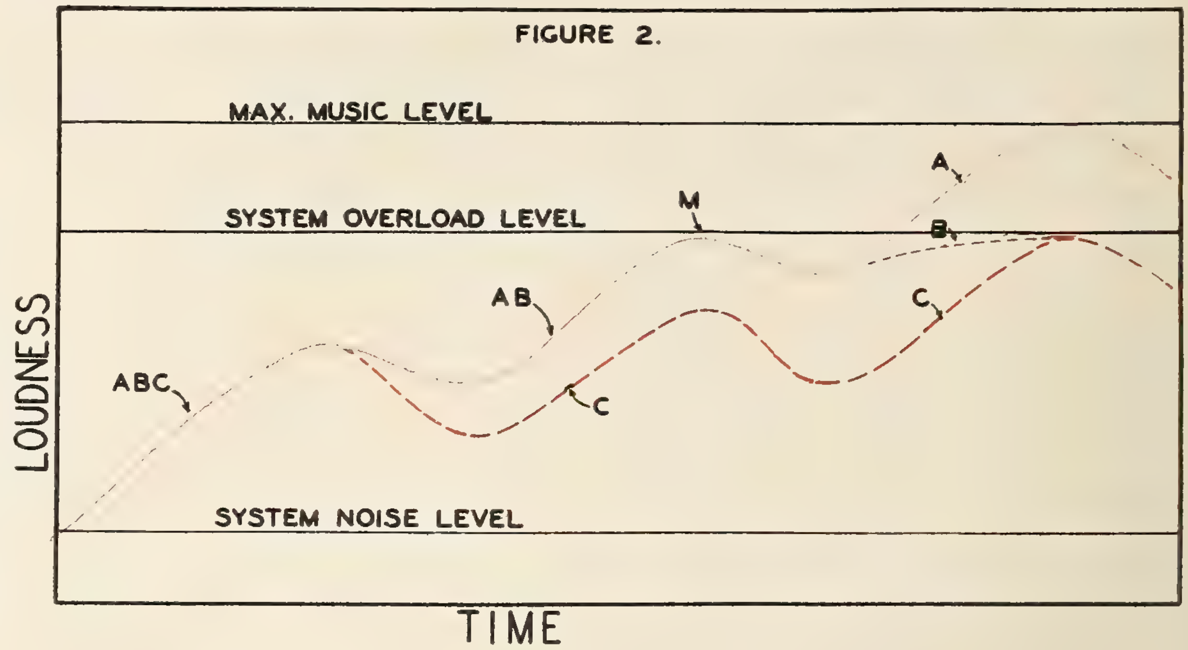


FIGURE 2.

(Continued from preceding page)

bing takes place, it is possible to obtain any desired 'liveness' between the two values originally recorded by the simple expedient of mixing the two tracks in the proper proportions.

"The value of this technique cannot be too heavily stressed, since it allows to the director complete freedom in the taking and cutting of the picture without reference to the perspective which was originally recorded at the time the pre-scoring was done. The director's use of this freedom in no way detracts from the ultimate illusion produced in the theatre since the dubbing process enables the sound to be adjusted to the picture as the director or cutter has finally arranged it."

Mr. Maxfield then told his audience about the newest developments in volume or loudness range experimentation, explaining that while the volume range necessary for reproduction of a symphony orchestra is somewhere in the neighborhood of 70 to 80 decibels, existing commercial equipment, unfortunately, has a considerably smaller range and it is therefore necessary to compress the volume range in the recording process.

Lowered Emotional Effect

Musicians, he explained, consistently have complained that this compression of volume range greatly lowers the emotional value of music reproduction. A study was made to determine whether or not a method of volume compression could be found which would do a minimum of damage to the emotional reaction of the audience to the reproduction.

The older and more common method of compression where a crescendo was involved was to wait until the volume approached the overload and then, by use of the control dial, to hold it down within safe limits, Mr. Maxfield said. A reference to Figure 2 makes this clear. The dotted line in the Figure represents the lowest level which can be reproduced without serious disturbance from background noise. The full line labeled 'Overload Level" represents the loudest sound that can be reproduced without an overload of equipment. The full line labeled "Maximum Music Level" represents the level which would have to be reproduced if no change in the control dial were made during the playing of the crescendo illustrated in the Figure. The full line "A" represents the loudness plotted against time for the actual crescendo as played by the orchestra. The line "B," which for a considerable portion of its distance coincides with the line "A," shows the older method of volume control. The line "C," which also coincides for a small portion of its distance with the line "A," represents the recorded volume with the new method of control.

Procedure in Experiments

The procedure in the case of the experiments leading to this new method were as follows:

During a concert the volume was controlled in the manner shown by line "B" and a musical score of the selection was marked to show, first, the measure at which the change must be completed in order to avoid overload and, second, the amount of compression required to avoid overload. This marked score was taken to Mr. Stokowski and he indicated on the score the measure at which the compression should take place and the amount of compression that should take place during these measures. During a subsequent broadcast the mixer merely followed Mr. Stokowski's markings on the score.

After the Philadelphia Symphony's broadcasting season, a study was made of the volume control as finally used and among other results one of special importance was discovered. This was that practically none, or at most very little, of the decrease in volume during the crescendo was made while the orchestra itself was increasing in loudness. Reference again to Figure 2 indicates that the crescendo there depicted rises, then drops a bit, rises again, drops a second time and then takes its final burst to the top. This type of rise, Mr. Maxfield said, was present in more than half of the large crescendos which took place during the broadcasts.

Figure 2 also shows that the volume was decreased, for the most part, during the interval when the crescendo was temporarily decreasing in loudness and, further, that the amount had been completed prior to the last rise.

"This means that in spite of the fact that the range had been compressed, a compensating factor of increased contrast between the rise and fall during the crescendo had also been increased and tended to offset to a large extent the loss in volume range," Mr. Maxfield said.

He then explained that the method of lowering a diminuendo was exactly similar, only reversed in direction. Most of the volume control necessary to lift the softest passage out of the background noise was accomplished in the early part of the diminuendo and usually was accomplished during the time that the orchestra itself was increasing in loudness.

Better Than Band Played It

"During the early work which led to these later experiments one amusing, and also instructive, situation arose," he said. "In this case a musical short was being pre-scored. The orchestra in use was small and its volume range did not exceed the range of the equipment then available. It was therefore possible to make the recording without compressing at all. However, the orchestra leader permitted his orchestra to reach their maximum volume at the place in the crescendo which corresponds to the point 'M' in Figure 2 so that the orchestra had no reserve left for the final burst. Three takes were made under these conditions, the first two being made with no operation of the mixer dial. On the last take, as an experiment, the orchestra reduced the volume six decibels during the early part of the crescendo and increased it back again at the time the final burst should have occurred. When the orchestra leader heard this third take he remarked, 'That is funny. That is better than the band played it.'"

It appears from Mr. Maxfield's explanation of the function and method involved in "perspective sound," that the sound engineering of the future, as specifically applied to motion pictures, will be carried out along two main lines of attack. The first is the further improvement of equipment, both to make it more reliable and simpler and also to make it cover a wider volume and frequency range.

The second line, it appears, will consist of a new type of engineering, possibly a study of the best methods of using the available equipment in order to reproduce in the theatre the emotional result which the writers, actors and directors intend to effect there.

It was pointed out that two major beneficial results to sound pictures will result from such a technique: first, the time saved during production to make the necessary adjustment; second, average better quality of sound and better illusion obtained without any increased effort or expense.

RKO and M & S Dispute Ends; Decision Delayed

The long drawn out arbitration proceedings involving RKO's method of operating New York's Hollywood and Apollo theatres, leased from M. & S. Circuit, and which M. & S. challenged, came to an end last week, but no decision is expected from the board of three arbitrators for a month.

The proceedings were begun in February with Max D. Steuer as counsel for M. & S., and Bruce Bromley of Cravath, de Gersdorff, Swaine & Wood, representing RKO. Mr. Steuer relinquished any claim to money damages last week, but sought, thereafter, to require future compliance with the leases which he alleges were breached by RKO in reputedly failing to play all of the product day and date in the Hollywood and Apollo which is played in other RKO houses.

Mr. Steuer sought to prove that this was not done because of an agreement by which Loew's released certain of its product to RKO houses not in competition with Loew's houses. The Hollywood and Apollo compete with Loew's Avenue B and Delancey.

COURTS, LEGISLATURE, PRESS AND GOVERNMENT IN 'BANK NIGHT' FIGHT

Florida Senate and House Consider Bill Outlawing Plan; Homer Cummings at Washington Enters Los Angeles Dispute

The “Bank Night” cash prize award employed by hundreds of theatre owners is rapidly becoming the subject of nationwide heated controversy, with its exhibitor users arranged on one side, against enforcement agencies of the motion picture code, states' attorneys general, legislatures, newspapers, and even federal courts.

The most widely used copyrighted “Bank Night” plan is generally declared by Local Grievance Boards to be in violation of the code, Section 1, Part 3, Article V-E, which prohibits lotteries. The Code Authority, since November 1st, has upheld the Grievance Boards in appeals taken by exhibitor users in some 58 cases. Regardless, the practice continues and the fight for and against the right to its use grows daily.

The Florida senate this week was considering a bill to outlaw the system. The house has a similar proposal. The legislature would accomplish the purpose by a prohibitive tax, inasmuch as Attorney General Cary Landis, some weeks ago, declared that "Bank Nights" did not violate state lottery laws. Other state attorneys general have ruled otherwise.

The fight in Florida became more intense as the Tampa *Tribune*, a leading Florida newspaper, editorially attacked the practice, under the caption: “Stop This Racket,” and said:

“ ‘Bank Night,’ which has been running in theatres since September, has become a public nuisance, a community evil. It blocks streets, congests traffic, disturbs everybody with ‘sound wagon’ ballyhoo, keeps thousands of citizens in a continuous stew of expectancy and disappointment. Essentially, it is as much of a lottery as ‘bolita’ or ‘Cuba.’ The ‘lucky number’ is drawn from a box; no element of skill enters into the winning; simply ‘gambling chance,’ with an enormous percentage against the individual ‘player.’ The Postoffice Department has declared it a lottery, will bar from the mails any newspaper printing and advertising in reference to it. That should determine its legal standing.”

Exhibitors Report Benefits

Exhibitor users have reported benefits to their box office, although it has not been determined whether the actual monetary benefits overbalance the money paid to the copyright owners of the plan for its use.

In Jacksonville, Fla., a typical situation, “Bank Night” crowds have become so enormous that the overflow crowd of patron registrants have to be taken care of at four additional theatres.

Awards are said to have ranged up to $1,000 on a single drawing.

The code machinery, the federal courts and the Department of Justice are linked together in Los Angeles in a struggle over the legality of “Bank Nights.”

The Los Angeles Grievance Board, failing to halt the practice at the Oxnard theatres and at the San Gabriel, in that territory, brought the code violator to court. Federal Judge McCormick ruled that motion picture exhibition is intrastate commerce, and, therefore, is outside NRA jurisdiction. The Grievance Board has been given 20 days within which to file an answer.

The Department of Justice entered the fight at this point, Attorney General Homer Cummings at Washington, having wired instructions to Assistant Attorney General M. Pierson Hall at Los Angeles to file an answer on behalf of the Grievance Board.

Exhibitors in Missouri operating “Bank Night” and similar devices lay themselves wide open to criminal prosecution under the state lottery laws, according to state officials who base their assertion on an opinion by the state's attorney general.

In the opinion, given to State Senator J. G. McDowell, it was stated that a “Bank Night” constitutes “a lottery in violation of the criminal laws in this state.” Senator McDowell, outlining the plan to the attorney general, mentioned that it was permitted in two adjoining states, Iowa and Kansas, under state statutes (but not under the code), and asked, since the participant is not required to buy an admission to a theatre for an opportunity to win the cash prize, whether the “Bank Night” falls within the lottery law, “or is a legitimate advertising plan.”

The opinion from the attorney general's office recalled that the state law was passed in pursuance to a mandate against lotteries and gift enterprises contained in the Missouri constitution. Numerous court decisions were cited to show that it is immaterial that participants do not have to buy an admission ticket.

"An examination of the Missouri statute involved," stated the opinion, "will reveal that it is much broader than the penal codes of California, Colorado and Alabama, in that the Missouri statute makes it a criminal offense to establish a lottery or gift enterprise unfettered by any definitions or limitations as to essential elements of a lottery."

Referring to the particular copyrighted “Bank Night” plan involved in the nationwide dispute, the Missouri attorney general's opinion continued: “It is apparent that the holder of a prize-winning number must go to the theatre, at the proper time, and wait outside for the time of the drawing so as to be available in the event he holds the lucky number. If the ticket holder traveled 100 miles in order to be present in front of the theatre for the drawing, no one would question but that his long journey was sufficient consideration for the prize offered by the theatre.

“Under such conditions, the necessity of his going to the theatre is sufficient consideration. It is immaterial as to how much consideration he pays, whether it be one cent or $100, or whether he travels across the street or 100 miles in order to be present at the drawing; in the final analysis, he is giving consideration for the chance to win a prize.”

Along other fronts in the same territory the warfare broke out among exhibitors themselves.

A New "Carrie Nation"

In Kansas some years ago a crusader named Carrie Nation sprang from the prairie soil to lead a fiery assault on the saloon. Now there's a new crusader in Kansas City and she's being compared to hatchet-wielding Carrie, only her efforts are directed toward smashing “Bank Nights.”

The modern crusader is Mrs. Abe Baier, who owns and operates the Lindbergh theatre. She believes “Bank Nights” and premiums are a bad commercial influence and unfair competition. Unlike berserk Carrie's, her methods are entirely peaceful even if forceful.

Kansas City "Carrie Nation" Asks Warrants; Missouri Official Rules Plan Illegal; Code Boards Get Complaints

Last fall Mrs. Baier waged a campaign against “Bank Nights” and as the result the local Grievance Board, supported by the Code Authority, drove them from the city after a tussle with a couple of persistent exhibitors. With resumption of the practice at two theatres recently, Mrs. Baier sniffed the smoke of battle again and once more plunged into the fray, this time declaring a “war to the finish.”

Postponements Irk "Carrie"

Armed with an opinion from the office of the attorney general of Missouri to the effect that “Bank Nights,” “Cash Nights” and similar devices are lotteries, Mrs. Baier is seeking prosecution of “Bank Night” distributors and exhibitors. When she applied for warrants, Missouri's Jackson county prosecutor suggested it would be only fair if she agreed to a preliminary hearing for the alleged violators. When the scheduled hearing was postponed a week and then set over for another week Mrs. Baier voiced her suspicions that one of the exhibitors, Rube Finkelstein of the Belmont, “had a drag” with the politicians.

Prior to the second postponement, “Bank Night” proponents warned her, Mrs. Baier said, that she'd “better be careful what she tells the prosecutor,” whereupon she retorted: “I'm a lady and always careful.”

Her complaints against Mr. Finkelstein and F. L. Scovill of the Prospect were dismissed by the Grievance Board, which agreed with counsel for the “Bank Night” group that the distance between those theatres and Mrs. Baier's Lindbergh theatre and the price variations between respondent and complainant houses precluded any element of competition. But Mrs. Baier insists that when a theatre sends its ballyhoo truck into other neighborhoods to advertise “Bank Night” it is a plain case of unfair competition, and she is telling her story in an appeal to the Code Authority.

“Bank Nights” are spreading eastward at a rapid pace. They have invaded Connecticut and are gaining more ground elsewhere in New England.

Dozens of complaints have been made by competitors against theatre users, Local Boards in the field being swamped with cases, which eventually are brought to the Code Authority in New York on appeal.

However, the "Bank Night" complaints are being concentrated in only 14 of the 32 field boards. These territories include Kansas City, Los Angeles, Milwaukee, Dallas, Chicago, Atlanta, San Francisco, Omaha, Des Moines, Oklahoma City, Denver, Seattle, Indianapolis and Minneapolis.

New York, like Chicago and Kansas City is fast becoming a center for premium giveaways. Independent owners this week were reported considering joint voluntary action to vote out the premium practice. Under the code premiums may be outlawed if 75 per cent of the owners sign an agreement to that effect.

ATTACKS FABIAN PLAN ON FOX METROPOLITAN

Counsel for Schenck Charges Bid Not Made in Good Faith; Kent Favors Schenck Plan

BULLETIN

The bidding for rights to reorganize Fox Metropolitan Playhouses took a sudden turn late Wednesday when Keith-Albee-Orpheum, under an agreement reached between Herbert Bayard Swope, board chairman, and Joseph M. Schenck, was injected as a participant in the Schenck-Weisman plan. The arrangement would eliminate Fox Metropolitan as a competitive bidder for product against KAO.

The plan of reorganization for Fox Metropolitan Playhouses, submitted to the federal court in New York by Si Fabian, operator of the Fox Brooklyn, was attacked by Isidor Kresel, counsel for Joseph M. Schenck and Milton C. Weisman, who have submitted a joint reorganization bid, last week when Mr. Kresel asserted before Federal Judge Julian W. Mack the bid had not been made in good faith and that it was presented "for an ulterior motive." For this reason, Mr. Kresel said, the Fabian plan should not be considered by the court as a basis for comparison with the Schenck-Weisman plan.

Sidney R. Kent, president of Fox Films, testifying Tuesday, expressed favor for the Schenck-Weisman plan and continuance of Skouras-Randforce as operators, against any plan of reorganization submitted by Loew's, RKO or Mr. Fabian.

Mr. Kresel said Mr. Fabian "was tied up with Max Horwitz," a member of the Fox Metropolitan bondholders' committee and a partner in Hallgarten & Company, and had developed trading in securities of Fox Metropolitan by members of the bondholders' committee during his service as advisor to the Fox Metropolitan receiver. William M. Greve, of the bondholders' committee, also traded in the securities.

In disclosing the securities trading among Mr. Fabian, Mr. Horwitz and Mr. Greve, Mr. Kresel placed critics of the Schenck-Fox Theatres plan on the defensive rather than, as had been anticipated, being himself placed in the position of defending that plan against proponents of the Fabian plan.

It was revealed that Mr. Horwitz had bought $44,000 face amount of Fox Metropolitan notes at prices ranging from $6.25 to $11.75, from March to October, 1932, and later had sold $31,000 face amount of notes at $13.25 and $10,000 face amount at $21.75, for a profit of $2,768. Mr. Horwitz retained $3,000 face amount of the notes. The trading was done through Hallgarten & Company in Mr. Horwitz's own name.

Joint Trading Account Revealed

Another Hallgarten account, known simply as "No 158," was identified by Frederick Pizor, a Hallgarten partner and former head of the company's statistical department, as a joint account maintained by Mr. Fabian, Mr. Greve and Hallgarten & Company for trading in Fox Metropolitan notes, this account buying a total of $358,000 face amount of the notes, with each of the three principals participating equally with $119,500 face amount of notes.

Mr. Horwitz, questioned by Mr. Kresel on the witness stand, said that when the joint account was opened Mr. Fabian was "the highest paid employee in the Fox Metropolitan receivership," drawing $1,000 a week, and that he had access to all of the company's books and records. Mr. Horwitz said he had traded in securities of Fox Metropolitan because he "believed in the future of Fox Metropolitan and, consequently, bought at prices ranging from $6 to $16" Fox Metropolitan notes that his company, Hallgarten, "had originally sold to the public at $100."

Judge Mack said that all records pertaining to trading in the Fox Metropolitan notes and to the activities of the bondholders' committee were "of very vital concern and would be open to the fullest investigation." Mr. Fabian was excused from taking the stand.

Rinzler Recalled to Testify

Sam Rinzler, one of the circuit's operators, was recalled to the stand to give additional testimony as to operating costs and charges.

George Skouras, another of the circuit's operators, testified that while grosses for the houses operated by him for Fox Metropolitan had declined from $8,086,000 in 1932 to $6,300,000 last year, they had been able to show an average profit of about $25,000 annually since assuming operation in 1931. Mr. Skouras said that Fox Metropolitan "could not survive without the Fox Film franchise," a view upheld by Mr. Rinzler. The Fabian proposal would do away with the franchise.

Under questioning by Mr. Kresel, Monday, Mr Greve said he had bought and sold about $280,000 of the 6½ per cent bonds. He said he had opened a trading account through Isaac Roshalsky, an investor, in which he bought $170,000 of the bonds. He added that he also bought $10,000 of the bonds for his brother, John W. Greve; $18,000 for a friend, Joseph W. Brown, and $50,000 through a corporation he controlled.

Mr. Skouras on Monday testified that Mr. Schenck had offered a block of stock in the new Fox Metropolitan company proposed under the plan to Skouras Brothers. Mr. Skouras said the proposal had been discussed by Mr. Schenck, his brother, Spyros Skouras, and the late Richard Hoyt of Hayden, Stone & Company, but had not been resumed since the recent death of Mr. Hoyt.

Mr. Kent testified that he considered the Fox Metropolitan film deal a poor one for Fox Film from a financial standpoint, that he regarded the Skouras and Randforce operation in a favorable light, and that Fox Film would endeavor to cancel the product franchise if Loew's, RKO or the Fabian interests became operators.

Mr. Kent's expression was the most favorable to date for the Schenck-Weisman bid for reorganization. He pointed out that Mr. Schenck had no conflicting theatre interests which might receive preferential treatment to the detriment of Fox Metropolitan. He said he considered RKO a good operator "as far as its own properties were concerned," but that he "would want to be out of Fox Metropolitan if RKO came in." Fabian he called "a good, average operator, but for these properties not as good as the present operators."

Mr. Kent testified that he had refused to agree to assign the Fox film franchise to any of the sponsors of the reorganization plans.

Sees Value in Schenck Association

He testified that Fox Film had told the Fox Metropolitan bondholders' committee, which drafted a reorganization plan of its own last fall, that Fox Film would not agree to an assignment of the franchise unless it was given the right to approve any proposed new operator of Fox Metropolitan.

Mr. Kent also testified that he believed Mr. Schenck's association with the new company to be "of tremendous value" to it. "Moreover, his position in the industry makes him a person who must be listened to and his acquaintances include every one in the industry who must be bargained with in the operation of Fox Metropolitan."

Mr. Kent was followed on the stand by William Greve, member of the Fox Metropolitan bondholders' committee, whose trading in the notes of the company was disclosed at earlier hearings. It was also disclosed that Mr. Greve's Prudence Company had financed Fabian's theatre acquisitions at Albany, Schenectady and Syracuse, and that Greve, as a trustee of Allied Owners Corporation, had voted in favor of the sale of the Brooklyn Paramount Building to Fabian recently. Mr. Greve denied, however, that he favored the Fabian reorganization proposal.

When Fox Metropolitan is removed from bankruptcy, or shortly thereafter, plans will be filed for reorganizing Fox Theatres' units in Detroit, San Francisco and St. Louis under Section 77-B of the bankruptcy laws, Mr. Weisman said last week. Such a plan now is being formulated and is expected to be filed in federal court, New York, in about a fortnight, Mr. Weisman said.

In Kansas City this week, sale of Fox Rocky Mountain and Fox Midland to National Theatres in bankruptcy court for total bids of $1,580,000, plus unpaid expenses of the bankruptcy administration, estimated at $70,000, was halted by an unexpected suit filed by General Theatres Equipment bondholders, who obtained an order from Federal Judge Albert L. Reeves enjoining proceedings.

Lee H. Hamlin, Jacob Smith and William Snowler, all of Kansas City, filed the petition setting forth they hold General Theatres debentures aggregating $89,000 and attacking the scheduled sale of the theatres as one of a series of manipulations by the Chase Bank to gain control of Wesco and its subsidiaries to the exclusion of General Theatres bondholders.

The court set a hearing Thursday on National Theatres' offer of $1,580,000.

H. M. Warner Sees Better Conditions

A very real improvement in general conditions is being reflected in increased attendance, H. M. Warner, president of Warner Bros., said Wednesday.

"On the strength of the greatly improved business conditions of the past few months we are reopening the Warner theatre in New York which has been closed for about two years and it is probable we shall reopen the Hollywood very shortly," Mr. Warner said.

The Warner, the theatre in which "The Jazz Singer" began the era of talking pictures, will reopen May 2 with "G Men."

Residents Rebel On Theatre Plans

Residents of East 79th Street in New York's East Side residential district this week appeared before Commissioner of Licenses Paul Moss to protest against the application of Henry Mandel to operate a motion picture theatre on the southeast corner of Madison Avenue and East 79th St.

THE CAMERA REPORTS

THE LIVING RECORD. Of the Byrd expedition to Antarctica. Shown examining some of the 130,000 feet of pictures brought to Hollywood are John L. Herrmann, Paramount cameraman, who took them; Ernst Lubitsch, who will edit them; and Carl O. Petersen, radio expert.

FESTIVE FUN. Strange interlude at Warners' party for Al Jolson in New York, celebrating impending premiere of his "Go Into Your Dance." Principals: Messrs. Jolson, E. Cantor and J. Durante. Ringside spectator: Mr. Sam Morris, Warner executive.

AT NEW YORK RECEPTION. In honor of Darryl Zanuck, vice president of 20th Century in charge of production, and also celebrating the second birthday anniversary of that company. From left to right: Joseph Schenck, president of 20th Century; Mr. Zanuck; W. G. Van Schmus, managing director of Radio City Music Hall; Nate Spingold, Columbia executive; and Jack Cohn, treasurer of Columbia. (Story on page 28.)

CHOSEN. From 10,000 entrants in New York area in screen talent hunt conducted by Loew's and MGM. She is Anita Kurtin, shown as she began her trip to Hollywood.

ACTRESS. Cinema kind. Amid the myriad gadgets of narration's modern technique. Portrayed in an extemporaneous camera study of Bette Davis, a leading Warner player.

REMINDER. Of May 12. Don't know? Hence this reminder of Mother's Day which Universal has pleasantly contrived with Margaret Mann, famous among screen mothers, as your favorite heroine and three Universal stock players—Mary Wallace, Phyllis Brooks and Clark Williams—as two daughters and a son come home, remembering.

LONG IN FILM FIELD. (Left) Ray Gallagher, member of Herald's advertising staff, who has completed 25 years in film business. He joined Vitagraph in 1910.

TO MAKE SERIES. (Below) Jerry Fairbanks, with two of his aids, Miss Gladys McVey Little and William B. Meier, at the Bausch & Lomb Optical Company plant in Rochester, N. Y., where he will film sequences for a new group of popular science pictures in co-operation with the laboratories of the Bausch & Lomb Company.

DIRECTOR. With appropriate symbolization of the crafts which have made his art, a new portrait of Frank Borzage, Warner director. "Stranded" is his current production. It co-stars Kay Francis and George Brent.

18,000 FILM CANCELLATIONS UNDER 10% CLAUSE CITED AS CODE BENEFIT

Rosenblatt and Johnson Answer Myers Before Senate Committee; Point to Aid Given Independents by the Boards

Agree That Code Needs Revision; Deny "Big Business" Wrote Code, Declare All Labor Units Signed Measure

by FRANCIS L. BURT

Washington Bureau of the HERALD

Charges made two weeks ago by representatives of independent exhibitors before the Senate finance committee at Washington that the motion picture code was operating adversely to the independent theatre has brought down upon the critics the wrath of the code's two staunchest defenders—Hugh S. Johnson, former Recovery Administrator, and Sol A. Rosenblatt, compliance director, who cited as one benefit 18,000 cancellation of pictures under the code's 10 per cent cancellation clause.

Answers Myers' Attack

Appearing before the Senate committee as it concluded its hearings on the NRA, General Johnson denominated the code a "real experiment in industrial self-government." Mr. Rosenblatt's defense was contained in a brief in which he answered individually the charges made at the hearing by Abram F. Myers, general counsel of Allied States Association of Motion Picture Exhibitors, and Melvin Albert, of the Independent Theatre Owners Association of New York.

Both Mr. Johnson and Mr. Rosenblatt emphasized the fact that 9,116 exhibitors have signed the code and 340 others have taken its benefits without signing, out of their estimated total of 10,143 houses in operation, as evidence in support of their contention that there is little antagonism in the exhibition branch.

Need for revision of the code was admitted by General Johnson, who told the committee, however, of his understanding that changes would be considered as soon as the legislation extending the Recovery Act was adopted. Mr. Rosenblatt, along the same line, challenged Mr. Myers' statement that revision can be obtained only through the Code Authority. He submitted copies of NRA office orders to show that an individual interested in a code may suggest changes.

"When a Code Authority composed of such divergent elements as this one, with the interests of affiliated and independent, big and small producers, distributors and exhibitors, buyers and sellers, can cast approximately 94 per cent of its votes on a divergent subject unanimously, I should say that the code had worked pretty well," General Johnson asserted, reading from an 88-page statement.

1,019 Decisions Unanimous

Mr. Rosenblatt declared that of a total of 1,091 votes taken by the Authority since it was created in December, 1933, to the end of this February, 1,019 decisions were unanimous. "Of the total votes cast, 93.9 per cent were unanimous; that is, by the action of all the members of the Code Authority, including those designated by Mr. Myers as representative of the independent exhibitor's interest."

The motion picture code, General Johnson told the committee, was one of the most difficult to work out which the NRA encountered.

"There has never been a representative trade association embracing the three economic divisions of this industry," he said. "It would have been a comparatively easy thing for NRA to have secured a separate code for producers, a separate code for distributors and a separate code for exhibitors. But under three codes, NRA could never have given even the slightest bit of relief to the independent exhibitors."

Because the three branches were thus tied together under one agreement, he said, the exhibitors "have been given rights and privileges which they never could have achieved except by a change in our copyright laws or by a statute regulating the transportation of film in interstate commerce."

Neither the film code nor any other was written by "Big Business," General Johnson said.

As evidence of the aids granted small business men by the film code, he declared that approximately 18,000 cancellations have thus far been made under this provision. The clearance provisions, and the prohibition against overbuying films, he said, afforded the independent exhibitor relief "which he could not have secured in any court in the land or under any statutes written in any of the statute books."

Both pointed out that every labor organization in the industry signed the code, thus replying to charges by Mr. Albert that labor was antagonistic.

Mr. Johnson called the Darrow Board a "political wailing wall." Mr. Rosenblatt challenged statements by Lowell Mason, who had been the board's counsel, that the standard contract form is in violation of the Paramount decision of the supreme court, and asserted that the only criticism was that it is not strict enough in compelling the exclusive use of the standard form.

"The Darrow board," General Johnson charged, "recommended Communism."

"There was not one fair hearing before it," he complained. "They disregarded NIRA, packed the record with framed testimony, disregarded every judicial rule of fairness known to man, solicited and accepted unsupported statements, restricted or ignored testimony unfavorable to their purposes, hazed witnesses on that side, insulted NRA officials, and for this spent $50,000 of government money."

The former NRA head emphasized the voluntary character of the financing of the code.

Denies Burkan Drafted Code

Nathan Burkan had no more to do with the drafting of the final code "than did any of the pages of the Senate," Mr. Rosenblatt said. "Mr. Myers' statement that the code was signed in secret is not correct."

"The Myers statement that it is impossible for exhibitors to get relief before the code boards is not borne out by the facts," he declared. "Relief has been granted to exhibitors in 75 per cent of cases tried. Out of 1,020 cases tried by local grievance boards, 771 cases brought relief to exhibitors. In only 24 per cent of cases, or in 237 complaints, was relief denied. In 205 of the cases appeal was taken to the Code Authority and in 85 per cent of the appeals the local board was sustained; in 30 cases, or 15 per cent, the local board's decision was reversed.

"Until the code was achieved there was no such thing as relief for clearance and zoning problems generally. The clearance and zoning boards are in operation to pass wholly upon those questions. In the first 289 cases brought to these boards, relief has been granted to 172 exhibitors, 59 per cent of the complaints filed. Appeals were taken to the Code Authority in 78 of these cases. Eighteen per cent of the appeals heard were reversed and sent back to the zoning boards; judgment was affirmed in 82 per cent of the appeals."

"Mr. Albert stated that the code provides 'that no exhibitor may complain that a distributor has given advantage to a theatre operated by a distributor.' There is a fair sample of the worth of Mr. Albert's testimony," said Mr. Rosenblatt. "The code provides nothing of the kind and such is not the fact.

"The code does provide that a local grievance board shall not have jurisdiction to hear any complaint based upon the fact that a distributor has licensed the motion pictures distributed by it for exhibition at its own theatres."

Other Code Developments

The industry was unconcerned over the apparent jeopardizing of the NRA itself, when in Washington 12 of the 21 members of the Senate finance committee were said to be opposed to extension of the act, and Administration opponents appeared to have gained a position to block continuance.

On the other hand, possibilities that the film code might be stripped of provisions applicable to producers and exhibitors and left with clauses only involving distribution were seen by Washington observers as a result of the Denver decision holding exhibition to be intrastate commerce.

Mr. Rosenblatt now has a salary of about $8,000, it was shown in the official register of the Civil Service Commission at Washington. He is the tenth highest paid man in the Recovery Administration.

The motion picture Code Authority spent $24,252 in March, leaving a balance of $23,571. Receipts included $6,333 from exhibitors, $350 from producers and distributors, and $243 from other sources.

Code Involved in Two Suits

Judge Charles Dewey, in United States district court, Des Moines, denied a petition brought by Central States Theatres against the Des Moines Grievance Board, to restrain from enforcing a cease and desist order issued by the board asking exchanges to cut off his film supply for a code violation.

Decision in the case of the Liberty theatre, Fort Worth, Texas, attacking the film code's validity, was withheld by federal judge James Wilson, who instructed attorneys to file briefs within 10 days.

The legal committee of the Code Authority was studying the growing practice of exhibiting pictures in colleges, to determine whether it is unfair competition to regular theatres.

Ohio industrial codes, provided for under the Recovery Act, are unconstitutional and invalid, Judge Stanley Struble ruled in common pleas court in Cincinnati.

Byron Douglas Dies

Byron Douglas, veteran actor, died in New York on Sunday at the Beekman Street Hospital. He was 70 years old.

Reorganization of Pathe to Proceed On Original Plan

The financial reorganization and general program of Pathe Exchange, Inc., disturbed last week by the unexpected resignation of Stuart W. Webb as president and director of the organization, this week reached equilibrium.

Among other things of importance to Pathe's future, it was said by Frank F. Kolbe, the new Pathe president, that the reorganization as planned by Mr. Webb and the directorate would unquestionably go through as contemplated. There are, however, several matters which must be straightened out by the new executive and directors of the company, foremost of which is the matter of financing for First Division and other independent producers.

To date there has been no policy with respect to such financing adopted by Mr. Kolbe and his officers, and with special regard to the financing of First Division it is pointed out that until that company has decided among its own directors upon specific plans for the next season Pathe cannot act.

Deny Laboratory Sale Report

Reports this week that Consolidated Film Industries, Herbert J. Yates, president, was negotiating for the Pathe laboratory at Bound Brook, N. J., were flatly denied Wednesday by Arthur B. Poole, Pathe vice-president under the Webb regime and also under the new arrangement.

The new official setup of Pathe Exchange, Inc.—which will in all probability change its name to Pathe, Inc., dropping "Exchange"—is Frank J. Kolbe, a partner in Young & Kolbe, investment brokers, president; Robert W. Atkins, of Proctor and Paine, also investment brokers, executive vice-president, a new post; Arthur A. Poole, vice-president and treasurer; Ellen U. Keough, secretary.

In the background as an important financial figure is Robert Young, Mr. Kolbe's partner, who has had much to do with the financial policies of Pathe. Mr. Young was educated at Culver Military Academy and the University of Virginia. He was associated for a number of years with the E. I. DuPont de Nemours Co., later going to the Allied Chemicals Company in an executive capacity, then joining General Motors. In 1932, with Mr. Kolbe, he organized Young & Kolbe.

Frank F. Kolbe attended the University of Michigan. Following his graduation he became an instructor in accounting, economics and financing and at the outbreak of the War joined the War Credits Board. When the United States entered the War, Mr. Kolbe was transferred to student training camps, where he served from 1918 to 1919. From 1919 to 1928 he was assistant treasurer of General Motors and in 1932 he and Mr. Young went into the investment business together.

First Division to Discuss Program

Robert W. Atkins, the new Pathe executive vice-president, is a native Bostonian. He entered his father's sugar business, E. Atkins & Son, after graduation from Harvard. Later he formed the Punta Allegra Sugar Co., and subsequently was associated with Hayden, Stone & Co., bankers, and finally with his present firm, Proctor & Paine, investment brokers.

The regular monthly meeting of Pathe's directorate was held on Tuesday in New York, and was described as routine.

The board of directors includes Mr. Atkins, Mr. Kolbe, Paul Fuller, Jr., of Coudert Bros.; Henry J. Guild, Brightwater Paper Co.; Ellery W. Mann, Zonite Products, Inc.; George S. Montgomery, Jr., Coudert Bros.; Arthur B. Poole, Pathe Exchange; Arthur Sewall, 2nd, McClave & Co.; Charles A. Stone, Chas. A. Stone & Co.; Theodore C. Streibert, Station WOR; Charles B. Wiggin, Pearl Assurance Co., Ltd.; Arthur W. Miller, manager Pathe Laboratory at Bound Brook.

First Division Productions will begin discussions of production plans next week. Nicholas S. Ludington, president, who has been in New York for the past three weeks, planned to leave New York on Friday by plane for the Coast and to return next week. He and the First Division Board, including John A. Curtis, William M. L. Fiske, III, will then decide on the new season program. Dario Faralla last week resigned as a director and treasurer of First Division Exchanges.

Plans Set for Annual Fund Drive of N.V.A.

Named general chairman of the First Annual Actors Day Benefit for the N.V.A. Fund, Major Leslie E. Thompson, RKO Theatres executive, has selected committees and sponsoring groups to aid the drive. The fund requires $250,000 annually. This year donations will not be requested from theatre audiences, as in the past, but midnight benefit stage shows will be given in key cities. Distributors' representatives met with Major Thompson this week to map plans for cooperation.

National Screen Service will handle distribution of a trailer which is being made gratis by Eddie Cantor, and which will be shown in about 4,000 theatres. The benefit performances will be held on May 20, 10 per cent of the gross going to the N.V.A. Radio stars will urge attendance.

Coast Publicity Staffs Changed

Publicity departments of several Hollywood studios this week had changes in personnel. At Paramount, Bill Thomas becomes executive assistant to Bill Pine, now studio advertising and publicity director, with Tom Baily retaining the title of publicity manager. Mr. Pine's department will handle publicity for Walter Wangle Productions.

Herbert Moulton was appointed Paramount studio advertising head, Mr. Pine's former post.

Jeanette Rex on Tuesday resigned as publicity director for Sol Lesser. Her successor was not named.

Plans New Session on Newsreel Hours

Deputy Administrator William P. Farnsworth will confer with newsreel executives within the next week to discuss further the working schedules for newsreel cameramen.

Mr. Farnsworth already has held meetings with Lou Krouse of the IATSE, O. V. Richards of the local news cameramen's union and others in an attempt to effect an equitable plan whereby working hours will be definitely outlined under the code.

"Time" Drops Bit on Long

The sequence in the current "March of Time" release which concerns Huey Long, Louisiana Senator, has been deleted in New Orleans. The unofficial reason for the deletion was the influence wielded by Long.

Roosevelt Names Walker to Head Relief Projects

Frank C. Walker on Tuesday was named by President Roosevelt as head of the Administration's new $4,800,000,000 campaign to end unemployment.

Mr. Walker, who is widely known in motion pictures through his association with his uncle, M. E. Comerford, in the operation of the Comerford theatre circuit, also replaced Donald R. Richberg as director of the National Emergency Council. Mr. Richberg will concentrate on the NRA.

President Roosevelt placed Mr. Walker in charge of a new agency, the Division of Applications and Information, which will pass on the merit of all work projects to be sponsored by the Administration to alleviate unemployment.

Press dispatches from Washington said that Mr. Walker, as head of the new division, will virtually be "czar" of the huge work relief fund, inasmuch as only those projects that he approves will be passed on to the Allotment Board, of which Mr. Roosevelt is chairman.

Mr. Walker, a close friend of the President and his adviser during the campaign of 1932, was treasurer of the Democratic National Committee. He served for a time previously as director of the Emergency Council, established by Mr. Roosevelt after his inauguration.

Born at Plymouth, Pa., and matriculating at Spokane University and Notre Dame, Mr. Walker served as district attorney at Butte, Mont., where he also practiced law with his brother, Senator T. J. Walker. He has been associated with the Comerford theatre interests since 1924.

Golding Joins Fabian, RKO Shifts Managers

Lou Golding has resigned as manager of Proctor's, RKO Newark house, to become division manager for Si Fabian, handling operation of upstate New York houses recently acquired by the independent circuit operator. RKO, as a result, has shifted several managers. Robert Ungerfeld has moved from the Franklin, Bronx, to Proctor's, with Mike Edelstein succeeding to the management of the Franklin. Murray Lafayette has been transferred from the Alhambra to the Apollo, formerly in charge of Mr. Edelstein and Frank Howard has been made manager of the Alhambra.

Goldman Circuit Gains In Pennsylvania Area

William Goldman, former zone manager for Warner Theatres in eastern Pennsylvania, is taking an increasingly important place in exhibition in that territory. With six houses set for his new circuit and four others planned, Mr. Goldman has become a competitor of Stanley Warner, which dominates the area. He has taken over the Strand and Victor in Pottstown from Warner. Operating the Hippodrome there, he has control of that city. With four theatres in Philadelphia, Mr. Goldman plans to enter the Pittsburgh territory.

"The Devil is a Woman"

and WHAT a Woman!

DIET

A WOMAN all women will want to see . . . .

—a Dietrich who will prove a revelation to the fans. Fascinating . . . vivid . . . a Dietrich ever-to-be-remembered. Women will thrill at her story, her role, her acting, her gorgeous costumes. Here's what molders of public opinion say of Miss Dietrich and "The Devil Is a Woman":

N.Y. AMERICAN (Alice Hughes)—"Never a more lavish fiesta of beautiful clothes...fascinations no woman can resist."

SCREENLAND (Delight Evans)—"Dietrich at her most devastating! Gorgeous costumes! Stunningly spectacular . . . excitingly exotic."

LILY DACHE (Noted Designer)—"Clothes perfectly magnificent . . . Dietrich superb, perfectly exquisite."

NEW YORKER (Beatrice Mathieu)—"Her finest American picture . . . theme as moving as 'Of Human Bondage'."

VANITY FAIR (Helen Van Norden)—"Does first real acting since 'Morocco'."

WOMAN'S WEAR—"Most elaborately conceived costumes seen on the screen."

MOTION PICTURE—"Dietrich never more beautiful."

If it's a PARAMOUNT PICTURE

RICH

A WOMAN all men will rave about . . . .

—a new Dietrich to capture the hearts of men and fire their imaginations! The siren of "Blue Angel"...the innocent of "Song of Songs"... the temptress of "Morocco"... the adventuress of "Dishonored"... the alluring deceiver of "Shanghai Express"—all these go to make up the Dietrich of "The Devil Is a Woman." More comments from those who influence mass opinion:

KING FEATURES (Pare Lorenz)—"Best looking picture that has come out this year... and the best picture Marlene has had since 'Morocco'."

HARPER'S BAZAAR (Baron Huene)—"Marvelous! Photography better than anything I ever saw."

MOTION PICTURE—"Remains the most glamorous woman to invade the sense of men."

SCREENLAND—"Not the languid lady of previous pictures... but a loving, breathing woman."

HOLLYWOOD MAGAZINE—"Glamor, allure, beauty and mystery. No one like her. Sensitively super-feminine."

MOVIE CLASSIC—"Dietrich never more beautiful."

"Three loves have I, the fools!"

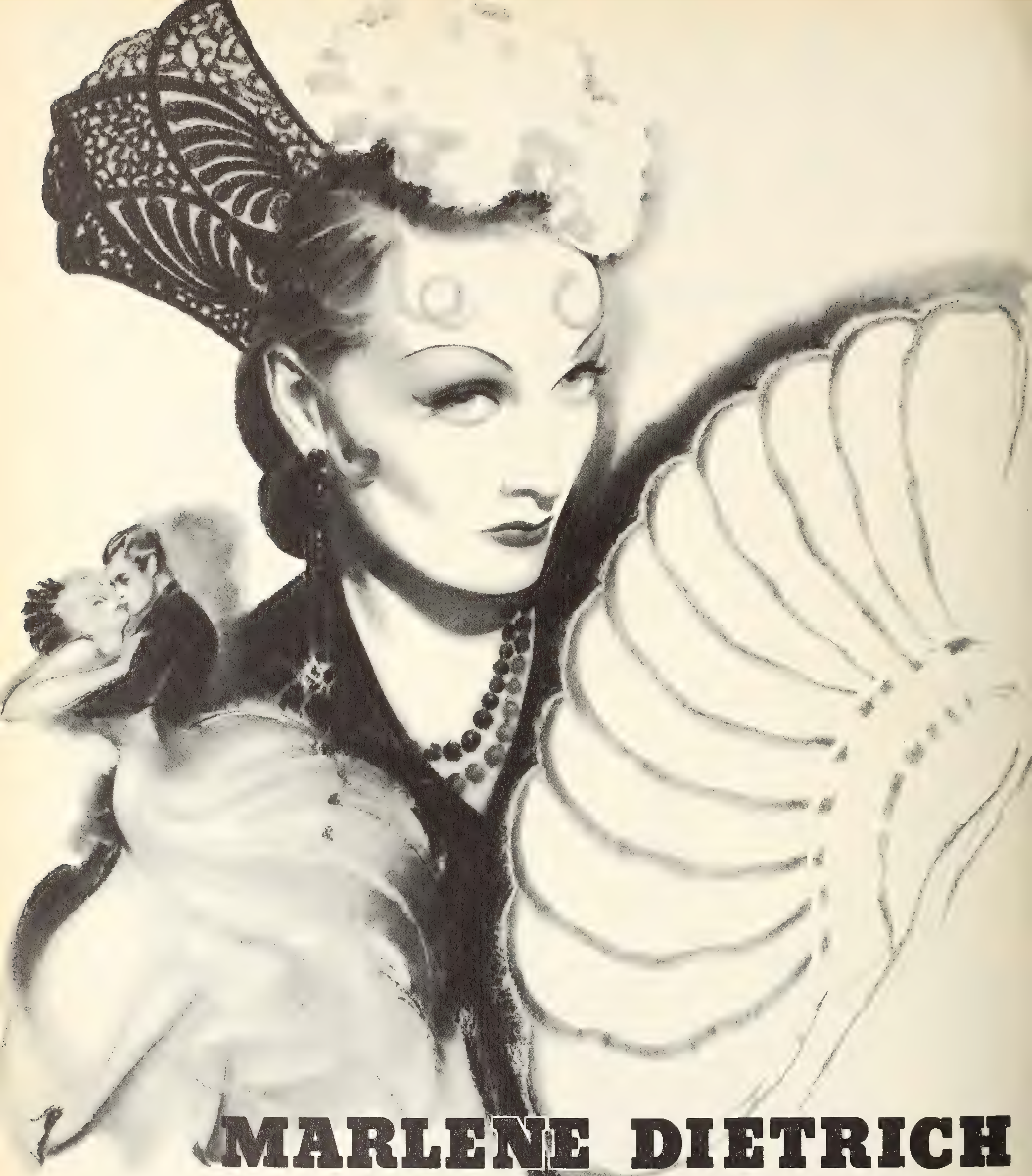
"Come share my lips and I'll break your heart!"

"For every kiss I gave you I had a laugh with another man!"

"I know twenty ways to say 'I love you'—and they're all alluring lies!"

Paramount Pictures

it's the best show in town!



MARLENE DIETRICH
"THE DEVIL IS A WOMAN"

LIONEL ATWILL • CESAR ROMERO

A Paramount Picture directed by JOSEF VON STERNBERG

Films Get Share of Australian Trade

By CLIFF HOLT

Sydney Correspondent

Taking the stock market as a guide, the motion picture business showed no improvement during 1934; in fact, there is a slight reduction in combined share values as compared with a year ago. In January, 1934, one share in each of the principal companies would have cost £5/17/8. Today the same parcel would cost £5/15/9.

Motion picture business in this country did not break any records during 1934, but in comparison with other branches of commerce, it got its share.

▽

New Monogram Distributor

Monogram product will go through Australia and New Zealand under the aegis of Film Distributors, Ltd., newly formed with a capitalization of £20,000 ($100,000). Release begins at once. Physical distribution will be handled by British Empire Films, which distributes the British International product.

Film Distributors, Ltd., has a five-year franchise on the Monogram output. Under the conditions of the franchise any or all of the first year's group, amounting to about 80, may be rejected if considered unsuitable.

Monogram promised to become active on the Australian market nearly twelve months ago, on the arrival of Max Ehrenreich and Al Aronson from New York. They announced that the capital of the already formed Monogram Pictures, Ltd., would be increased £100,000, and that the company would engage in distribution and production. Certain expected financial backing did not materialize, however, and the foundations of the organization crumbled. Mr. Aronson returned to New York, and the Australian executives appointed by him and Mr. Ehrenreich withdrew.

Behind the new company are Mr. Ehrenreich, who will fill the capacity of managing director; J. J. Mulligan, Harry L. Ward (secretary), K. W. Asprey and Alexis Albert. Mr. Mulligan is a prominent Sydney solicitor. Mr. Asprey is a director of General Theatres Corporation and Greater Union Theatres: Alexis Albert is the son of Frank Albert, music publisher, real estate owner and investor, and one of Australia's wealthiest men.

"Stingaree" Barred

Although free for exhibition in all other states, RKO Radio's "Stingaree" has been banned in N.S.W. under the law prohibiting bushranger stories on the screen. The Commonwealth censors approved the picture, but despite protestations by the Motion Picture Distributors Association and Ralph Doyle, chief of RKO here, the police department stepped in and cut RKO out of about 25 per cent of its revenue-earning possibilities in Australia. Some time ago an Australian bushranger story—"When the Kellys Rode"—was outed in New South Wales though its release in other parts of the Commonwealth was permitted.

STAGE NOW THREAT TO SUNDAY FILMS IN N. Y.

Governor Signs Bills for Legitimate Shows on Sabbath; Equity Withholds Sanction

Providing a serious competitive threat to the established motion picture theatres of New York city and state, Governor Herbert H. Lehman Tuesday night signed the two bills sponsored by Senator Julius S. Berg permitting dramatic and musical productions of the legitimate theatre to be performed on Sundays where permitted by local ordinances.

This is the first time in the history of New York state that Sunday showings of legitimate productions have been permitted, although several attempts have been made in the past ten years, only to meet defeat as a result of the strong lobbying by Actors' Equity Association.

Motion picture showings on Sundays have been permitted for about 15 years, a bill to permit them and other entertainments and sports on the Sabbath having been pushed through the legislature by James J. Walker when he was at the height of his state senatorial career.

Governor Lehman's signature to the two Berg bills does not necessarily mean that Sunday shows in legitimate theatres in New York and other situations are now assured, because Equity has not yet decided whether it will permit its members to work on the Sabbath. Inasmuch as Equity has a completely closed shop in the legitimate talent field, much will depend upon the vote of the Equity Council.

Two Bills Are Amendments

The governor's action, however, does mean that the legitimate theatre is now on a plane of competitive equality with motion picture theatres, vaudeville and burlesque, which are permitted to function after 2 P. M. Sundays.

The two bills are in the form of amendments to the penal and labor laws and in signing them the Governor issued a memorandum in which he wrote:

"Under the existing law motion picture exhibitions are allowed in any city, town or village after 2 o'clock on Sunday afternoon where authorized by the legislative body of such city, town or village. Baseball, football, hockey, outdoor sports, vaudeville, vocal and musical entertainments have similarly been permitted for years."

Provides for Local Option

Referring to the measure amending the penal law, Governor Lehman wrote:

"This bill amends the law so as to treat legitimate theatre productions exactly the same as motion picture exhibitions. The bill contains no mandatory feature; each community is given the power to decide for itself whether there shall be motion picture exhibitions and legitimate theatre productions on Sunday evenings."

Governor Lehman's memorandum also pointed out the most important provision of either of the two bills, which stipulates that no community, in determining whether or not such performances are to be allowed, can violate the provisions of the labor law requiring that employees be given one day's rest in every seven.

"I have simultaneously approved another measure which supplements this bill," Governor Lehman wrote. "It amends the labor law by specifically providing that every employer putting on legitimate theatre productions shall give all employees, including all actors and performers in the cast, at least 24 consecutive hours of rest in each calendar week."

The bills point out that in communities where Sunday shows are not now permitted the fact that the Berg bills have become law does not permit producers or managers to show in those communities unless the governing bodies of those communities adopt laws permitting such Sunday activity.

The only organized opposition to the Berg legislation was provided by Equity and the Lord's Day Alliance, the actors' opposition being led by Frank Gillmore, Equity president; Florence Reed, Madge Kennedy, and Selena Royle. Among those in favor of the bills were William A. Brady, veteran manager, and Dr. Henry Moskowitz, head of the League of New York Theatres. Representatives of organized labor also appeared at Albany in behalf of the bills.

The Equity Council, which is now the last obstacle of any importance to Sunday performances on the legitimate stage, will discuss the matter at it next meeting on Tuesday in its New York headquarters.

Expect National Referendum

It is expected the Council will recommend a national referendum by mail among Equity's membership. In that case their decision would not be known before the end of July or August and, in any event, because few of New York's legitimate theatres have adequate cooling systems it is considered doubtful if Sunday performances would commence before September.

Assuming that Equity does disapprove of Sunday performances, all actors, including those who want to play on the Sabbath, would be bound by the vote. There have been many reports of "revolt" among some Equity members, details of some of which appear on page 46 of this issue. Paul Dullzell, Equity secretary, said Tuesday that any such members who "rebel" against the Council's rule will face immediate loss of membership.

Members of the League of New York Theatres, comprised chiefly of managers, already have discussed plans for Sunday shows. One is to have spectacles which could be produced in large theatres allowing lower admission prices, regarded as a necessity.

The consensus of Broadway opinion is that the majority of musical comedies would take advantage of Sunday night performances if they receive Equity's approval, and take Mondays off. Dramatic productions probably would continue according to current custom.

U. A. Handles Eastern Publicity for Goldwyn

Samuel Goldwyn has dropped his eastern publicity office, all publicity for Goldwyn Productions, which releases through United Artists, being handled by that company's publicity department, directed by Hal Horne. That arrangement is in force with 20th Century, Reliance and London Films, also releasing through United Artists.

George Daws, who had been in charge of eastern publicity for Goldwyn, is handling special promotional work on the Mickey Mouse Disney cartoons. Hal Sloane continues in charge of exploitation and publicity for Walt Disney productions.

Coast Exhibitors Win Zoning Fight

Independent theatre men of southern California won their fight against recommendations of Fox West Coast for changes in the Los Angeles clearance and zoning schedules, proposed by the local board, when the Code Authority adopted only one of FWC's recommendations. This means the Los Angeles schedule is the first in the country to receive the Code Authority's approval.

Previous decisions had declared Warners' Forum and the Fox Uptown to be non-competitive and placed them in different zones. The Code Authority on Tuesday reversed the ruling and put both houses in one zone.

The Code Authority adopted the Los Angeles board's recommendation that Harry Arthur's Balboa be placed in a separate zone outside of Los Angeles in order that it may day-and-date with other Los Angeles houses charging 40 cents admission. Los Angeles has twelve 40-cent houses.

Executives of FWC contested the Code Authority's verdict in the matter of the Balboa, claiming this house holds the key to all admissions in Los Angeles.

It is understood FWC may file an appeal with the NRA at Washington, William T. Powers, FWC attorney, asking William P. Farnsworth, Deputy Administrator, on Tuesday to see that quick action is given the appeal in the event it is taken.

FWC's request for a clearance of 14 days between houses charging five cents also was turned down by the Code Authority in favor of the local board's price schedule, the schedule providing for from 10 to 11 days between five-cent houses after downtown first run.

For houses charging 40 cents, clearance is 21 days; 35 cents, 31 days; 30 cents, 42 days; 25 cents, 56 days; 20 cents, 77 days; 15 cents, 119 days; 10 cents, 182 days; five cents, 365 days.

The Code Authority also passed a resolution that the Los Angeles schedule be put into effect not later than May 15 and it is considered likely the local board will make May 9 the effective date.

Independent Supply Men to Meet in Chicago

The annual convention of the Independent Theatre Supply Dealers' Association will be held at the Edgewater Beach hotel in Chicago June 15 to 18, inclusive. Inter-organization policy will be discussed and officers elected. In addition, a campaign for advertising and promotional publicity will be considered.

J. E. Robin, president, said more than 35 manufacturers are expected to have exhibitions.

Stage History Reviewed at Picture Club Forum

Forty years of theatrical history were spanned, in a light vein, on Tuesday at the regular weekly forum of the New York Motion Picture Club, by Daniel Frohman, pioneer stage producer; Joe Laurie, comedian; Dave Genaro, "Cakewalk" dance creator; and Lizzie Wilson, Joe Howard, Mike Bernard, Jim Thornton, Tom Ward, and Vesta Victoria, who made "Waiting at the Church" famous.

Acme

VERNA LONG

"Miss Typical Consumer," as selected in New York last week by the National Alliance of Art and Industry, spends, herself, only one per cent of her yearly salary on motion pictures, although, being "Miss Typical," and single, the National Alliance assumes she has at least two "boy friends" who spend considerable in entertaining her at the motion picture theatre, and elsewhere.

Selected as "Miss Typical Consumer" was Verna Long, 21, of New York, on the occasion of an exposition conducted by the Alliance to focus attention upon the needs of the average man and to demonstrate modern industry's solution of his practical, artistic and social requirements. Miss Long was selected to typify the typical consumer because women spend 85 percent of the family budget.

The young lady represents the largest single group of women, that between 20 and 25 years of age. She is five feet, six inches tall, weighs 123 pounds, has brown hair, hazel eyes and a fair complexion, and is employed as a combination model and salesgirl at R. H. Macy's New York department store.

National Alliance officials said she earns an average income, some $1,300 a year, belongs to a typical family, is of average weight and height, is unmarried and is of typical appearance.

Her expenditures and budget are as follows, on a yearly basis: Wardrobe, $255; rent, $240; food at home, $208; lunches and carfare, $149; physicians and dentists, $52; vacation, $50; hairdressing, $35; cigarettes, $20; motion pictures (admissions purchased by herself), $15; miscellaneous amusements, $5; savings, $52; miscellaneous, $219—total, $1,300.

Exhibitor Groups Meeting

Members of Allied of New Jersey and the Independent Exhibitors' Protective Association of Eastern Pennsylvania, Southern New Jersey and Delaware were scheduled to hold a joint meeting in Philadelphia this week to discuss topics of mutual interest.

Pettengill Measure Due to Be 'Shelved'

The Pettengill anti-block booking measure, which has received the vigorous support of Allied States Association of Motion Picture Exhibitors and various reform groups, is expected to be "shelved" at the current session of Congress, due to the pressure of more important legislation. That was indicated in Washington this week by Congressman Pettengill himself, who said he had "no idea" when his bill would be heard by the House commerce committee.

In various state legislatures anti-film legislation was notably absent from the calendars. In only a few state legislatures was adverse film legislation introduced.

In Alabama, under a general sales tax of five per cent, the film industry faces taxation when the legislature reconvenes April 30. Representative John C. Coleman said this week he will introduce such a bill.

The only developments in the California legislature at Sacramento were the killing in the Assembly of the Democratic 30-hour week bill, and passage of a bill raising corporation taxes from two to four per cent of net income.

With the opening of the third week of Florida's legislature, the sales tax previously advocated and then dropped was reintroduced and would place a straight three per cent tax on every transaction with the exception of the sale of gasoline. Theatre tickets, according to tentative plans, would be assessed at the rate of one cent on each ten-cent ticket and two cents on each ticket of 40 cents and over. A bill to outlaw bank nights was introduced last week, its purpose to place such a high license fee on theatres indulging in the practice that the plan could not be successfully operated. In towns of 5,000 or less the license fee would be $50 for each drawing, up to a fee of $500 for each drawing in towns of 100,000 and up.

The ten per cent admission tax bill was defeated in the Iowa legislature at Des Moines last week.

Having passed the Minnesota House, indications now are that the Senate will concur on a three per cent sales tax measure which applies to motion picture admissions as well as to other commodities. Admissions up to 11 cents would be exempt; 11 to 34 cents, one cent tax; 35 to 64 cents, two cents; 65 cents to $1, three cents.

Sponsors of Sunday shows in Pennsylvania this week were optimistic over the news that the legislature was taking up six different bills in its law and order committee to permit Sunday films by local option.

The Nebraska legislature killed a two per cent sales tax measure which sought to put a levy on theatre admissions.

In Wisconsin the Carow bill, which would place a four per cent tax on the gross receipts of theatres, was assailed by exhibitors from all over the state at a committee meeting in Madison.

Senate Reconsiders Copyright Convention

The Senate at Washington last week reconsidered its earlier vote ratifying the copyright convention, and returned the international treaty to the calendar pending action on the copyright bill which is expected to be introduced soon.

Cameraman Candidly Says "Ouch!"

Arbitration of New York Labor Dispute Dropped

Abandonment of a concilation move to readjust operators' wage scales under the motion picture code, and charges by union projectionists in Kansas City that the National Labor Board is prejudiced in favor of the American Federation of Labor, were the principal developments of the week in theatre union circles, as picketing growing out of disputes continued along several fronts.

The International Alliance of Theatrical Stage Employees in New York, the National Recovery Administration, through Sol Rosenblatt, compliance director; the Independent Theatre Owners Association and two independent unions, Allied Motion Picture Operators and Empire State Operators, had been conducting salary readjustment discussions for weeks and these abruptly were abandoned over the weekend, to await Congressional disposition of the NRA itself. Mr. Rosenblatt was said to have so decided.

The dispute in Kansas City which caused the Independent Motion Picture Operators Union to attack the National Labor Board came when the board upheld findings of its regional labor board that E. S. Young did not violate Section 7-A of the code in dismissing an independent union member from his Central theatre because of his union affiliation. Mr. Young is said to have admitted violation, and the case was considered a pivotal one in clarifying the rights of exhibitors and operators under Section 7-A.

Musicians' Local No. 802 was preparing to picket all theatres in New York not employing musicians. A general theatre strike of all crafts was threatened.

Both independent unions and IATSE branches in the New York area were conducting a city-wide picketing campaign for jurisdiction, better wages and/or shorter hours. Detectives were watching theatres for violence, and it was said some 175 arrests had been made in the fight.

SALOMON THE CANDID

March of Time Engages High-priest of Candid Still Cameramen for Motion Picture Work

The motion picture is extending itself to embrace the "candid" camera technique of the still photographer who snaps unawares the world bigwigs and newspaper headliners. March of Time has engaged in Paris Dr. Erich Salomon, highpriest of candid still cameramen, to lead the way.

Since much of Dr. Salomon's widely known success in snapping headliners in off-guard moments depends on his silent, unobtrusive equipment and manner, he has hesitated to attempt motion picture work. However, March of Time arranged to supply him with a silent, almost unnoticeably small high-speed motion picture camera made according to his specifications, and negotiations were concluded last week in France for his services.

Lawyer, Banker to Photographer

With his Leica camera, no larger than a man's hand, he has snapped leading foreign statesmen, royalty, news personalities. In Paris, with Richard de Rochemont, March of Time representative on the Continent, Dr. Salomon visited the many factories of motion picture cameras, selected a Leblay which will be made to his order with silent gears, extra lenses, special timing attachments. As soon as the equipment is ready he will devote a month to experimental work. He says he knows nothing about taking motion pictures and wants to learn, in his own way, before starting on assignments.

He learns quickly. Six years ago he wasn't interested in photography, not even as an amateur. Onetime lawyer, banker, in 1928, at the age of 42, he was connected with the publishing firm of Ullstein. Hearing what Dr. Paul Wolff and others were doing with the diminutive Leica camera, he became interested, decided to try his hand at snapping unposed pictures of news events. By assuring the president of a Berlin court he would not use flashlights, would cause no commotion, he got permission to take pictures of a murder trial. These were published in Ullstein's *Berliner Illustrirte Zeitung*, caused a sensation. That started him on his candid-camera career.

"Secretaries, Table and Salomon"

Distinguished-looking, master of seven languages, keenly interested in politics, Dr. Salomon has access to high official circles closed to the regular cameramen. Briand, France's former foreign minister, has said, "There are just three things necessary for a League of Nations conference: a few Foreign Secretaries, a table and Salomon."

Once when Briand, Germany's Stresemann, and England's MacDonald were leaving Paris, Dr. Salomon boarded the train to bid them goodby. As the train was about to pull out of the station, Dr. Salomon turned to go, caught his coat on the handle of a compartment door. In trying to free it, the straps of his camera became tangled. As the departing whistle blew, the guard of the private diplomatic car came to his rescue, told him not to bother, ride on with the party. Some of his best shots of traveling diplomats were taken on that trip.

Prized possessions in his portfolio are self-portraits of himself with unsuspecting subjects. In April, 1929, he called on Sir Austen Chamberlain, casually placed his camera, with a self-timing shutter set for action, on a bookcase. As he leaned over Sir Austen's shoulder to show him samples of his photographs, the shutter clicked and he and the minister were registered on the same negative. Several years later he took the same kind of self-portrait of himself with William Randolph Hearst.

Particularly notable are his pictures of notables at international conferences—pictures of German and French ministers at a Hague conference, in earnest argument at eleven o'clock in the morning; pictures of these same ministers, sagging in chairs, eyes heavy, ties undone, table littered with papers, cigar and cigaret stubs, at one in the morning.

Under the auspices of *Fortune* magazine, *Time* Magazine affiliate, Dr. Salomon came to America in 1931, went to Washington with Premier Laval, took the famous picture of the Hoover-Laval conference first published in *Time*. For *Fortune* he has recorded a secret session of the ways and means committee, official Washington at formal dinners, senators, generals, Washington widows at the Bachelors' Cotillion, the first pictures ever taken of the United States supreme court in session.

Chinese Raise Fees For Film Censorship

Foreign-made pictures submitted to the film censorship board of China are subject to an examination fee of $20 per 500 meters, a sharp increase, under a revision of the Film Censorship Law passed recently by the Legislative Yuan at Nanking. Any film less than 500 meters will be subject to the $20 fee. If a film is re-submitted, the fee is doubled. No examination fee is to be charged for Chinese-made pictures, although a nominal charge is to be made for any expense incurred by the board in examination. Recently Dr. Alfred Sze, Chinese minister to Washington, protested to the State Department against the restrictions imposed on the importation of Chinese eggs to the United States.

The Central Film Censorship Committee at Nanking has petitioned the Executive Yuan, urging that pictures passed by the committee should not be subject to further examination by local authorities.

Trans-Lux Net Profit For Year Equals $180,637

Trans-Lux Daylight Screen Corporation and subsidiaries has reported a net profit of $180,637 for the year ended December 31, 1934, and Trans-Lux Movies Corporation, film subsidiary, reported a net loss of $51,159, according to the annual statement. The 1934 net profit compares with a net profit of $114,926 in 1933.

The film subsidiary showed an operating profit of $2,998 before deductions for depreciation and amortization and administrative and general expenses.

A JO

Something more than a great motion picture . . . a new emotional experience in the theatre . . . with dramatic impact that jars loose the traditions of the screen!

A PREDICTION

RKO-RADIO IS CONVINCED THAT EVERY CRITIC IN AMERICA WILL PLACE IT ON HIS LIST OF THE TEN BEST PICTURES FOR 1935

mer

HN FORD PRODUCTION

with

VICTOR McLAGLEN
HEATHER ANGEL
PRESTON FOSTER
MARGOT GRAHAME
Wallace Ford · Una O'Connor

FROM THE STORY BY LIAM O'FLAHERTY.
CLIFF REID, ASSOCIATE PRODUCER.
RKO-RADIO PICTURE

ZANUCK WOULD HALVE PRODUCT TO END DUALS

20th Century Production Head Also Suggests Shutdown For Month to Better Quality

Darryl Francis Zanuck—the youthful producer of "The House of Rothschild," "Cardinal Richelieu," "Les Miserables" and others—flew into New York from Hollywood last week and set about telling the industry how to settle some of the vexations now rampant in both production and exhibition. Two of the 20th Century Pictures vice-president's more pointed recommendations were:

1. Close all major studios for one month to "starve" the public and the theatres as a solution of the double feature problem.

2. Cut major company production programs in half in order to concentrate solely upon Class "A" product.

Closing the studios for one month and starving the public for film entertainment would, Mr. Zanuck believes, strike a powerful blow at double features and improve the quality of pictures generally. In addition, a production holiday would be a benefit to producers, he said, because it would offer them time to concentrate on the study of more suitable story material.

Sees Improved Quality

His second recommendation—that involving the cutting of production programs in half—was offered at a general press reception in the United Artists' home office.

If, he observed, every major company in the business would cut its production schedule in half and concentrate on Class "A" pictures, the result would be not only generally improved quality of output but would do much toward solution of the dual billing problem.

"This business of turning pictures out for five cents a dozen, allotting $100,000 for this one, $150,000 for the next and $250,000 for that one and stopping when the money is spent is the bunk. It can't be done," he declared.

Doesn't Blame Exhibitors for Duals

"To make it worse, every picture is advertised the same way—as the 'biggest and best.' What's the answer? If a man happens to see three of these 'B' pictures in a row he gets disgusted and stays home to listen to the radio. The only way he can tell when a good one comes along is by word of mouth advertising."

Mr. Zanuck emphatically stated that he didn't much blame exhibitors for double billing because "some of the stuff they have to show isn't worth a quarter for two of them."

Pointing to 20th Century's concentration on Class "A" product, he said: "We have no budget. If the idea is good and we have faith in it, we keep at it until it's finished, whether it costs $400,000, $500,000 or a million. And we don't try to chop it down to 7,000 feet if it holds up naturally at a greater length."

"Personally," said Mr. Zanuck, "I'm in favor of the longer ones if they're good. Exhibitors won't dual them; they'll stick in a newsreel and a couple of shorts."

Mr. Zanuck said, however, that the system of concentrating solely on the big pictures is the biggest risk any producer can take.

"We can go broke or make a fortune quicker than any other concern. We have no theatre commitments to absorb the weak ones. They all stand or fall on their individual merits."

The Legion of Decency has been an influence of great importance to the industry, Mr. Zanuck observed, and to back up his contention he pointed out that there have been more "great" pictures turned out in the past six months than in any other similar period in the industry's history.

Mr. Zanuck arrived in New York in time to witness the world premieres of his "Cardinal Richelieu" at the Radio City Music Hall, and "Les Miserables" at the United Artists' Rivoli. He plans to leave the end of this week for an Alaskan shooting expedition, before returning to work on next season's schedule.

Farley Rescinds Blanket Delivery

United States postal order No. 6338, which developed into a controversial issue immediately it became effective, and which was found an unusual opportunity for the theatres of the country in their exploitation of product, was rescinded last week by Postmaster General James A. Farley, effective July 1, 1935.

The order provided that local postmasters were required to supply on request information relative to the number of boxes served by their branches, after which an advertiser could deliver to the post office the required number of third class pieces, addressed merely to "householder" or "patron" and the post office would insure delivery to each mail box. The rate was three-quarters of a cent per ounce, with a minimum of two ounces. Theatres became extensive users of the new service in direct mail selling to prospective patrons.

The order was issued on October 12, 1934, and newspapers were among the leaders in registering protest, claiming that the order put the Post Office Department in the position of fostering one type of advertising in preference to others.

Mr. Farley's official explanation for rescinding the order said that "after continuing this test for six months the department has concluded that the revenue derived from this source is not sufficient to justify its continuance." Thomas Quinn Beesley, executive director of the National Council of Business Mail Users, protested the rescinding of the order and questioned the reason officially given by Mr. Farley.

'Ad' Pictures Hurt, Says MPPDA

The motion picture theatre screen is not the proper place for advertising reels, the Motion Picture Producers and Distributors of America declared this week, and action will be taken to discourage their theatrical use. This was decided Monday in New York at a continuance of the annual directors' meeting, when the following resolution was adopted:

"Much concern is felt over the reports that various projects are now underway aimed at injecting advertising films into entertainment programs, and the association will conduct a study of the matter. A report and recommendations will be presented at a later date.

"The motion picture theatre is and should be reserved exclusively for entertainment. The motion picture theatre screen is not a proper medium for advertising, whether this be by direct presentation of outright advertising films, or by some indirect effort to present advertising films under the guise of entertainment."

That the use of sponsored advertising reels has been growing in theatrical exhibition is generally known. Remembering the nationwide protest leveled at the industry by press and public against the practice as indulged in some three years ago, the large companies apparently intend to prevent a recurrence. The public complained that it was paying admission to witness entertainment, not advertising "blurbs"; the press charged unfair competition on the grounds that money was being diverted by national advertisers from advertising in the press to the screen..

Too, distributors realize that screening time given to advertising films ordinarily would be devoted by exhibitors to regular theatrical releases, thus reducing rental revenue.

Some of the large companies themselves participated in the production and exhibition of sponsored reels three years ago, but this time production is in the hands of the so-called non-theatrical or advertising film producer, who solicits theatres for screen time on behalf of national advertisers, giving the film free of rental charge, and, in many cases, paying the exhibitor for showing it.

The Hays directors discussed the legislative situation in California, but no action was taken at the meeting. They also unanimously adopted a resolution in recognition of the work of Louis Lumiere, French scientist, on the occasion of the fortieth anniversary of the motion picture in France.

Better Grosses Seen In Tax Collections

Improvement in theatre grosses was indicated in the report of the Internal Revenue Bureau at Washington on admission tax collections during March. The total, $1,283,595, compares with a total of $1,267,375 for March, 1934. For the first nine months of the fiscal year collections amounted to $11,666,261, a gain of $783,893 over the total for the same period of the previous year, when the aggregate was $10,882,368.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

A FRIEND OF LOU SOBOL'S brings back fresh from Hollywood the very true story about a smart stock racketeer who has always had a soft spot for his daddy. Every week he used to send the old gent a check for $50, and his pop would protest, on the grounds that "I don't like to take charity from anyone—not even my son. I wish I could work instead." The stocketeer continued, however, and each week the old man would write begging him to see if he couldn't locate work for him out there instead—he didn't want to have to depend on his son. So the stock salesman conceived a polite fiction. His father is a costume designer. He wrote him and told him that one of the studios was interested in new designs. Send him some samples. Immediately a new lease of life began for the old fellow. He worked feverishly day and night on designs and shipped them to his son.

"They're marvelous," the son wrote back. "Metro-Goldwyn is crazy about them. They're paying you $75 to start. Here's your first check." The fiction kept up until, one day, the son told one of the executives of a leading studio how he was kidding his old man. The executive asked to see the designs, liked them and took them down to the studio. The result was that the old man was hired on the spot, sent for and is now drawing a weekly salary of $225.

▽

On the farm it's ham and eggs. In the studios it's ham and egos.

▽

Warner Baxter is said never to have tasted fruit in any form. The smell of an apple, for instance, is supposed to make him call for smelling salts. "I wonder how he stood some of the lemons he made early in his career," speculates Jack Moffitt of the Kansas City Star.

▽

Paramount has a "charm school" at the studio in Hollywood. Operated by Zecel Sylvonia, former Ziegfeld Follies girl, it is a branch of the studio's drama school and was inaugurated solely for the edification of Paramount's up-and-comin' stock players.

Fraulein Sylvonia, of fine German stock, instructs classes daily in the art of social charm—teaching histrionic proteges to balance peas on their knives; walk properly without skipping or clogging; sit down easily without raising dust from the old family sofa.

The "charm school" has been in operation for over a year and—according to the company—has succeeded in lifting young thespians into a higher social stratum—that is, if you can judge by outward appearances.

▽

Al Kaufman and Ralph Kohn, formerly of Paramount Pictures, in reminiscent mood, so Vic Shapiro writes us, were harking back to a sideline project once planned by Adolph Zukor, then president of the Famous Players, which preceded Mr. Zukor's present Paramount company. Kaufman and Kohn were to be partners, the trio having considered embarking in the chicken-and-egg business, to be established at Mr. Zukor's farm near New City, New York. The ranch, on the side of the road, was to be a showplace. Chickens were to be all white. Coops were to be extra spotless, too, with bright green roofs.

When it came to picking a name for the ranch, Al Kaufman suggested "Famous *Layers* Chicken and Egg Corporation."

DIRECTOR WILLIAM KEIGHLEY on the Warner lot in Burbank finished "The G Men," about the United States Secret Service, and sat down in his chair in relief. There had been considerable excitement and fighting and shooting and roughhouse. He looked around the set, representing a kitchen of a Wisconsin summer resort. It was a shambles, piles of broken dishes, bullet-riddled cans of foodstuffs, shattered bottles of catsup and utensils turned into veritable sieves by machine-gun fire, littered the floor. The windows were paneless, the glass shot out by the same weapons that ripped the shelves.

Keighley was tired, and at the moment he needed quiet. Barton MacLane and Russell Hopton, playing the roles of gangsters, had been crouching under the cottage kitchen sink while George Daly and Fred Davis, Warners' machine-gun experts, sent a hail of lead over their heads. Jimmy Cagney, Bob Armstrong and the rest of the "G-Men" had just staged a realistic fighting attack in capturing the resort.

There was a free-for-all fight between Cagney and Edward Pawley, another "gangster." They had battered each other around, tossed each other across tables, and literally incapacitated themselves while the cameras whirred.

On another stage Armstrong and MacLane banged away at each other, shooting through a closed doorway, and using real bullets because blanks won't tear holes in wood.

Cagney came out of the fight with a sprained finger, sustained in a jiu jitsu bout; Russell Hopton's right leg was injured when he backed into the "getaway" car while a bank holdup was being filmed; Lloyd Nolan was knocked unconscious when Edward Pawley brought his manacled wrists down upon his head; Frank Evans, an assistant cameraman, was wounded by a bullet in the leg.

Keighley was tired, very tired, when he turned to a newspaper and read a headline: "United States Attorney General Cummings says the current crop of pictures dealing with the deeds of the Department of Justice are too sissified."

▽

Down in Birmingham, Alabama, it has been the custom for juries tied up over night on court cases to break up the monotony by going to the theatre. Recently Arthur Garner, Seventh Day Adventist preacher, and member of the jury of Criminal Court, agreed to attend with the other eleven jurors on the same panel, on condition that they listen to a Bible reading and sermon delivered by him later in the evening.

With this agreement, Mack Johnson, bailiff, took the jurors to the movies, where Minister Garner blindfolded himself and sat in a special chair with his back to the screen so he would see none of the show. Then the jurors returned to their quarters at the Molton Hotel and listened to Garner's Bible reading and sermon.

▽

Press dispatches from Hollywood tell us that Mae West's newly decorated apartment suite includes a full-length mirror placed in the ceiling directly above her head. There are mirrors in every door, on every wall, on every coffee table and tabouret, so that wherever she turns the effect is to create an army of buxom Mae Wests.

Only one picture, a portrait of herself, hangs in the whole suite. It's an heroic nude, they say.

▽

"Meet James 'Schnozzola' Durante," suggested Hal Horne, as he introduced us. "He's the only person alive today who can smoke a cigar in the rain and keep it dry without an umbrella."

THERE'S ALMOST AS MUCH color and human interest in the everyday performances of Erpi's service men in the field as in the routine of their parent American Telephone's linemen. Both are Johnny-on-the-spot when it comes to emergencies.

Typical is the incident of Erpi's front line activity following an SOS call from an exhibitor in Tennessee who telephoned the Memphis office for a service man to repair his equipment in order to continue a show. Complete breakdowns, so frequent in the old days, when the end of every reel brought a stop for a changeover, are rare in this era. Anyway, the nearest service man was on the road at the moment riding his car to the town of Boga Loosa, and the Erpi people at Memphis set out to locate him. They telephoned the Bogo Loosa police chief, explained the situation to him, and, appealing to his community spirit by telling him the town's theatre would be without movies unless the trouble-shooter was stopped on the road, enlisted the cooperation of the whole department. They stationed a squadron of coppers on the road to watch the license plates, and after a wait, stopped the repairer, who was dazed and amazed when they led him to the theatre, sirens screeching as they sped down the main street.

▽

Sixty-three happy American mothers have within two years named their baby daughters after Kay Francis. Mrs. R. E. Tyre, of Portland, Oregon, one of the "Kay Francis" mothers, has even gone so far in expressing her admiration for the Warner star as to organize the babes into the "Kay Francis Baby Club," no dues, no club paper, but plenty of white tricornered cloth and safety pins. She got the names of the other 61 from Kay Francis, their mothers having told the star in the mail about the adoption of the name. What the mothers do not know is that the lady of the movies who so inspired them to name their daughters Kay Francis this and Kay Francis that is really not *Kay Francis. She's Katherine Gibbs.*

▽

When Producer Walter Wanger moved into Erpi's General Service Studios out Hollywood way, he installed two yellow cats to take care of the mouse situation. Now there are 50 cats by conservative estimate, but not conservative multiplication.

▽

Young Joseph Coughlin, of our general information department, was flabbergasted last Saturday morning when a person who said he was calling on behalf of some psychic society with an uncatchable name, requested a photograph of one Louis Sarnoff, a director of old flicker days. They said the society had come into contact with the spirit of the late Mr. Sarnoff and needed the picture to see what he looked like and furnish final identification and verification.

▽

We may see a flock of jailbirds fly to these shores from foreign lands when they get a look at Fox's "Daring Young Man," crime film, coming up. It will show a jail with a radio in every cell, and curtains and pillows, poker games going full blast, gangsters feeding pigeons as they give orders over their private jail telephones to henchmen on the outside to have some annoying competitor "rubbed out," and the inmates "going ashore" whenever they feel inclined to perpetrate a new robbery or two.

▽

Bill Robinson, renowned colored tap dancer, now working at Movietone City, in California, for Fox, collects bricks taken from old Keith-Orpheum theatres that have been torn down.

FEWER TWO-REELERS IN 1935-36 DUE TO DUALS

Major Companies May Eliminate Two - Reelers, Holding Duals Cannot Support Them

Executive staffs during the week were actively shaping 1935-36 programs and deciding on convention arrangements and sales policies. They concluded wholesale purchases of story properties and talent, and held discussions pointing toward considerable reduction, even complete elimination, of two-reel subjects, concentrating on singles.

Following Paramount's decision of one week ago to abandon the two-reeler in favor of singles, until the prevailing double feature trend subsides, Columbia, Metro, Radio and Universal gave consideration to a similar solution of the double feature problem as it affects short subject sales. Programs containing two features, a newsreel and trailer cannot support two-reelers, it is held.

The following developments were reported during the week:

Coleman

Robert B. Coleman, at Atlantic Studios, Pittsburgh, was completing a series of 12 travelogues and educational one-reelers, to be released as "Encyclopedia of the Screen."

Columbia

Chicago and June appears to be Columbia's choice of the place and date for the annual sales convention, where field sales representatives will be told about a new series of four Peter B. Kyne western features, which increases the western output from eight to 12, Ken Maynard appearing in the larger group. Whether the acquisitions will cause an extension of the annual feature program from the usual 48 to 52, had not been determined. It is expected Columbia will follow the trend of reducing, even eliminating two-reel short subjects in favor of single reels only. Harry Langdon was signed this week as the star of a new short series, the comedian having finished a series for 1934-35 some weeks ago.

Criterion

David Strong's Criterion Films will distribute in this country a series of shorts, entitled "In Quest of the Perfect Woman," produced in north Africa by Tom Terriss for Hammer Pictures, Inc. The first three releases are: "The Veiled Dancer of Eloued," "Vampire of Marrakesh," "North of Sahara."

Du World

Vlademar Bell sold distribution rights of the Feodor Chaliapin feature, "Don Quixote," to Du World Pictures.

First Division

Exhibitors in Kansas City will deal next season with Midwest Film Distributors, of that city, in purchasing "March of Time," the independent exchange having acquired the franchise this week. Omaha and Des Moines accounts will also be serviced by Midwest.

First Division's Cincinnati branch has been merged with Majestic exchange, and will be in charge of Lee L. Goldberg. Maurice Chase will be financially interested with Fred Levy and Mr. Goldberg, both of whom also own Big Feature Rights, Louisville.

Fox

Chicago was definitely selected as the location for the sales convention of Fox, which will screen for delegates the first four 1935-36 specials: Janet Gaynor's "The Farmer Takes a Wife," Will Rogers in "Old Kentucky," "Dante's Inferno" and "Redheads on Parade."

Buster West and Tom Patricola were in New York preparing to start work in 1935-36 Educational comedies for Fox release.

GB Pictures

GB Pictures will hold regional sales conventions, starting late in May, each lasting four days, the first to feature announcements of sales staff additions and a successor to L. J. Schlaifer, sales executive, resigned.

Walter Huston is the latest Hollywood star to be acquired for Gaumont British pictures made in England, sailing upon the conclusion of the road tour of "Dodsworth." Mr. Huston will make "Rhodes," based on the life of Cecil Rhodes, socalled "Empire builder." The company will produce "David Livingstone" in conjunction with James A. Fitzpatrick, and may make others based on lives of other explorers.

Guaranteed

Clifton Hurst Productions disposed of American distribution rights to "Norah O'Neale," produced in Ireland, to Guaranteed Pictures, which also acquired this week, from Ambassador, all foreign rights to the eight Kermit Maynard westerns now being made in Hollywood.

Hoffberg

Foreign rights were acquired by J. H. Hoffberg, from Willis Kent, to "Outlaw Rule" and "Range Warfare," featuring Bob Russell, and "Circle of Death," with Monte Montana.

Liberty

M. H. Hoffman's Liberty Pictures completed its 12 1934-35 features and immediately started production of "Hollywood Hotel," first of 12 for next year. Production budget will be increased.

The company, through J. H. Hoffberg, foreign distributor, opened a Liberty exchange in Buenos Aires to serve Argentina, Uruguay, Paraguay and Chile, with Jack Lustberg in charge, Natalio Gutman, formerly with Columbia in Argentina, as sales manager and Enrique Friedlander handling publicity. This is the first step to establish direct distribution for Liberty in South America.

Melbert

"Fish from Hell," three-reel novelty, will be distributed internationally by Melbert Pictures, which this week sold Philadelphia and Washington rights to Murray Beier's Preferred Pictures.

Metro-Goldwyn-Mayer

Leaning toward single-reelers and elimination or reduction of two-reelers, MGM executives this week were considering a reconstruction of the short subject program for 1935-36. Principally effected would be Hal Roach's two-reel "Our Gang" comedies, and Mr. Roach was in conference with Fred Quimby, short subject sales head at the New York office.

William Anthony McGuire, playwright and film executive, will produce 1935-36 features for MGM, which has also signed William Wellman and Edward Sloman to the directors' staff. "The Hands of Orlac," French novel by Maurice Renard, will be a release next season.

Paramount

"Rich Man's Son" will be the first to be produced by Paramount and a new unit headed by B. P. Fineman, who returns to the studio's executive staff after five years.

Max Fleischer's former series of "Screen Songs" will be added to the new season's schedule, having been dropped a year ago.

Radio

RKO, like Columbia, MGM and Universal, is considering substituting one-reelers for two-reel subjects next season.

Republic

W. Ray Johnston was progressing with the organization of his new Republic Pictures, national distributor, reporting the following development:

New York and Philadelphia franchises were acquired by Herman Gluckman, head of Capitol and Majestic exchanges, who was appointed to Republic's advisory committee of exchange owners. Mr. Gluckman will distribute in both cities under the exchange name of the new company, handling that product exclusively.

Republic Pictures Corporation of New England has been formed in Massachusetts with Herman Rifkin president. William G. Underwood and Claude Ezell of Dallas acquired the Republic rights in that territory, and formed Republic Pictures Corporation of Texas.

Edward A. Golden, general sales manager, was in Toronto, discussing Canadian distribution with Oscar Hanson, president of Empire Films, Ltd., distributor of Mr. Johnston's Monogram product in the Dominion.

In Hollywood, new talent and story material was purchased by Trem Carr, production head. Purchased were: "Manhunters," Norman Hall's *Liberty Magazine* story; "Women with a Past," by Frederick and Fanny Hatton; "The Big Show," by Dorothy Reid; "The Gentleman from Louisiana," by Tristram Tupper; "The Deer Slayer," by James Fennimore Cooper; "The Spanish Cape Mystery," by Ellery Queen," and "Dancing Feet," by Robert Eden.

Republic will produce in the East, making at least one, "Manhattan Merry-Go-Round," in New York, at the Bronx Biograph studios. Mr. Carr appointed Mrs. Wallace Reid story editor, and assigned Sada Cowan to the scenario of "Forbidden Heaven," and William Jefferson to write the "Two Black Sheep" script.

William Murphy joined the home office publicity staff, directed by Edward Finney.

Rowland

William Rowland plans production of a feature series of musicals at Biograph's Bronx studio, but has yet to arrange distribution.

United Artists

Distribution rights were acquired by United Artists, from Guaranteed Pictures, to eight Bob Steele westerns, for Latin American, Mexico and West Indies.

Samuel Goldwyn's first 1935-36 production to star Merle Oberon, and her second for the company, will be Richard Doddridge Blackmore's "Lorna Doone."

Harry M. Goetz, for years treasurer of Consolidated Film Industries, will serve no longer on Consolidated's board, resigning to concentrate on production for Reliance Pictures, released through United Artists.

Universal

Universal is another of the large companies considering elimination of two-reel subjects next season, to concentrate on one-reelers.

The company's convention, originally set for May 25, at the Stevens Hotel, Chicago, has been set back to June 1 to 3.

Six Spanish talkers will be made in this country next season by Universal for distribution abroad, and none will be duplicates of the American program. Plans for actual production in Europe will be set following conferences in New York and abroad with company officials and N. L. Manheim, foreign head.

Warner

Sales effort for this season will be concluded and the new season's selling campaign started during a five-week sales drive which will get under way immediately at the Warner New York and field distribution offices.

Hear Witnesses in General Talking Suit against Erpi

The anti-trust trial of General Talking Pictures Corporation and Duovac Radio Corporation against Electrical Research Products, Inc., Western Electric and American Telephone and Telegraph Company, which are charged with having built up a monopoly in the sound business through a series of contracts with exhibitors, finally opened on Monday before Judge John P. Nields in the United States District Court in Wilmington. The trial is expected to last about two weeks.

These restrictive agreements are the basis of complaint:

A "tying" agreement in the licenses or leases of Erpi to exhibitors whereby exhibitors agree to purchase from Erpi all repair and replacement parts for the reproducing apparatus and equipment leased by Erpi.

The exclusive agreements in the contractual letters accompanying the leases of Erpi to producers whereby producers agree to distribute films produced on the producing apparatus only to exhibitors supplied with Erpi reproducing apparatus and equipments.

It is also charged that the exclusive agreements in the contractual letters require producers to refrain from distributing talking motion pictures to theatre exhibitors who have not acquired reproducing equipment from Erpi.

Stanley Company of America, one of the original co-plaintiffs, has settled its grievances with the defendants. Duovac is no longer active.

Before the trial opened, the defendants amended their answer to the charges by including the statement that Duovac, since the case was instituted, has gone into bankruptcy and is no longer an active company and hence is not entitled to any injunctive relief.

To this, Samuel E. Darby, of New York, leading counsel for the plaintiff, said that had the "vice not existed, Duovac might still be in the business," of manufacturing electrical devices including vacuum tubes and photo electric cells.

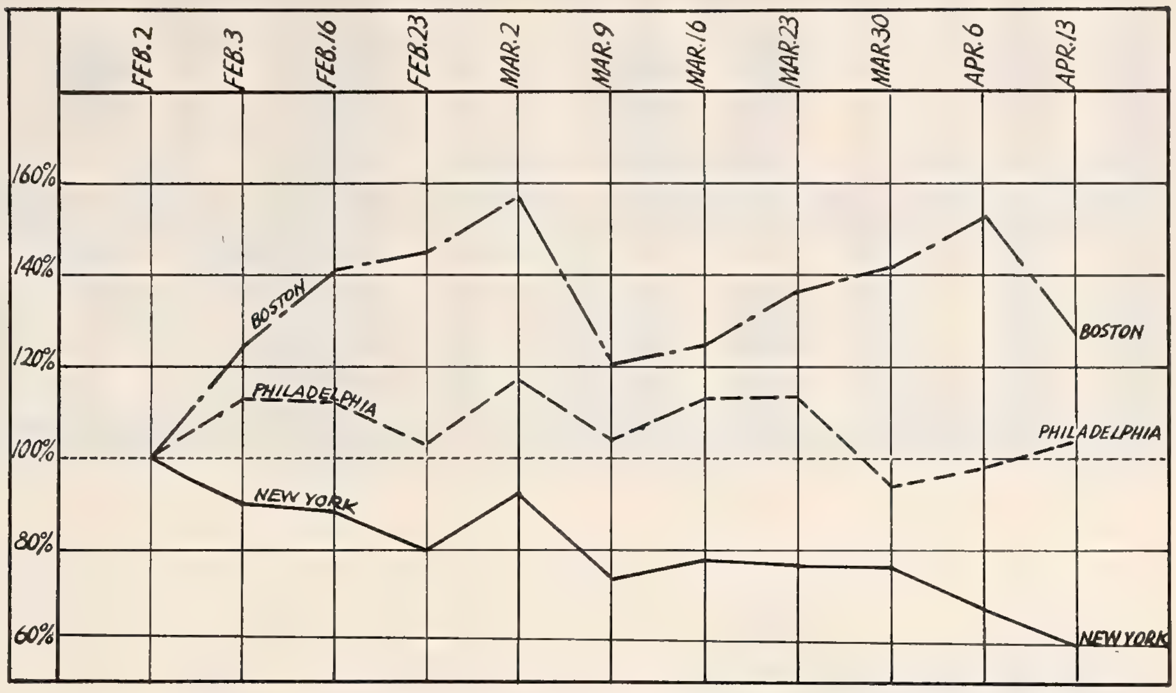
The first days of the trial were spent entirely by both sides outlining their cases. Mr. Darby and Mr. Ephraim, of New York, and former Federal Judge Hugh M. Morris, of Wilmington, are attorneys for the plaintiffs; George F. Hurd, C. M. Bracelen and John H. Ray, of New York, and Arthur Logan of Marvel, Morford, Ward and Logan, of Wilmington, are acting for the defendants.

Witnesses for the plaintiffs Tuesday were E. M. Loew of Boston; Edward Levy, counsel for the MPTOA; Charles W. Picquet, president of the MPTOA of North and South Carolina; Harry Pearlman, Philadelphia. Testifying Wednesday were George E. Quigley (by deposition), vice-president and general manager, Vitaphone, and John Miller of Brunswick Radio Corp., also a Warner subsidiary, and others.

General Talking Pictures, Duovac Radio and Stanley Company of America appeared in United States district court in Wilmington in 1932 charging Erpi, Western Electric and A T & T with controlling 90 per cent of the sound industry, and asked Judge Nields to issue a preliminary injunction enjoining the defendants from enforcing their cross-licensing agreements.

Judge Nields handed down preliminary injunctions restraining Erpi from enforcing or attempting to enforce provisions by which certain producers were obligated to distribute only to exhibitors supplied with Erpi reproducers.

The decrees also freed Stanley Company, Duovac and General Talking Pictures from "tying" agreements with Erpi whereby Erpi supplied all replacement parts for theatres operated by the plaintiffs.



The chart, based on Motion Picture Herald's tabulation of box office grosses, indicates the trend of business in each of three eastern key cities during the eleven weeks' period from February 2 to April 13, 1935. The gross for the first week of this period in each city is taken as 100 per cent for that city.

ITALY ACTS ON NEW IMPORT RESTRICTION

Expect American Firms Will Be Permitted to Introduce Only Slightly Fewer Films in 1935

by VITTORIO MALPASSUTI
Rome Correspondent

The Italian Government has passed a bill which establishes an annual fund of ten million lires for a period of five years for support of the Italian film producers. The aim is twofold, to obtain a better class of Italian pictures and to enlarge the field of production.

This is not what might be called State production, as in the case of Russia, where the state finances production. In Italy the state only lends money to producers and under certain guaranties. It is a bank credit service such as that given by the Bank of Cinematographic Credit in Berlin.

At the same time another decree was passed to restrict importation into Italy of film, together with other goods, this in order to avoid as far as possible the exportation of gold from Italy. The decree is positive, but American and foreign importers into Italy, on making a special demand at the Finance Office, would be granted permission to import.

The decree was made effective as of April 1. At this writing no importation permits have been granted, but it is generally believed that American companies will be allowed to introduce into Italy for the 1935-36 season a number of pictures which will be only slightly less than the total introduced for 1934-35.

[The previous law, which had reduced by one-fourth the legal importation of commodities and had applied to the motion picture industry as well as other goods, expired April 1. American companies this week were awaiting word of publication of the new decree, which would make it law.—Ed.]

Quite a few pictures are now going into production in Italy. A feature on the Italian Navy, "Carene di Acciaio," Maenti Film, will be directed by Alessandro Blasetti. Another will be "Love," an ICI production directed by Carlo Lodovico Bragaglia. The third is "Passaporto Rosso" ("Red Passport"), Tirreria Film, dealing with an episode of Italian emigration and directed by Guido Brignone. "Lohengrin," E. Ventura, with scenario by Aldo Debenedetti, will be followed by "Automobile di tutti" ("Everyone's Auto"), Novello Film, scenario by Zavattini, and directed by Mario Camerini. "Scarpe al sole," a picture of the Alps and Alpine soldiers, scenario by Paolo Monelli and direction by Mr. Elter, will be made by ICI. Consorzio VIS will produce two pictures under the direction of Giovacchino Forzano.

GB Plans Story Department Here

As further evidence of its intention to gain a firm corner in the American market for its product, GB Pictures is planning the establishment of a story department as an adjunct to the company's New York headquarters to acquire plays produced in New York and books by American authors whose themes are definitely American. This was revealed by Michael E. Balcon, executive production head, last week in New York prior to his departure for England.

The next immediate step in GB's penetration of world markets with its own distribution system will be taken in the opening of exchanges throughout South America.

THEY'RE SCREAMIN
THEY'RE GOING

BANG! LOS ANGELES...
"BRIDE OF FRANKENSTEIN BROKE ALL RECORDS! TWO HUNDRED DOLLARS BETTER THAN IMITATION OF LIFE FIRST DAY AND SEVEN HUNDRED BETTER THE SECOND!" ...*Alexander Pantages*

BANG! SAN FRANCISCO...
"BRIDE OF FRANKENSTEIN OPENED ORPHEUM WITH WAITING TICKET LINE FULL BLOCK LONG EACH WAY FROM BOX OFFICE!" ...Hal Neides, Manager

UNIVERSAL'S
"THE BRIDE OF

G ITS RECORDS!
RAZY WITH JOY!

BANG! **PORTLAND . . .** **"BRIDE OF FRANKENSTEIN OPENING ORPHEUM GOOD FRIDAY TO POSITIVE SENSATIONAL BUSINESS! CONTINUED LINES ALL DAY! NEW HOUSE RECORDS!"** *. . . Albert Sasso, Manager*

Extra!

PALACE, CHICAGO:

"ONE OF THE SWELL WEEKS OF THE YEAR! ..AUDIENCE REACTION FINE!" *—Nate Blumberg, General Manager, RKO Theatres*

BANG! **SEATTLE . . . "BIG ALL DAY LINES GREETED OPENING BRIDE OF FRANKENSTEIN AT HAMRICK'S ORPHEUM! CRITICS RAN AWAY WITH THEMSELVES!"** *. . . James Q. Clemmer, Manager*

FRANKENSTEIN"

DAYLIGHT SAVING IN 263 MORE TOWNS

Observance Starting Sunday in 794 Communities Shows Gains in South; Plants Change Clocks

Daylight saving time becomes effective Sunday at 2 a. m. in 794 communities in 13 states and Canada, an increase of 263 places since last year. Long an exhibitor complaint, because it lengthens the period for outdoor activities in daylight, thereby shortening the evening indoors, the practice as effected by local ordinance shows this situation:

	Number of Communities		
State	1934	1935	Net Change
Connecticut	33	33	....
Delaware	3	8	+ 5
Georgia	0	1	+ 1
Idaho	0	3	+ 3
Illinois	21	90	+ 69
Indiana	19	14	— 5
Maine	36	59	+ 23
Mississippi	0	1	+ 1
New Hampshire	20	23	+ 3
New Jersey	60	118	+ 58
New York	204	276	+ 72
Pennsylvania	72	93	+ 21
Vermont	1	2	+ 1
Canada	62	73	+ 11
TOTALS	531	794	+263

In hundreds of communities exhibitors have been leaders in the fight to prevent return of daylight saving.

Daylight saving observance will be more general this year in the rural districts where hitherto opposition has been keenest, and there will be a marked extension by industrial plants in communities which do not officially recognize advanced summer time, according to the returns in a survey of daylight saving by the Merchants' Association of New York. One factor cited was the shortening of working hours under the NRA.

More than 300 communities in New York State alone will observe daylight saving time, including places where industrial plants will observe the summer hours though the town itself adheres to standard time.

Inroads in South

For the first time this year daylight saving has made inroads on the South. It is to be observed this year at Atlanta, and at Jackson, Miss., with the prospect that the influence of these cities will have the practical effect of forcing observance in surrounding towns.

Three states will go on daylight saving in their entirety. These are New Jersey, Rhode Island and Massachusetts. Three states, Connecticut, Maine and New Hampshire, continue in effect laws making illegal the public display of daylight saving time. Nevertheless, daylight saving will be observed in the industrial cities and towns of both Connecticut and Maine and in the principal industrial cities of New Hampshire as well as in many of the resort sections of these three states.

Observance in Canada will be about the same as last year. From the Far West comes word that the towns of Burke, Kellogg and Wallace of Idaho have all officially adopted the new time.

Daylight saving also will be observed in Great Britain, Northern Ireland, France, Belgium, The Netherlands and Portugal.

Industrial Schedules Change

In Rochester, N. Y., where a referendum resulted in a small majority in favor of standard time, many industrial concerns alter their schedules so as to give employes daylight saving schedules.

Practically every community in Michigan now follows eastern standard time the year 'round.

Due to demands for daylight saving in cities, towns and villages outside the eastern time zone, all of Ohio was put on eastern standard time, effective April 3, 1927, by order of the Interstate Commerce Commission.

AMPA to Hold Election, Dinner

G. Bruce Gallup, advertising director of Columbia Pictures, will be inducted into the presidency of the Associated Motion Picture Advertisers, at the annual "Naked Truth" banquet on Saturday evening, at the Hotel Astor in New York.

Although the annual election to succeed the present administration headed by William R. Ferguson, MGM, and Paul Benjamin, National Screen Service, will not be held until this Thursday, Mr. Gallup was assured of the post, being the lone candidate in a field which is crowded with candidates for the other offices, two nominating condidates having selected slates.

At the "Naked Truth" affair, Ruth Etting will make her announced last public appearance, having decided a few days ago to retire from theatricals. Another feature will be the appearance of Arthur (Bugs) Baer with a galaxy of brother cartoonists who will swoop down on the diners and rip off caricatures of the folk in action eating. Too, William Doriani, European tenor and star of the La Scala Opera, Milan, will be seen and heard for the first time in New York.

Allied Owners Hearing Postponed

Postponement of a hearing for confirmation of a reorganization plan for Allied Owners Corporation, theatre holding corporation, was announced Saturday in Brooklyn, New York, federal court, until May 3rd, in order to obtain a verification of creditors' assents.

Correction

In Motion Picture Herald issue of April 6 a news item stated that David A. Ambuter, head of the Ambuter Film Laboratory, Boston, had entered into an association with William Wool and George Sellman. Mr. Ambuter continues in individual operation of the laboratory.

Four Cities Acting on Double Billing

The fate of voluntary and highly controversial city-wide prohibitions by exhibitors against double featuring hangs in the balance in four of the largest markets—New York, Los Angeles, Cleveland and Kansas City.

Exhibitors in Cleveland, representing circuits and the Cleveland Motion Picture Exhibitors Association, were still attempting to arrive at an agreement acceptable to both.

Efforts of Kansas City owners to effect a plan whereby a committee of exhibitors and distributors would designate certain pictures that could be dualed, prohibiting the double featuring of better class product, were halted by W. D. Fulton, operating five suburban theatres.

In New York lack of interest appears to have killed the plan of Harry Brandt, independent circuit owner, and his Independent Theatre Owners Association, to bring both independent and circuit owners, and distributors together for a conference with the view of banning double bills.

Harry Vinnicoff and Ben Berinstein returned from Code Authority conferences in New York to their Los Angeles theatre headquarters to start immediately another move to establish a double bill ban there.

Richards Heads Paramount Units

E. V. Richards last week was elected president of the Paramount Publix reorganized subsidiary companies, Saenger Theatres and Saenger Realty Company, both with headquarters in New Orleans. Other officers of both companies are Y. Frank Freeman, vice-president; N. L. Carter, secretary, and Walter B. Cokell, treasurer.

The other development in the Paramount reorganization during the week was the filing of a complaint against A. C. Blumenthal in the supreme court in New York by Charles D. Hilles and Eugene W. Leake, former Paramount trustees, in an attempt to recover $36,000 and interest since September 29, 1932, Blumenthal being charged with obtaining unfair preference in the redemption of his twenty-year 5½ per cent debentures of Paramount Publix.

The petition of the Paramount trustees to have the American Tri-Ergon patent infringement claim against it expunged was approved Monday in New York by Special Master John E. Joyce in a report to Federal Judge Alfred C. Coxe.

Atlas Corporation, large investment company headed by Floyd L. Odlum, a director-elect of Paramount Publix, submitted to the board an offer to underwrite alone the entire $6,500,000 of new Paramount stock subscription warrants. The bid, asking a fee of $64,000, was accepted.

May 15 was selected for the stockholders' meeting at which one director will resign and eight will be formally elected, as follows: Stephen Callaghan, Robert Cassatt, H. A. Fortington, William Gray, Jr., John D. Hertz, Floyd Odlum, Charles A. Richardson and George J. Schaefer. Dr. Julius Klein will resign.

BIG CHANGES COMING IN BRITISH THEATRES; INDEPENDENTS WARY

Agreement Between Odeon and County and United Artists Awaits Schenck Action; New Booking "Co-op" Forming

By BRUCE ALLAN

London Correspondent

The stories of a merger of the Odeon and County Cinemas circuits, and of an agreement between these groups and United Artists, have been "denied" in terms which amount to a substantial corroboration of the main facts. Describing published announcements as premature, principals of the two groups say that an agreement is being considered and that its final form awaits Joseph M. Schenck's arrival in London.

It is generally believed here that a fusion of the two companies is planned, with UA probably taking a substantial financial interest, and certainly entering into definite contracts for product. To follow, it is stated, is a big public issue of capital. The addition to the new board of Reginald Bromhead, lately managing director of Gaumont-British is rumored but not confirmed. The new money is to be used to bring Odeon-County rapidly to the status of a major circuit, with from 150 to 250 modern theatres.

Whatever the final form of the merger, the get-together of these two theatre groups is of great importance in itself and a significant indication of the shifting and sifting of interests at present in progress in the British field. Both economic and tactical factors have indicated a serious attempt to oppose Gaumont-British domination in the theatre field and the attempts of that company, temporarily checked but probably not abandoned, to control the booking situation; a County-Odeon-UA tieup has definitely that aspect.

Odeon to be 100-Theatre Circuit

The present strength of the groups, both of which are expanding rapidly, is considerable. Odeon has 50 theatres and County more than 30; in both cases their strength lies in the South and West and with particularly good representation, actual or planned, in London neighborhoods and Coast resorts. Odeon has three Birmingham theatres. Its current building plans are for 50 more theatres, doubling its strength.

Oscar Deutsch of Odeon and Charles J. Donada of County, indicated as joint managing directors of a fused enterprise, have both come into prominence within the last few years. Mr. Deutsch, a Birmingham metal merchant, after buying theatres in a small way, financed the BTH sound system and then started the Odeon circuit on ultra modern lines, with finance drawn, it is generally believed, from the wealthy Halifax Building Society. Donada, a Swiss, was an executive of Paramount, London, from 1913 to 1932. County Cinemas, Ltd., established in 1927, has a capital of £125,000 and its financial adviser is J. Amery-Parkes, a lawyer representing big city interests.

Concurrent news that the Maxwell company, Associated British Pictures, had taken over another group of theatres, including three London "supers" controlled by H. A. Yapp, emphasizes the speed with which the trade is re-grouping on the basis of bigger circuit combinations. It also explains the steadily growing fears of the rapidly diminishing independents and the persistence of the hope, among these "small men," that some time, somehow, it will be possible to form a combination with the bargaining power of a circuit.

Rowson PDC Board Chairman

Simon Rowson, formerly joint managing director of Ideal Films, Ltd., which was absorbed recently by Gaumont British, has been elected chairman of the board of directors of Producers' Distributing Corporation, and is sharing the managing directorship with Reginald Smith. It is understood PDC plans to increase its capitalization and extend its producing and distributing activity.

Cooperating on Booking

Although Will Evans, straight from his achievements for Provincial Cinematograph Theatres, failed to negotiate a single booking through an earlier Film Industries Cooperative Society, and in the face of further recent evidence of distributor strength in the defeat of the GB-Union-Hyams booking deal, theatre men are, it is said, enrolling by the hundreds in a new cooperative organization which, in its own words, aims to "act in behalf of independent exhibitors in their dealing with manufacturers and renters and . . . undertake bookings for its members."

It is significant that a small trade paper announcement of this new body brought more than 250 letters from exhibitors anxious to join. It is perhaps even more significant that, though a committee of six has been appointed, it is stated that "for obvious reasons it would be inadvisable to divulge their names." Fear of distributor reprisals is understandable, but for how long will it be practicable to maintain this secret society basis for an organization which plans to deal with the Kinematograph Theatres Society on equal terms?

Just what the Cinematograph Exhibitors Association will do about this new body is another point. Manchester, where it originated, has always been a "left wing" hub in exhibitor politics, but undoubtedly there is much in its policy to appeal to that section of exhibitors, in all parts of the country, which thinks that CEA general policy is too often affected by respect for or fear of the circuits. By definitely excluding the circuits from membership the new body will definitely appeal to the small man. What it will be able to achieve for him is another matter.

4,994 Theatres

A total of 4,994 cinema theatres in the United Kingdom and Ireland is shown by the latest survey completed by Western Electric, which usually gets ahead of official statistics. There are 4,637 active sound theatres and one somehow manages to keep going with silent films; 356 are closed.

The detailed figures, showing the position at April 1 this year, are:

	Sound	Silent	Closed
England	3,549	1	173
Scotland	514	0	68
Wales	340	0	52
Ireland	234	0	63

Western Electric Survey Shows 4,994 Theatres in the United Kingdom and Ireland; 356 Closed; One Silent House

Although many new "supers," representing a net gain in seating capacity, have been erected in the period, the figures show a reduction of 199 theatres since Western Electric's 1930 survey.

Biggest British House Planned

H&G Kinemas, Ltd., is to proceed with erection of the new "super" at Kilburn, London, which was announced when the H&G-GB booking deal was broached. The capacity then stated was 4,700, and the intention to make the theatre the biggest in the United Kingdom persists. The brothers Syd and Phil Hyams and A. J. Gale are directors of H&G (Kilburn), Ltd., which has a capital of £30,000. The original estimate of the cost of the house was £350,000.

Paramount in Birmingham

Paramount will extend its British circuit by building a "super" on part of the King Edward's School site in Birmingham if a deal for the sale of the complete site to other interests, for £2,000,000, goes through. Verity & Beverley, Paramount architects here, will submit plans to the Entertainments Committee on May 20.

Film Suggested by King

John Maxwell of ABP revealed at a press lunch that "Royal Cavalcade" was made as the result of a suggestion from King George himself, who thought it desirable that such a film be shown in the capitals of the British Empire in Jubilee Week. This will be achieved by the use of air transport.

A preliminary plan for joint production of a Jubilee film, by the British industry as a whole, was found impracticable, said Mr. Maxwell.

Mr. Maxwell also announced that a gala performance would be held at the Regal on May 3, from which it is hoped to obtain £50,000 for the King George Jubilee Fund. ABP will give £25,000 and hopes to arrange for first-night receipts in all parts of the Empire to go to the fund.

Wells Film Progresses

H. G. Wells has been putting in a lot of time on the set at Worton Hall, where London Film Productions is now for the first time using the specially erected new floor, the largest in England, made necessary by the demands of "Whither Mankind?" Five cameras are being used on the current setting, which represents a West End street on the eve of a "next war" air raid. Georges Perinal is controlling lighting and Robert Krasker has charge of the cameras. W. Cameron Menzies is directing five versions of "Whither Mankind"—in English, German, French, Spanish and Italian. Leslie Banks, Raymond Massey and Ralph Richardson have the three leading male roles.

It is planned to hold the premiere at the 8,000-seat Albert Hall in London, donating the proceeds to the Prince of Wales' Jubilee Fund.

Stars at Elstree

Grete Natzler started work for BIP's "I Lost My Heart in Heidelberg," which is being directed by Otto Kanturek, cameraman of "Blossom Time" and "Abdul the Damned." Richard Tauber has arrived for his part in the as yet untitled Paul Stein picture. Stein directed Tauber in "Blossom Time," which has just been declared the best British picture of 1934 in the annual *Film Weekly* patron vote.

ALLIED SETS NATIONAL CONVENTION PROGRAM

Gathering at Atlanta Opens May 21; Set Four-point Program of Exhibitor Business

Pointing out that "weather conditions in mid-May are usually ideal, balmy and not too hot, flowers will be in bloom, birds will be tweet-tweeting and conditions perfect for a never-to-be-forgotten spring vacation," Allied States Association of Motion Picture Exhibitors this week sent to the membership the suggestion that all hands turn out on May 21, at Atlanta, for the annual convention. The program was announced as follows:

Monday, May 20:
7:00 p. m. Informal reception for national officers (refreshments).
Tuesday, May 21:
9:00 a. m. Registrations—Piedmont Hotel.
9:30 a. m. Golf tournament—East Lake Country Club. Bobby Jones, director.
3:00 or 4.00 p. m. Directors' meeting—Piedmont Hotel.
4:00 p. m. Ladies' tea at Governor's Mansion.
9:00 p. m. Informal dance including old-fashioned barn dance—Peach Tree Gardens.
Wednesday, May 22:
10:00 a. m. Continuation of golf tournament, if necessary.
1:00 p. m. Bridge luncheon for ladies—Piedmont Driving Club.
1:00 p. m. Luncheon, delegates and visitors—Atlanta Athletic Club.
2:00 p. m. Business session—Atlanta Athletic Club.
8:00 p. m. "Heaven Bound," play, Big Bethel Negro Choir—Atlanta Athletic Club.
Thursday, May 23:
9:30 p. m. Sightseeing tour of city.
12:00 noon. Barbecue—Stone Mountain.
2:00 p. m. Business session—Atlanta Athletic Club.
8:00 p. m. Banquet-dinner dance—East Lake Country Club.

The Allied bulletin notes the following chief topics to be discussed:

"1. By the time the meeting is held the NRA situation will have crystallized and it will be timely for the exhibitors to muster their influence and strength in behalf of a fair code—or none.

"2. Hearings will have been held on the Pettengill bill and the time will be ripe for the independent exhibitors, assembled in great numbers, to dispel the smoke screens that have been laid by Hays propagandists and bare the facts in reference to block booking.

"3. The sales policies and product of the various producing companies will come up for analysis and discussion and intelligent exhibitors will gather information which will prove of the greatest value in negotiating their product requirements for next year.

"4. The exhibitors will be confronted with the serious situation that has arisen in Chicago, and which may spread, involving the action of Loew's in obtaining options on properties and threatening to build theatres as a part of a campaign to make exhibitors buy Metro pictures on onerous percentage contracts not forced on the exhibitors in that territory by any other producer.

"In Minneapolis last week the exhibitors of the Northwest unanimously resolved that if Loew's acquired or built a single theatre in pursuance of that campaign they would recommend to the convention at Atlanta a nationwide boycott of Metro pictures."

Committees were appointed late last week to have charge of the convention, which will be held at the Piedmont Hotel, instead of at the Robert Fulton, as originally announced. These committees follow:

Convention and Tourist Bureau
Mrs. Betty Peeler, 240 Spring Street, N. W., Atlanta.
Badges and Registration
W. G. Browning, chairman, American Theatre, Atlanta.
Banquet and Entertainment (luncheon and bridge)
Mrs. Fay Ellis, chairman No. 4, Westley Avenue, Atlanta.
Distinguished Guests
Ike Katz, chairman, Dexter Theatre, Montgomery, Ala.
Exhibits
Ike Katz, chairman, Montgomery, Ala.
Finance and Program
N. H. Waters, chairman, 2026 Fourth Avenue, Birmingham.
A. Jules Benedic, vice-chairman, 162 Walton Street, N. W., Atlanta.
General Chairman
Sam Borisky, 527 Market Street, Chattanooga, Tenn.
N. H. Waters, vice-chairman, 2026 Fourth Avenue, Birmingham.
Golf
John Mangham, Jr., co-chairman, 162 Walton Street, Atlanta.
A. C. Bromberg, co-chairman, 162 Walton Street, Atlanta.
Hotels and Housing
Frank H. Dowler, Jr., chairman, 423 High Street, Chattanooga, Tenn.
W. W. Anderson, co-chairman, 131 Walton Street, Atlanta.
Meeting Hall
Louis Bach, chairman, Alpha Theatre, Atlanta.
Printing and Decorations
M. M. Osman, chairman, Strand Theatre, Covington, Ga.
Dukehart Printing Co., Atlanta.
Publicity
Ted Toddy, chairman, 131 Walton Street, Atlanta.
Railroad and Bus Fare
A. Jules Benedic, chairman, 162 Walton Street, Atlanta.
Refreshments
Frank Roach, chairman, Bijou Theatre, Knoxville, Tenn.
Sightseeing
Charles Lester, chairman, 141 Walton Street, Atlanta.
Special Screening
S. H. Borisky, chairman, 527 Market Street, Chattanooga, Tenn.
Transportation
A. B. Abercrombie, chairman, care Constitution Bus Company, Atlanta.

Millard Webb, Director, Writer, Dies on the Coast

Millard Webb, 42, well known Coast director, died in Hollywood last week of an intestinal disease after an illness of nine months. He was taken ill on his return from Europe, where he had directed three pictures.

"Gentlemen of the Press," one of the first popular films about newspapermen, was one of his better known pictures. He wrote the screen play with Agatha Pratt Mye, English newspaperwoman. He also directed "The Sea Beast," starring John Barrymore; "Naughty But Nice," with Colleen Moore, and many others.

Mr. Webb was born in Clay Center, Kan., and attended the Nevada School of Mining and Engineering. He started his successful screen career in 1915 as an extra player in one of D. W. Griffith's companies.

Surviving are his wife, the former Mary Eaton of the Ziegfeld Follies; a daughter, Barbara Jane Webb, his parents, Mr. and Mrs. W. T. Webb and two sisters and a brother, all of Los Angeles.

Jersey Invites Studios to Move

As the country's newspapers started to treat less spaciously the story of Hollywood's threat to move studios from Hollywood if the state legislature passed its proposed excessive taxation program, New Jersey added its bid to the producers to move to its shores.

Governor Merriam in California, appeared, however, to be losing his control over the tax proposals, as sentiment veered toward a gross transaction tax instead of the personal income, admission, sales and other so-called nuisance proposals that started the trouble.

Mayor Frank Hague, of Jersey City, Democratic leader of the state, was in Hollywood conferring with Harry Cohn, Winfield Sheehan, Irving Thalberg, Henry Herzbrun, Fred Beetson, Pat Casey and Louis B. Mayer. Another meeting was set for New York with Harry Warner, Nicholas Schenck and Adolph Zukor.

Mayor Hague is said to have told the large producers, all of whom were represented except Warner, that they could "write their own ticket." The producers engaged John Milton as their attorney and representative. Mr. Milton is a close associate of Mayor Hague, and is a former Jersey City corporation counsel.

E. A. Schiller, a vice-president of Loew's, Inc., while visiting New Orleans from New York, said: "The film industry could move out of California so quick it would make Upton Sinclair's head swim; and it will do it if his men in the legislature make it impossible by taxation for the industry to do business." He said that New York and Florida have been most prominently mentioned as possible locations for a transplanted production center.

PARTY WIRE CLICKS!

"A HONEY! WRITTEN AND DIRECTED FOR LAUGHS! DELIGHTFUL CAST! JEAN ARTHUR GRAND!"

Hollywood Reporter

DAMNED BY A WHOLE TOWN, BUT ALL THEY WERE GUILTY OF WAS LOVE!

BURNING THE SCANDAL AT BOTH ENDS!

Party Wire

with **JEAN ARTHUR · VICTOR JORY**

From the novel by Bruce Manning
Screen play by Ethel Hill and John Howard Lawson
Directed by Erle Kenton

A COLUMBIA PICTURE

NUTS TO YOU..

BUT GRAVY AT THE BOX-OFFICE!

• ROMANCE •

• PASSION •

• IDEALISM •

• MELODRAMA •

• ADVENTURE •

• GLORY •

"UNCIVIL WARRIORS

COLUMBIA SHORTS!

Two-reel comedies

World of Sports

Life's Last Laughs
produced by C. S. Clancy

SCRAPPY
produced by Charles B. Mintz

KRAZY KAT
produced by Charles B. Mintz

LAUGHING WITH MEDBURY
produced by Walter Futter—written and spoken by John P. Medbury

COLOR RHAPSODIES
produced by Charles B. Mintz

SCREEN SNAPSHOTS
reported by Harriet Parsons

THE SPICE OF LIFE
produced by Mentone Productions, Inc., in cooperation with Literary Digest

TWO LAUGHTEREELS
with Moe Howard • Jerry Howar
and Larry Fine
A COLUMBIA COMED

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 263 (one of special group of questions on sound).—(A) What should the projectionist do in case of loss of sound during a show? (B) A badly worn or eccentric intermittent sprocket will usually cause film damage and picture jump or weave. What is the usual effect of a similar condition with respect to the sound sprocket? (C) Why is it highly undesirable for sound from the projection room monitor to reach the auditorium, and what should be done to prevent it from doing so? (D) What new burdens has sound put on the projectionist with respect to the care and operation of equipment?

Answer to Question No. 257

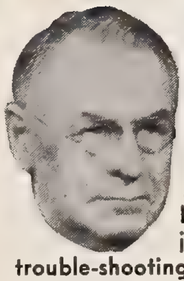
Bluebook School Question No. 257 was: (A) What, in your opinion, constitutes the best projection room location from all points of view? (B) What, in your opinion, should be the limit of location of projection room above the screen, and why? (C) How would you proceed to measure the projection angle in your own case?

The following made acceptable answers: C. Rau and S. Evans; G. E. Doe; D. Danielson; H. Edwards; R. J. Arntson; C. Oldham; K. Arrington; A F. Sprafke; L. Cimikoski; T. J. Wentworth; G. Thompson; T. Van Baulkenburg; H. Pitchkey and C. Mellinger; R. Geddings and L. Grant; Bill Doe; P. H. Kay; D. Goldberg and L. Hutch; S. Johnson and E. Hodson; J. Lansing and R. D. Oberleigh; S. Spooner and B. H. Thaller; D. Bennett; F. Harlow and G. Harrison; D. Stellegos and G. Wayne; L M. Goss and T. Danielson; L. M. and C. B. Traxler; R. and K. Wells; H. Hughes and E. Mantol; D. Lally and F. Ferguson; T. H. Bernard and C. Holly; R. G. Crews and T. T. Davidson; S. C. Hollenbeck and R. B. Maxwell; B. L. Thomas; S. L. Parker; B. R. Danielson; F. L. Savlor and G. N. Guidotti; H. B. Singleton; B. N. Somers; T. Turk; A. Richardson, N. L. Haynes and D. T. Bennett; T. N. Rogers and G. B. Randall; F. T. James; N. K. Hendries and B. L. Jackson; G. B. Lantree and R. Davis; H. H. Wylie; M. L. Daniels; D. L. Sinklow; D. L. Hubbard, J. R. Sanborne, H. Munier and T. L. Frazier; P. L. Nathan.

I have selected the reply of G. E. Doe to Section A. He says, "I believe this is a question to which no fixed answer can reasonably be made. Too much depends upon the general plan of the theatre. According to my view, the best location is one that will: (1) Provide a minimum of projection angle consistent with no otherwise seriously objectionable features, the angle, under no conditions, to exceed 15 degrees from horizontal. (2) Such position as will keep the projection distance within limits that will not require the use of projection lenses of less than five-inch E.F., or more than seven-inch E.F. (I would say not less than 4.5-inch E.F., minimum, as very satisfactory results may be had with 4.5 lenses.—F. H. R.) (3) A location that will not displace high price seats, interfere with audience view, or necessitate unreasonably high cost in installing, fireproofing and ventilating the room.

"In general, this usually means back of the rear auditorium wall, above the balcony, if any, but as low down as conditions will permit. Too often the room is placed high up without the slightest necessity for so doing. The main floor, while theoretically best, usually really is not, for several reasons. Such locations have been very largely abandoned. Above a second balbony, or any location that causes in excess of a 15-degree projection angle, is bad. In many cases it is carried to a degree that is outrageous. Very often the rear of the first balcony offers, all things considered, the best location."

(B) I believe Danielson gives us a short, comprehensive answer. He says, "This would be governed by the projection distance, since, other things being equal, the longer the projection distance, the less the angle of projection, which in no case should be more than enough to increase (through distortion) the height of the screen image by more than five per cent."



F. H. RICHARDSON'S NEW
BLUE BOOK OF
PROJECTION

A new edition of this famous book is now on the press. Projection, sound reproduction and trouble-shooting all in one compact, handy volume of 700 pages, including 153 illustrations of hook-ups, wiring diagrams and schematics.

Experts consider it the most up-to-date and practical projection manual on the market. Contains an extremely simple index system for instant use in emergency breakdowns. A book that should be part of every projection room in the country. Order early and get an original author's autographed copy.

QUIGLEY BOOKSHOP
1790 Broadway New York
$5

(C) There were some rather astonishing answers to this one. The matter is not very complicated. Obtain a board, say, 4 to 5 feet long, and a spirit level. Test the level by reversing ends to see if it registers the same both ways. Locate the board in position beside the lamphouse and mechanism and level it exactly. Now, by any convenient means, determine height of center of light source and center of front end of projection lens above the top of the board.

Lay all this out on paper, or on a table top, the latter by means of threads stretched on pins thrust into the table top. Keeping the relation of the two lines unchanged as to angle, raise the board-top or "horizontal" line until it joins the angle line, whereupon you may determine the angle of the two lines either by calculation or by means of a protractor, which latter may be obtained for a few cents from any dealer in artists' supplies, or from almost any good stationery or department store. To use the protractor, just lay the center mark on its flat side, and the "90" figure on the scale on the horizontal line, the flat side center mark exactly where the two lines join.

EASTERN SMPE SECTION MEETS

The East Coast Section of the Society of Motion Picture Engineers played to an overflowing house at its last meeting, when E. I. Sponable of the Fox organization read an illustrated paper in one of the large screening rooms at the Fox main office building in New York City. His subject was the gradual improvement in sound from the earliest days until the present. Certainly he dealt with the matter in masterly style. We were privileged to examine some of the very early equipments, among them one of the first practical sound cameras. Also, a very large number of slides were shown, in which early equipment details and processes were illustrated, and to top it all off several genuine old-time film recordings of sound were reproduced.

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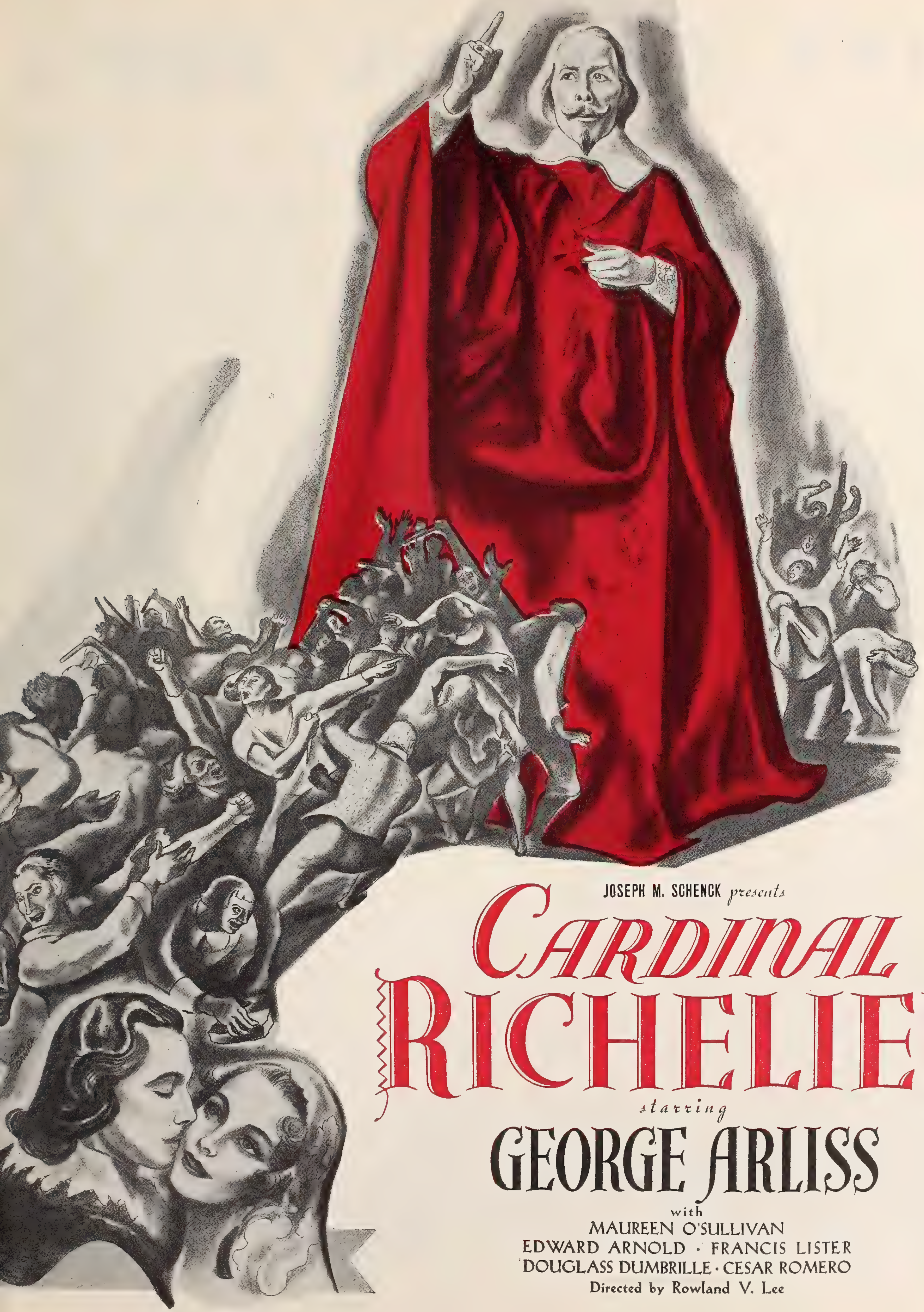

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starring

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with
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EDWARD ARNOLD · FRANCIS LISTER
DOUGLASS DUMBRILLE · CESAR ROMERO
Directed by Rowland V. Lee

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

LET 'EM HAVE IT

Reliance

As the production cycle based upon the exploits of Department of Justice men becomes a picture entertainment reality, intense efforts are being made to insure that each is absolutely different than the other. In this feature, all that is theatrically commercial in portraying the adventures, hazards, sacrifice and heroism of the operatives is preserved, while the substantiating dramatic and romantic story is one fully taking advantage of all acknowledged entertainment essentials.

Authenticity is assured in all phases reflecting the straight functions of the D. J. men through the technical direction of Don Wilke, who, together with his father, was connected with the Department for many years. The original story is by Joseph Moncure March and Elmer Harris, with added dialogue by Al Boasberg. Direction is by Sam Wood, whose latest credit is "The Cat's Paw."

There being much topically based exploitation opportunity in the story of the men who dedicate their lives to the service of the country in the warfare on crime, the lengthy cast also contains many names which in themselves are fully able to whet patrons' appetites. In the production, Richard Arlen is the prototype of all heroic G men as Bruce Cabot is the composite headline criminal. Romantic love interest centers about Arlen and Virginia Bruce, whose brother, Eric Linden, a rookie operative, sacrifices his life to round up the public enemies. Various characters, who step out of recent headlines as defenders, friends and enemies of the law, include Alice Brady, Harvey Stephens, Joyce Cmpton, Gordon Jones, J. Farrell MacDonald, Bodil Rosing, R. E. O'Connor, Hale Hamilton, Dorothy Appleby, Matthew Betz, Paul Fix, Matty Fain, Christian Rub, Wesley Barry, Clarence Wilson, Sidney Brace and nearly a score of others.

As Edward Small, who made "Count of Monte Cristo," is also the producer of the picture, there is an added guarantee of the production's exploitation and entertainment quality.

UNDER THE PAMPAS MOON

Fox

This is a gay, romantic, action-packed story of an Argentine gaucho (cowboy) who has a way with women that is the envy of all men. It returns Warner Baxter to the atmospheric "Cisco Kid" character in which he won high popularity. A singing, dancing devil-may-care pampas buckaroo, he falls in love with an angel who dropped from the skies via an airplane crash, to follow her to Buenos Aires and against a colorful background of exciting adventure and conflicting emotions win her heart.

The story is an original by Gordon Morris, brother of the actor Chester. Screen play and adaptation are by Ernest Pascal and Bradley King. Direction is by James Tinling. Song numbers were composed by Lew Pollack, Paul Webster and Walter Samuels. Baxter and Ketti Gallian each sing one; the third is a riding song of the gauchos. Pollack is remembered for his "Diane" of "Seventh Heaven" and he and Webster wrote "Two Cigarettes in the Dark."

Ketti Gallian, who made her screen debut in "Marie Galante," shares the lead with Baxter. In a specialty number Titi Guizar, noted broadcast favorite, makes his first screen appearance. Veloz and Yolanda, famous stage and night club dancers, will introduce the Cobra Tango in the Buenos Aires cafe scenes where Rita Cansino, another well known dancer, will be seen in a sensational number.

As the production vividly pictures the novel and alluring color of its locale, equally thrilling insight is given of the romantic and adventurous gaucho life.

There is definite showmanship value to the subject matter, and the supporting personalities, in addition to those mentioned, also have commercial merit. To be seen among the players are John Miljan, J. Carrol Naish, Jack La Rue.

FROM READERS

ON PROGRAM OF PARENTS-TEACHERS

Motion Picture Herald's presentation (in the issue of March 30th) of the announced program of the National Congress of Parents and Teachers in connection with the Pettengill bill, now before Congress, continues to prompt expressions from individuals directly within the industry and those indirectly connected with it.

I see no reason why the public should be so interested in the motion picture business. However, I believe there is no immediate danger of churches, schools or other organizations becoming customers, on account of financial conditions. Our churches here are in no position to go into the motion picture business, and I believe you will find the same conditions existing in all communities.

No church, school, organization could afford to buy films at their present prices, and none of the producers are going to reduce their prices, or give special concessions to these people.—Mrs. David Ross, President, National Indorsers of Photoplays, 437 East 38th Street, Indianapolis, Ind.

"GOVERNMENT HASN'T GONE NUTS YET"

I just cannot get excited about her (Mrs. A. Raymond Klock's) statement, because I don't believe the Government has gone nuts yet.

Of course churches, charity hospitals and all non-tax and volunteer labor, plus prison labor, could compete with theatre investments, banks, railroads or anything else in the way of taxpaying business, but so far the Government has failed to give any of these institutions a death grip upon business, and I am sure in this case it will get the usual treatment.—E. V. Richards, Saenger Theatres, Inc., Tudor Theatre Building, New Orleans, La.

NO MORE LADIES

MGM

Cast names dictate the practical showmanship which most likely will be generally adapted in selling this production. The feature is Joan Crawford, Robert Montgomery and Franchot Tone in what, contrary to natural expectations, is an unsophisticated romance drama with comedy. As this trio is supported by Charlie Ruggles, Edna May Oliver, Reginald Denny and Gail Patrick, the locales being Park Avenue, glamorous New York night clubs, swanky Long Island country homes and clubs and Palm Beach hotels and resorts, it's the story of a modern girl who, to forget her past, marries a lovable rascal who is equally anxious to be rid of the menace of any pretty face. Then to the tune of many surprising situations the playboy falls back into his old ways. His wife, loving him, does likewise and in the end outwits him in sequences full of comedy.

Based on a stage play by A. E. Thomas, the feature is being produced by Irving Thalberg. It was adapted to the screen by Rachel Crothers, Donald Ogden Stewart and Horace Jackson and directed by Edward H. Griffith. Patrons know what to expect of Miss Crawford and Montgomery when their work is recalled in such pictures as "Our Blushing Brides," "Letty Lynton" and "Forsaking All Others." The writing and directing credits further emphasize this quality when it is remembered that they were associated with such entertainment as "Let Us Be Gay," "Holiday," "When Ladies Meet," "Animal Kingdom," "Dinner at Eight" and "Barretts of Wimpole Street."

The title being significant of the breezy modern story trend and the cast names a dominant commercial factor, production backgrounds and costumings being of the expected class, showmanship which readapts all that has been used in connection with similar pictures featuring the same lead personalities should be plenty efficient in arousing public interest.

KEEPER OF THE BEES

Monogram

With several alterations promising to add to its human interest dramatic value, this production is a modernized adaptation of one of Jean Stratton Porter's best known books. "Girl of the Limberlost" and "Laddie" already having revived an interest in the Porter novels and their entertainment values, story content of this is potentially promising of a brand of exploitation that should accentuate the pulling power of the author's name.

The screen play is by Adele Buffington, who not only is credited with many successful originals and adaptations but worked with Mrs. Porter prior to her death and consequently has a keener understanding of what the author was trying to do than one who did not enjoy the association. Christy Cabanne is directing.

Essentially the story is a whimsical drama. It deals with a war shattered man who, believing that he is living on borrowed time, comes to a little idyllic seaside village. There he becomes associated with a kindly old character, the Bee Master, and his child protege, Little Scout, through whose kindness he finds a new will to live. Romance, that takes a pecularly modern twist, is inserted via the medium of Molly, whom the man marries for a reason he

PICTURES IN THE CUTTING ROOM

only vaguely can understand. The human interest of the theme is made more potent when the women who bears his name dies, only to have the girl who caused him to pause at the village return to marry him.

The cast has Neil Hamilton and Betty Furness in the lead roles, with the veteran actor Hobart Bosworth as the Bee Master and Edith Fellows as Little Scout. Emma Dunn, now in "White's Scandals," is Aunt Margaret and Helen Jerome Eddy will be seen as Shorty.

THE FLAME WITHIN

MGM

This is a story of dynamic love conflict. The significance readily read into the title graphically indicates the intensity with which it burns. Essentially a seriously toned and sophisticated problem theme, it is also human to such an extent that there is potentially an equal appeal for both class and mass patronage.

A word as to author, director and player credits as well as the gist of the story content should establish the character of showmanship necessary to sell it. Story and direction are by Edmund Goulding, who made "Rip Tide." The main action centers about five principals. These are Ann Harding; Herbert Marshall, recently in "The Painted Veil" and "The Good Fairy"; Maureen O'Sullivan, last seen in "Copperfield" and "West Point of the Air"; Louis Hayward, a newcomer who seems to have the personality and talents of which future screen stars are made, and Henry Stephenson. Others in the cast are Margaret Seddon, George Hassell, Eily Malyon and Claudelle Kaye.

Modernly premised, the theme concentrates on a dramatic exposition of the most elemental romantic emotions. Ann Harding is a doctor devoting her life to psychiatry. Doctors Marshall, who loves her deeply, and Stephenson bring to her Miss O'Sullivan, a woman who attempted suicide as the result of the continual indiscretion of her sweetheart (Hayward). Renovating him, Miss Harding falls in love with him. Nevertheless he marries Miss O'Sullivan, while Marshall patiently waits and hopes. A year passes and the stage is set for the dramatic climax when Hayward, realizing that his love for Miss Harding is greater, would get a divorce, only to have Marshall in a suspense-packed situation claim Miss Harding as his and thus assure the happiness of all four.

The title being alluring and the quality of the story often having proved its commercial value, exploitation that takes full advantage of the values of both, in combination with the worth of the cast, should be applied.

COLLEGE SCANDAL

Paramount

Murder, mystery and comedy on a college campus is the stuff of which this production is being made. Athletics being ignored completely, other than for atmospheric purposes, it's a new kind of material for a familiar setting. Other forms of student activity are brought in, the chief feature contrasting the story's principal dramatic motivation being the presentation of an amateur musical show.

The story is an original by Beulah Marie Dix and Bertram Milhauser. The screen play is the work of a triumvirate consisting of Marguerite Roberts, Charles Brackett and Frank Partos. Direction is by Elliott Nugent, who made "She Loves Me Not," also a college background story. The picture is being produced by Albert Lewis, who handled "The Gilded Lily." Music and lyrics featured in the student show are by Sam Coslow.

The cast presented is composed of both familiar screen names and a batch of less known juvenile players. Arline Judge has the lead role, cast as the prying reporter of the college paper whose butting into things in which she has no business not only provides much of the straight comedy but also enables her to solve the mystery of the several murders. Romantic interest is carried by Kent Taylor and Wendy Barrie, a newcomer from the British stage now appearing in "It's a Small World." Others in the cast, a policeman, students and professors and college attendants, are William Frawley, Benny Baker, William Benedict, Douglas Blackley, Edward Nugent, Johnny Downs, Joyce Compton, William Stack, Mary Nash, Helena Evans, Edith Arnold, Samuel Hinds and Mary Ellen Brown.

Unlike the ordinary college story, this is highly dramatic; at the same time it preserves those elements of student life which patrons have come to look upon as a worthwhile entertainment feature. Most effective showmanship seems to be wrapped up in the dramatic story itself, but with much available in atmospheric background and cast values.

BROADWAY GONDOLIER

Warner

The stuff of which this airy, gay, novel musical comedy romance is being made is of the character readily lending itself to smash showmanship. A lively intriguing story full of surprising situations and developments is told against the backgrounds of the streets of New York, the canals of Venice and a radio broadcasting station. Essentially a comedy, it tells a love story to music and lyrics by Al Dubin and Harry Warren, a pair who have contributed much to many successful Warner musical pictures. It is being directed by Lloyd Bacon, recent maker of "Here Comes the Navy" and "Devil Dogs of the Air." His experience with "Wonderbar" is indicative of what he can do with musicals.

The story concerns a taxi driver who, given the opportunity of a radio audition, misses his date, then goes to Venice where as a gondolier on the Grand Canal he's unwittingly rediscovered by the sponsors of a cheese program. As the cab cruising gondolier of the program he wins himself fame and riches and of course the girl.

Dick Powell is starred. Supplementing the box office power of his name is a cast of personalities and specialty folk all of whom are favorably known. Included are Joan Blondell, now in "Traveling Saleslady," Adolphe Menjou, featured in the current "Gold Diggers of 1935," Louise Fazenda, William Gargan, appearing in "Black Fury," Grant Mitchell, Hobart Cavanaugh, George Barbier, Joseph Sauers, Rafael Storm and James Burke. In specialty numbers Ted Fio Rito and his band will be seen, accompanying Powell's singing over the air. The Four Mills Brothers are down for a number of their own, as is Judy Canova of the noted Canova family.

STRANDED

Warner

Kay Francis and George Brent, recently seen in "Living on Velvet" and "The Goose and the Gander," again are teamed in the leading roles, in a romantic love story which, in developing strong drama, reaches a climax strong with tense suspense in a struggle against death and destruction. The principal locales are a metropolitan railway station and a bridge construction job, two spots that should serve as effective backgrounds for the unusual romance, contrasting comedy, intrigue, dramatic action and thrill atmosphere.

The yarn is an original by Frank Wead, whose most recent stories are "West Point of the Air" and "Murder in the Fleet," and Ferdinand Rehyer. The screen play is by Delmer Daves, a collaborator on "Dames" and "Flirtation Walk." Frank Borzage, who handled Miss Francis and Brent in "Living on Velvet," is the director.

In the story, much that is of showmanship interest surrounds the association of Miss Francis, appearing as a Travelers' Aid Society clerk in the station, and Brent, a construction engineer. Their conflict leads to mutual love, complicated by romantic inclinations of Patricia Ellis and Gavin Gordon. Action develops when a labor racketeer, Barton MacLane, remembered for his similar role in "Black Fury," tries to hamper the bridge building job, an act that brings Miss Francis into a none too dignified situation, but finally smooths the way for warm and joyous romance.

Likewise, the stars and supporting cast are of acknowledged exploitation value. Others prominent in the large cast are Donald Woods, Robert Barrat, Mary Forbes, Frankie Darro, Mae Busch, Shirley Grey, Henry O'Neill, Joseph Crehan and Pat Moriarty.

BLACK SHEEP

Fox

Neither a bucolic rural romance nor a melodrama of an errant son as the title might first suggest, "Black Sheep" is a drama of tangled lives, hearts and romance, with all its action taking place aboard an ocean liner making a westward Atlantic crossing. Exciting adventure vies with unique love interest.

The story is an original by Alan Dwan, who also is directing, the screen play by Allen Rivkin. Lyrics for the one song featured are by Sidney Claire, who wrote "On the Good Ship Lollypop." The music is by Oscar Levant.

As the story unfolds it brings together an odd lot of characters in just as odd situations. First there's an international gambler, beating his way homeward because the cards and horses didn't behave the way he anticipated. The role is played by Edmund Lowe, last seen in "Great Hotel Murder" and "Mr. Dynamite." Then there is a woman, Claire Trevor, who despite critics' opinion, thinks she's an actress. Nevertheless she's walking home from her first European trip. Tom Brown, wastrel scion of Backbay Bostonians, becomes involved with kleptomaniac Adrienne Ames in an attempt to smuggle jewels through customs. Eugene Pallette and Jed Prouty are a pair of gamblers who take particular delight in fleecing Brown. Ford Sterling, veteran of the old Keystone Cop days, is a detective concentrating on watching Lowe. Others are Herbert Mundin, Robert Elliott, Mildred Harris Chaplin and Billy Bevan.

While the affair which develops between Lowe and Miss Trevor is the motivating influence, the accompanying drama which reveals Brown as his son, the contrasting comedy and the thrill of unusual adventure and surprise round out a formula that should not only be productive of interesting entertainment but also of a brand of showmanship to stir up more than ordinary interest in the players and story content.

To Direct Industrial Films

Hobart Brownell of Metropolitan Industrial Pictures, Hollywood, has been loaned to Wilding Picture Productions of Detroit to direct two dramatized industrial productions. One is a short subject for Dodge Brothers and the other is a feature length production for Firestone.

LOS ANGELES

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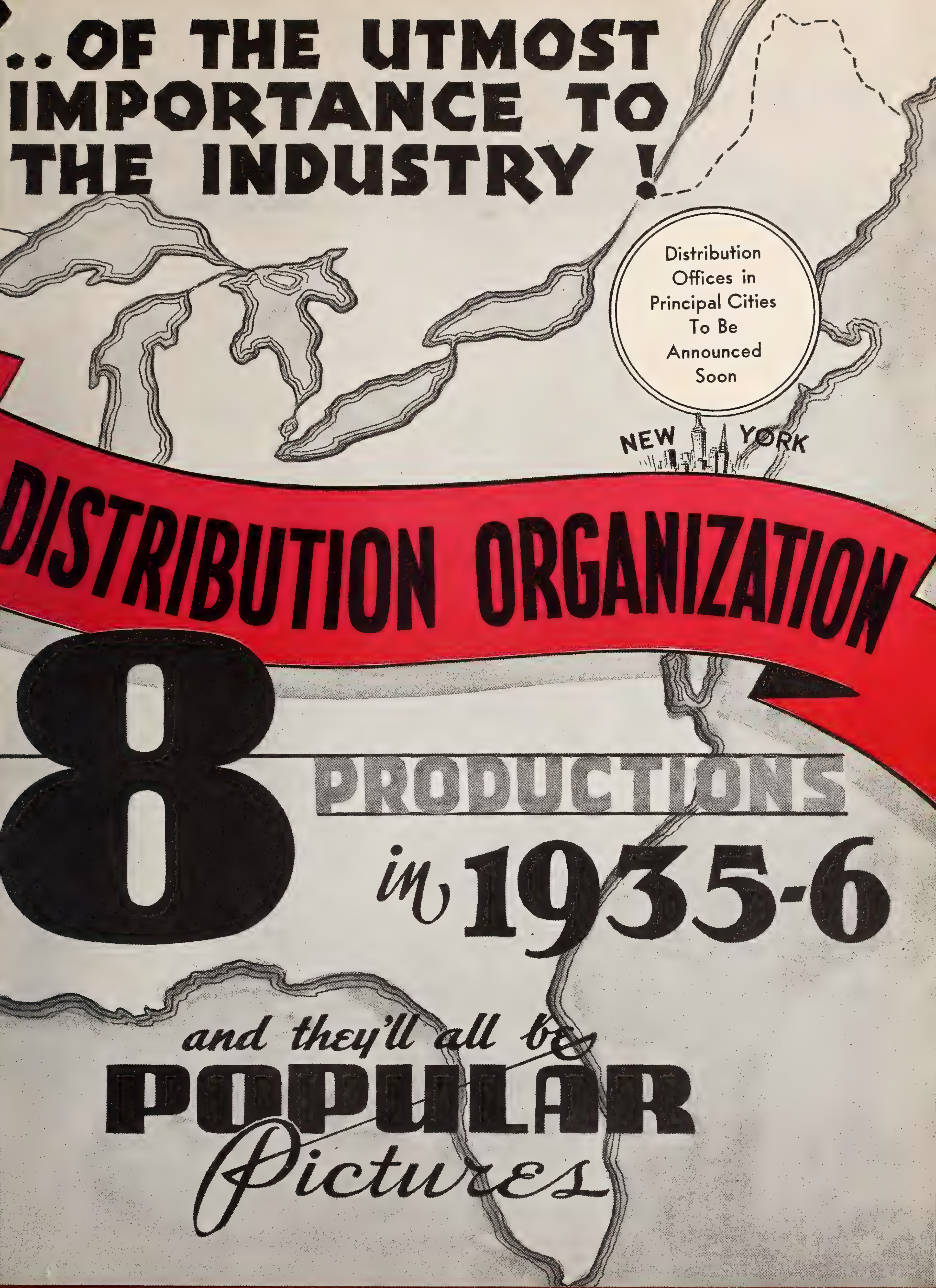

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DEMANDS OF YOUNGER MEMBERS OF EQUITY CHALLENGE LEADERS

Playing of Benefits Without Permission Brings Test; Pay for Rehearsal Periods an Issue; Reorganization Threatened

Insurgents Insist on Protection in Radio; Member Drive Begun Among Broadcasters; Dissension Over Sunday Shows

Rumblings within the ranks of Actors' Equity Association—which for more than 20 years has represented the legitimate stage actor—threaten reorganization of the administrative system, following demands of an increasingly large number of radical younger members.

Not since the dark days of 1930, when Equity's attempt to saddle its closed shop policy upon Hollywood's creative talent caused wholesale resignations, has an Equity administration been faced with such serious problems. Not since the actors' strike of 1919 has there been such unrest within Equity's own ranks.

Among the issues at stake, the acting membership considers the following the most important:

1. The playing of benefits by members without express authorization of Equity.

2. The question of pay for rehearsal periods.

3. Membership drive in the radio broadcasting field.

4. Dissension over the Sunday show situation.

The first real test of Equity and the legitimate theatre Code Authority, on benefits that do not contribute 15 per cent of proceeds to actors' charities, came to a head recently when Eddie Cantor, of the Equity Council, and ten other Equity members were brought up on charges of playing an unauthorized benefit at a Manhattan theatre the week previous. These members face either a fine of $100 or suspension from Equity. In addition to Mr. Cantor, Equity members involved are Bert Lahr, J. C. Flippen, Earl Oxford, Dixie Dunbar, Sammy White, Jimmy Savo, Jimmy Durante, Jack Dempsey, Estelle Taylor and Patsy Flick.

Actors Protest

The benefit was for a home for orphans and the aged. A member of the legitimate Code Authority informed the committee that 15 per cent of the gross would have to go to the Actors Fund Repository for distribution to actors' charities. The committee members declined to cooperate, declaring they were using only night club bands and floor shows and therefore were not obligated to aid indigent actors. However, Bert Lahr, Earl Oxford and Dixie Dunbar are members of the cast of "Life Begins at 8:40," definitely a legitimate revue, and Equity proceeded to take action. Announcement of the final decisions of Equity and the Code Authority was awaited.

Many of Equity's members resent the ruling which, it is claimed, was made necessary by curtailment of funds in the Actors' Fund. The actors' protest is not at the request to contribute, but at the restriction in making appearances which they believe will enhance their publicity value.

Pay for Rehearsals Demanded

The second of Equity's major problems, that of pay for rehearsal periods, took up most of a regular Council meeting recently, but the ruling body decided not to press the issue too rapidly. There is no basic agreement between Equity and New York producers covering salaries during rehearsals and some thought the association might be able to adopt rules which would force producers to pay for rehearsals. The Council is planning to test the temper of the managers.

One plan already advanced by the actors is that players shall receive $25 a week after the first week of rehearsal period—the first week being the probationary time during which the producer may dismiss the player without salary claim, or the actor may quit without liability. This sum would be paid to players whose engagements pay less than $150 weekly.

Many actors are in favor of the plan universally practiced in London's West End, under which all players with salaries of less than £10 ($50) weekly receive the equivalent of $2.50 for each day of rehearsal, from the first week. This plan would not provide rehearsal pay for actors receiving more than $50 a week.

Younger members' violent criticism of the organization's inactivity in the broadcasting field and in the matter of demanding a closed shop in the radio industry, has goaded the executive body into a membership drive among the broadcasters. A special committee has been appointed and a budget set.

Equity's failure to get action in Washington on talent conditions in radio, and the delay of the Radio Code Authority on recommendations made by Equity more than a year ago, have become an increasingly sore sport.

Want Equity Protection

The Equity insurgents declare that the association has relinquished its projected jurisdiction in Hollywood to the Screen Actors' Guild —which has only a nominal Equity affiliation —that it has virtually dropped its jurisdiction in the vaudeville field and that, unless immediate action is taken, it will stand little chance in the radio field.

These Equity members take the stand that if they are in a position to accept broadcasting engagements they must have Equity protection against any sharp practices by sponsors, agencies and managers.

The Sunday show issue long has been a point of much dissatisfaction between member groups and the association's leaders. The majority membership appear willing to work on Sundays if the opportunity is afforded. On the other hand, actors in the higher brackets and the administration are definitely unfavorable to Sunday shows. Those members for whom jobs are scarce have taken the stand that regardless of Equity rules they will work on Sundays if so ordered by managers.

The new laws signed by Governor Lehman carry a definite stipulation that actors must have one day each week free from work. Because of this it was considered highly probable in Equity circles that Monday night performances may be dropped. This already had been tried to advantage by Dwight Deere Wiman with "The Distaff Side." Although he had not been able to show on Sundays, he had run an extra matinee each week.

Almost every type of amusement except the legitimate stage has been runing on Sundays, and when benefits are held for legitimate attractions on Sunday nights, grosses have jumped. The managers feel that Sunday shows will afford more persons an opportunity to attend.

Adding further to the Equity problem is a movement launched the past month to take the theatre out of Broadway and, resultantly, Equity control. An organization known as Stage Unity of America has been formed to revive the "road," but in a different way than ever before. Fundamentally the object appears to be to effect a complete breakaway from Broadway and its traditions. Plays will not be aimed at Broadway production nor will the Unity sponsors produce in New York.

10-City Circuit Proposed

Plans call for a 10-city circuit. Permanent companies would perform new plays and occasional revivals. Unity, which has offices at 112 East 19th street, New York, will not start production until the organization is assured of audiences. If results of the present campaign warrant, 10 companies will be in readiness for the first circuit early this summer, with actual playing to commence in the autumn.

Unity would offer players a minimum 10-week season at regular Broadway salaries. The organization also is looking for new plays. Authors would receive royalties for at least 10 weeks the first season, and their work would remain permanently in the companies' repertoires.

According to R. Paulding Steele, head of Unity, the movement has been formulating quietly for the past two years. The organization, he explained, will work through chapters in each city of the circuits. Chapters in at least six Eastern situations are to be launched at once.

Indiana Company Plans to Acquire Theatres in State

The Temple Court Theatre Company has been organized at Washington, Ind., for the acquisition of theatres in southern Indiana. The company is now erecting a house at Washington, which will seat 450. Harry M. Palmer is general manager, and Walter Hatfield is associated with him. Mr. Palmer is a pioneer theatre man of Indiana, having operated a theatre in 1906. For the past several years he has been associated with Publix Theatres and McCarrell Amusement Enterprises.

Columbia Script to Library

The original working script of Columbia's Academy Award winning film, "It Happened One Night," from Samuel Hopkins Adams' "Night Bus," has been given to the New York Public Library by Columbia. Jack Cohn, vice-president, made the presentation last week.

Sherman Named Correspondent

Al Sherman, motion picture critic of the *Morning Telegraph* in New York, and connected with the General Press Bureau, has been named American correspondent of the British General Press, a London syndicate.

THE HOLLYWOOD SCENE

FEDERAL AGENTS NOW FILM STORY HEROES
EASTMAN KODAK TYING IN WITH ANIMAL FILM
AL WOODS SEEKS FILM TALENT FOR HIS PLAYS
FIVE PICTURES START; FOUR ARE COMPLETED

by VICTOR M. SHAPIRO
Hollywood Correspondent

CYCLES, like supervisors, seem to be something that this business can't seem to get along with or without. Born in the welter of what production is most earnestly striving to do, the first of a cycle seeks to provide originality, diversity and departure from formula in screen entertainment. Out of it comes a daring, unorthodox theme which grips popular fancy. Immediately follows a grand rush to climb aboard the bandwagon. Executive, writer, director and actor brains, supposed to be devoted to the cause of originality and variety, go into all sorts of contortions striving not for something different, but to put a new and novel twist on the familiar premise. Then the public, satiated, stays away.

Showmen may expect follow-ups on trail-blazing films like "Black Fury," "Les Miserables," "Naughty Marietta," "Roberta," "G-Men," and if "Dante's Inferno" clicks, Hell itself may turn loose again, on the screen.

The brothers Warner, first on the screen with the gangster cycle, are again first with the *anti*-gangster films, "G-Men" glorifying federal agents in their implacable war on crime.

Then it occurred to one scribe that, in addition to making the G-man an inspiring figure and painting the gangster as getting his just deserts, the film showing the criminal as cringing and yellow when bereft of political connections, gang and gun, still afforded a psychological study.

Following "G-Men," the federals will have their innings in Reliance's "Let 'Em Have It," Paramount's "Men Without Names," Select's "People's Enemy," MGM's "Public Hero No. 1," and another from Warner entitled "Dr. Socrates."

Independent producers also are planning dramas around the federal agents.

Eastman Kodak Exploitation

After seeing MGM's "Little People," an animal short, Eastman Kodak decided to embark on an exploitation campaign designed to inspire Young America to "shoot" animals with cameras. The picture tells of an old woodsman who stalks small game with lens and film instead of a rifle. Tieups are to be effected by Eastman when the picture is released, parents and teachers groups to play a large part. "Little People," which Harry Rapf produced, and "Sequoia," also produced by MGM, were the mainsprings of the Eastman idea.

Stage Seeks Film Talent

Hollywood has reached out many times to New York for players; now a New York stage producer is in Hollywood for the avowed purpose of signing casts.

Al Woods is here in hopes of finding two big film stars and unknown talent to take care of his two fall productions, "Abide With Me" and "The Night of January 16."

Hollywood now is the mecca for talent, in his opinion, though New York still is the showroom. He strongly advocates discontinuance of personal appearances, holding that a star is cheapened by low admission price and short spiels. In his opinion, producers could clean up almost as much as they do in pictures by routing stars through key cities in good new plays for eight or ten week engagements once a year.

Al Woods launched on their stage careers Claudette Colbert, Ann Harding, Charles Ruggles, Glenda Farrell, Joan Blondell and many others.

News Flashes

Nicholas Schenck, it is said, wants David O. Selznick to sign a new ticket at MGM, but Mr. Selznick will wait until his pictures are finished before deciding. The producer has independent production plans in the offing. . . . Proving that the Independent Theatre Owners' stand on the Los Angeles zoning schedule postponement is not merely a brief flareup, the organization has sent Attorney Frank S. Hutton to Washington to protest Fox West Coast's delay to the Department of Justice. . . . Attorney M. Peirson Hall will file an answer in behalf of the local grievance board in the Bank Nights case involving the Oxnard Theatres and San Gabriel Theatres. Mr. Hall has received his instructions from Attorney General Homer Cummings. . . . Mayor Frank Hague of Jersey City presented his studio removal proposition to all the major producers here, with more meetings coming soon. The producers dispatched engineers East and engaged Attorney John Milton in Jersey City to receive the engineers' reports.

Five Pictures Start

Usually a dull week in the exhibition end of the business, Holy Week witnessed a Hollywood production quietude seldom experienced. But five new features were put into work. Only four were completed.

Two pictures started at Columbia. With Leo Blugakov directing, "After the Dance," a romantic drama, went before the cameras. It has Nancy Carroll and George Murphy in the leading roles and Victor Kilian, Robert Middlemass, Wyrley Burch, Thelma Todd, Jack LaRue and Harris Barris in support.

"Range War" will present Tim McCoy, Billie Seward, Jack Rockwell, Ed LeSainte, Ward Bond and Guy Usher. David Selman is directing.

Warner started "Front Page Woman," adaptation of a recent weekly magazine serial titled "Women Are Bum Newspaper Men." Bette Davis will be seen in the title role. The cast to date lists George Brent, William Gargan and Errol Flynn. Michael Curtiz is directing.

At Fox Will Rogers started "In Old Kentucky." With George Marshall the director, the cast includes Dorothy Wilson, Charles Sellon, Russell Hardie, Louise Henry, Alan Dinehart and Bill Robinson.

Last of the newly started pictures is "Accent on Youth," Paramount. Based on a stage play, the picture will feature Sylvia Sidney, Holmes Herbert, Catherine Doucet, Astrid Allwyn, Herbert Marshall, Phillip Reed and Ernest Cassart. Wesley Ruggles is directing.

One to Each of Four Studios

The four completed pictures were equally divided among four studios. Warner finished active shooting on "Stranded," topical romance drama. Kay Francis and George Brent are co-starred. Frank Borzage directed. The support includes Patricia Ellis, Donald Woods, Robert Barrat, Mary Forbes, Florence Fair, Barton MacLane, Frankie Darro, Gavin Gordon, Joseph Crehan, Mae Busch, Henry O'Neill, Zeffie Tilbury and Pat Moriarity.

"Alias Mary Dow" was finished at Universal. A drama, directed by Kurt Neuman, the feature will present Sally Eilers, Ray Milland, Henry O'Neill, Phyllis Crane, Katherine Alexander, Lola Lane Clarence Muse, Chick Chandler, Walter Miller, Charles Sellon and Jane Meredith.

Monogram completed "Keeper of the Bees," a Gene Stratton Porter story. Neil Hamilton, Betty Furness, Emma Dunn, Hobart Bosworth, Helen Jerome Eddy and Edith Fellows will be seen. Christy Cabanne directed.

MGM and Edward Sedgwick, director, finished "Murder in the Fleet." The large cast includes Robert Taylor, Jean Parker, Una Merkel, Nat Pendleton, Ted Healy, Arthur Byron, Donald Cook, Jean Hersholt, Robert Livingston, Frank Shields, Raymond Hatton, Mischa Auer, William Tannen, Charles Wilson, Mary Doran, Tony Hughes, Tom Dugan, War Bond, Richard Tucker, Eeila McIntyre, John Hyams.

Handling "The Lost City"

United Artists has closed with S. S. Krellberg to handle "The Lost City" in Central and South American countries. The film has been booked by circuits in the metropolitan area.

Merchandise Deal Closed

Columbia has closed a deal with the Mershon Manufacturing Company, jewelry firm, whereby the company will have exclusive right to use the name and figures of characters in Columbia's "Scrappy" cartoons in its manufactured children's jewelry.

Boston Trailer Film Moves

The Master Motion Picture Bureau, trailer producer of Boston, has acquired its own building, on Piedmont street. The Ambuter Film Laboratory has taken over the New England distributors of the Victor Animatophone, 16mm. portable apparatus.

To Make Advertising Films

Promotion Films, Inc., was chartered last week at Albany, N. Y., to produce and distribute a series of commercial pictures on a national and regional basis. R. M. Savini is president, J. Michelson, vice-president and treasurer, and Cecil Bernert, secretary.

Sheinmann to Attend Congress

Joseph Sheinmann, president of the 86th Street Casino Theatre, Inc., New York, and now in Germany, has been invited to attend the International Film Congress in Berlin. Mr. Sheinmann has arranged for the importation of 60 German and Hungarian features.

Agfa Ansco Loss Reduced

Agfa Ansco last week reported a net loss for 1934 of $286,106 after charges, depreciation and income taxes. This compares with a net loss for 1933 of $519,474.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Mary Jane's Pa

(First National)

Comedy Drama

This is a domestic comedy drama, with the reputations which Guy Kibbee and Aline MacMahon have garnered for themselves in previous pictures apparently the most potential interest creating asset. It is clean, wholesome amusement with major appeal undoubtedly to the regular every week theatregoers. In the character of its hero, a now almost legendary tramp printer, there may be opportunity for unique showmanship that will arouse more than ordinary curiosity.

Sam Preston, small town printer publisher, suddenly is bitten by the wanderlust bug of his old craft. He deserts his wife and little family. Returning years later after wanderings that have taken him around the world, he is reintroduced into the clan via daughter Mary Jane. While his wife is very busily engaged, as a newspaper publisher, in promoting the political destinies of Marvin, Sam is relegated to the status of family cook. But Sam has not been an oldtime printer for nothing. Politics being the life blood of his craft, he naturally smells something wrong and of course it is that Marvin, instead of being the people's friend, is in reality only a tool of the interests.

Completely small town in atmosphere, the comedy and drama surrounding the two principal characters is supported by a juvenile romance which features Nan Grey, a newcomer, and Tom Brown. This angle, however, is enentirely secondary to the motivating premise which, adequately publicized and with advantake taken of the Kibbee-MacMahon popularity, appears to be the most effective medium of stirring up interest.—McCarthy, Hollywood.

Produced and distributed by Warner Bros.-First National. Directed by William Keighley. Screen play by Tom Reed and Peter Milne. Based on a play by Edith Ellis. Photographed by Ernest Haller. P. C. A. Certificate No. 680. Running time, when seen in Hollywood, 68 minutes. Release date, April 27, 1935. General audience classification.

CAST

Ellen Preston	Aline MacMahon
Sam Preston	Guy Kibbee
Mary Jane	Betty Jean Hainey
Lucille	Nan Grey
Linc Overman	John Arledge
King Wagner	Tom Brown
John Wagner	Robert McWade
Gene	Carl Stockdale
Marvin	Minor Watson
Sheriff	DeWitt Jennings
Chief Bailey	Oscar Apfel
Fred	Robert Light
Jones	Louis Mason
Bill	Milt Kibbee
Watchman	Jack Kennedy

G Men

(Warner)

Drama

If from a practical showmanship and commercial viewpoint the producers determined that "G Men" was to serve as a model for similarly based pictures, they have succeeded. It is alive with action, packed with thrill, full of the spirit that a thousand and one banner line newspaper stories have made vividly familiar.

"G Men" has two stories. One, first showing the reason, is the dramatic and romantic career of a G man from his rookie days to the moment in which he wipes out the re-creation of America's most notorious public enemy number one. The other is the gun-roaring picturization of years of daily headline newspaper stories, graphically detailing the Government's fight on organized crime. Down the line they come, and as fact is blended with fiction and liberal theatric license taken, the best remembered highlights are reenacted.

First is depicted the new mobster lawlessness to which repeal of prohibition gave birth; the killing of an unarmed Government operator, then Brooklyn's half million dollar bank truck robbery, followed by a digest of a score or more midwest bank robberies and the toll of life taken, the Government galvanized into action; laws passed to meet the new menace, Brick Davis joining the service and the conflict between him and his superior McCord. Follows the Kansas City Union Station massacre, dynamically portrayed in detail, and McCord and Brick moved into Chicago to avenge Farrell's slaying and to wage relentless warfare on the "Dillengers, Nelsons and Hamiltons." As all this is going on, romance and comedy contrast, between Brick and McCord's sister, Kay, is cleverly worked in.

There's the Wisconsin woods episode; barking dogs to nullify the coup, the seething gun battle and its ensuing carnage, from which the ace criminal Collins escapes. Succeeding is the Chicago apartment house incident in which Brick is almost killed as he saves McCord's life while Collins again escapes to shoot his wife, Jean, Brick's old flame, who he believes has tipped off the G men to his hide-out.

Collins kidnaps Kay in an attempt to make her a hostage to assure his escape to Canada. This builds to a breath-taking finale as wounded Brick, rushing from the hospital to the dying Jean, learns where Collins is. In one suspense-packed sequence, with Kay's life at stake, he wounds the desperate Collins, who dies in a terrific auto crash.

As the production has two stories, it is also three kinds of a picture. It's a new kind of war picture with a new kind of gangster, and it also is a dramatic romance. It combines the most potential audience appeal characteristics of all three.

In most cases all the real exploitation that "G Men" needs has already been done. Every newspaper story that has been written during the past several months anent the Goverment's war on public enemies is an ad for it.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by William Keighley. Screen play by Seton I. Miller. Story by Gregory Rogers. Photographed by Sol Polito. Film editor, Jack Killifer. Supervisor, Lou Edelman. Assistant director, Chuch Hansen. Art director, John Hughes. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 745. Running time, when seen in Hollywood, 85 minutes. Release date, May 4, 1935. Adult audience classification.

CAST

Brick Davis	James Cagney
Kay McCord	Margaret Lindsay
Collins	Barton MacLane
Gerard	Russell Hopton
McKay	Wm. Harrigan
Bill	Monte Blue
The Man	Raymond Hatton
Venke	Harold Huber
Jean Morgan	Ann Dvorak
Jeff McCord	Robert Armstrong
Hugh Farrell	Lloyd Nolan
Leggett	Edward Pawley
Durfee	Noel Madison
Bruce J. Gregory	Addison Richards
Buchannan	Regis Toomey

The Daring Young Man

(Fox - Robert T. Kane)

Comedy

Fun and laughter loom as the outstanding commercial and entertainment values of this picture. Its premise being to amuse, it does that in several ways even though things get pretty well mixed up. The action is fast and generally exciting from a comedy viewpoint, in situations and dialogue. The picture, which first starts out to be the comedy romance of a woman-hating newspaper man who falls for the right girl when she comes along, develops into a hokum burleque picturization of the incidents of a recent eastern prison scandal.

While there is much jail atmosphere, it is not a prison picture in the accepted meaning of the term. Rather it's a detailing of what happens to romance when duty calls and a reporter crashes jail to gather the why and wherefor lowdown for the entertaiment and edification of his newspaper readers.

Don McLane and Martha Allen are rival reporters. Long his admirer, Martha finally contrives to have Don pop the question. But at the church door comes a message from his boss ordering Don to get on the job, crack his way into Welfare Island and get all the facts on the rumored sensational goings on occuring there. Deserting the prospective bride, Don dashes to the job. Inside, the treatment being straight hokum, conditions full of hilarity are revealed—the muggs and the lugs have taken over administration of the jail and are using it and their sentence time for gay mirth and recreation.

Don gets the stories all right, but his paper doesn't. The deserted bride works a series of gags whereby all Don's scoops appear in her publication. Although the trick gets Don humorously in wrong with his own editor, it convinces him that his future is best assured with Martha bearing the title Mrs. McLane.

Presented to patrons as an all-laugh show which has no other objective other than to be ridicuously amusing, the show contains many exploitation ideas that, smartly adapted in the spirit which motivates the story, should do much to stimulate patron curiosity.—McCarthy, Hollywood.

Produced and distributed by Fox. Produced by Robert T. Kane. Directed by William A. Seiter. Screen play by William Hurlbut. Additional dialogue by Sam Hellman and Glenn Tryon. From a story by Claude Binyon and Sidney Skolsky. Photographed by Merritt Gerstad. Sound, E. C. Ward. Art director, Jack Otterson. Gowns, Rene Hubert. Musical director, Arthur Lange. P. C. A. Certificate No. 746. Running time, when seen in Hollywood, 73 minutes. Release date, May 17, 1935. General audience classification.

CAST

Don McLane	James Dunn
Martha Allen	Mae Clarke
Gerald Raeburn	Neil Hamilton
Warden Palmer	Sidney Toler
Pete Hogan	Warren Hymer
Rafferty	Stanley Fields
Sally	Madge Bellamy
Cub Reporter	Frank Melton
Flaherty	Raymond Hatton
Cubby	Jack La Rue
Col. Baggott	Arthur Treacher
Helen Kay	Dorothy Christy
Editor Hooley	Robert Gleckler
Muggs	William Pawley
Assistant Warden	James Donlan
Star Reporter	Phil Tead

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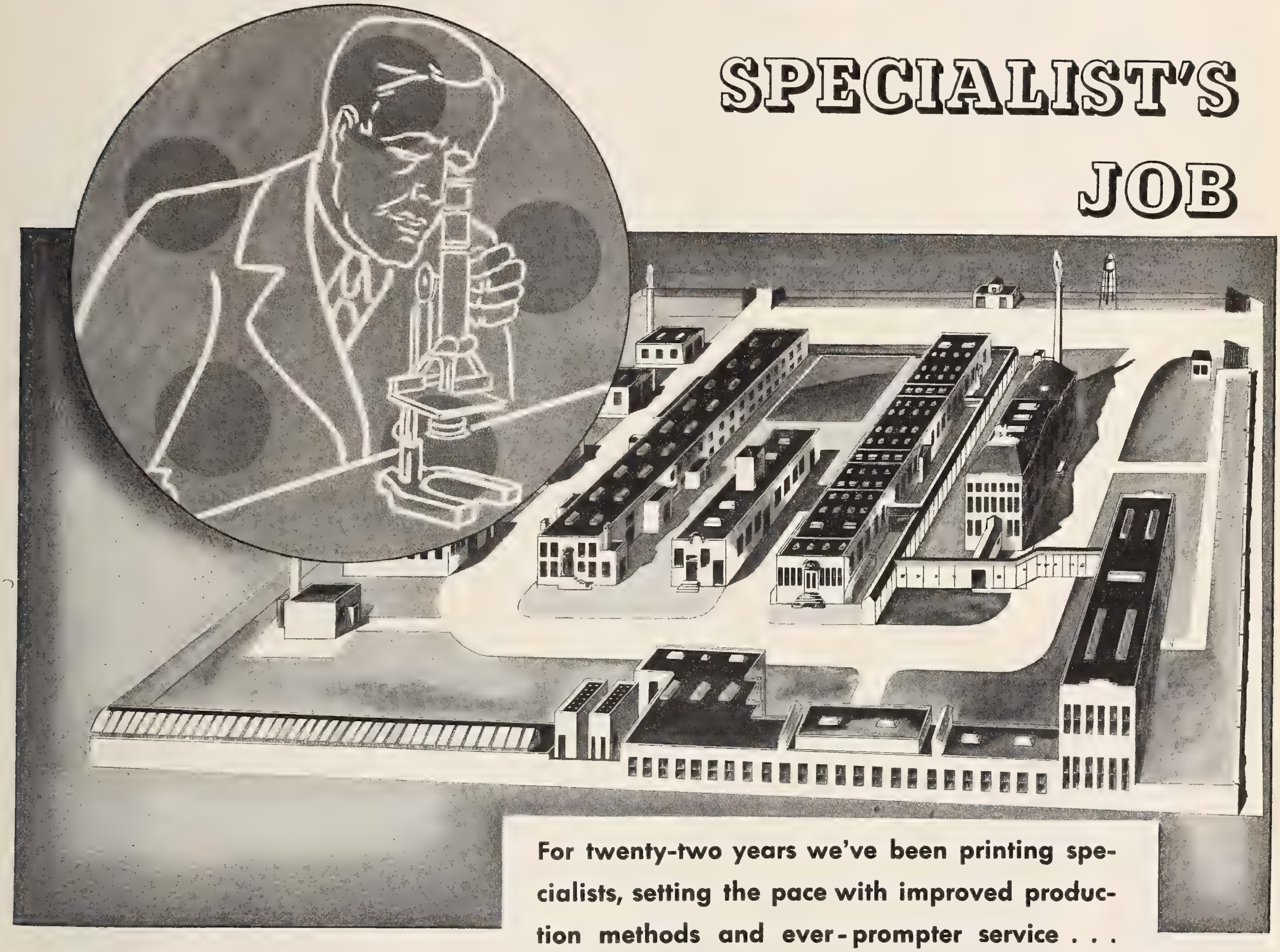

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Sons of Steel

(Chesterfield)

Drama

A combination of romance, drama and action in a steel mill, this independently produced picture, while lacking an outstanding cast, nevertheless has a lively and attractive title, reasonably well borne out by the story itself, and a somewhat novel premise which may well be useful in the selling of the picture.

Charles Starrett, who has attained some popularity in more or less active roles, is in the lead, supported by Polly Ann Young and William Bakewell in particular. The rather unusual thematic idea has a weathy steel mill owner employing, in a laboring position, the ward of an old mill worker, after the boy's graduation from college, that boy being his own son, brought up by the man and his wife after the death of his mother. The boy's romance with the daughter of his guardians, and his struggle for a position in the type of work in which he is interested, form the backbone of the story. His father gave him to the poor couple in order that the boy might experience a few of the world's hard knocks. His good intentions almost end disastrously, but reconciliation and understanding have their day. There is action in a raid of striking workers on the closed mill.

The selling may well be developed about the theme and the action promised in the title. The picture in the main is well produced, and done in interesting fashion.

Starrett, ward of the old couple, and Bakewell, son of wealthy and indolent Holmes Herbert, who, with his brother, Walter Walker, jointly own the steel mill, are graduated from college together. Returning home, Bakewell loafs, Starrett hunts a job. Finally, his guardian lands him a job as an ordinary worker in the plant, his father revealing no connection, while Bakewell takes over the sales department, the business being in a bad way. Dissatisfied, Starrett is fired by his father when he tells him what he thinks of his methods of operation, and Starrett is easy prey to recalcitrants who seek to stir up trouble in the mill. Blakewell, meanwhile, in the wrong spot, makes a failure of the sales department.

When Starrett's guardian is struck down by a mill guard, he leads a raid on the mill, crashes in and rushes to his father's office. There he upbraids "the boss," who finally tells him the truth. Starrett persuades the men to call off the strike, and with an automobile design of his own, they retrieve an important contract, while Bakewell, in his mechanical department, becomes a successful manager. Miss Young, Bakewell's secretary, with whom he is in love, and Starrett go away on their honeymoon, while the two old men prepare to retire, having nothing further to do.—AARONSON, New York.

Produced and distributed by Chesterfield. Directed by Charles Lamont. Author, Charles Belden. Photography by M. A. Anderson. Recording, Pete Clark. Film editor, Ronald Reed. P. C. A. Certificate No. 448. Running time, 64 minutes. Release date, Dec. 15, 1934. General audience classification.

CAST

Phillip Mason	Charles Starrett
Rose Mason	Polly Ann Young
Ronald Chadburne	William Bakewell
John Chadburne	Walter Walker
Enid Chadburne	Aileen Pringle
Curtis Chadburne	Holmes Herbert
Tom Mason	Richard Carlyle

The Cowboy Millionaire

(Fox - Sol Lesser)

Comedy Romance

Something brand new in the line of "Western" entertainment is introduced in this picture. So far is the departure from formula that its presentation—and it should be a satisfactory feature for almost any kind of theatre and audience—is quite likely to be a commercial surprise. Gone are all the old theatric heroics with their breakneck riding and shoot-'em-up sensationalism as the hero shows up at the crucial moment to save the gal. In their place is a novel comedy romance, smartly contrived, told with zip and dash, preserving the best ideas of the outdoor action attractions while striking a new tack that should both please devotees of westerns and prove interesting to those who ordinarily pass up such shows.

The show has a standard beginning that gives not a hint as to how it is to develop. Bob and his pal Persimmon are a pair of prospecting miners who to ease the monotony of their lonely lives take jobs as prop cowboys at a Dude ranch. The main stunt to welcome new guests is the staging of a fake stage coach holdup. For this, Parmella Barclay, a haughty English visitor, and her aunt Henrietta fall hard. But Bob finds himself falling in love with the girl. She, after hearing from the hotel clerk that Bob is a phoney cowboy who has made a bet that he can win her, hires him for her guide with the intention of giving him a fine showing up. However, things don't go as either intended, and to hide her chagrin the girl leaves for England. Then the whole character of the picture changes. Bob follows her and as he honestly attempts to convince her that his love is real, Persimmon, back home, suddenly discovers that the mine is a bonanza. The far-off Bob prevents Persimmon from selling out, and he wins the girl in a spectacular anti-climax that is almost certain to provide a surprising thrill.

Novelty, which neither the title tone nor screen reputation of George O'Brien vaguely suggests, appears to be the most valuable selling adjunct. While there is plenty to interest and hold the attention of the essentially "western" fans, there is a lot more with which to intrigue the others. Let the customers know, without telling too much, that this is a comedy romance with all the necessary qualities to amuse and surprise them.—MCCARTHY, Hollywood.

Produced by Sol Lesser. Distributed by Fox. Presented by Sol Lesser and John Zanft. Directed by Edward F. Cline. Screen play by George Waggner and Dan Jarrett. Production manager, Frank Melford. Photographed by Frank B. Good. Art director, Robert Ellis. Film editor, Donn Hayes. Assistant director, Justin H. McCloskey. Sound recorder, L. E. Clark. Running time, when seen in Hollywood, 65 minutes. Release date, May 10, 1935. General audience classsification.

CAST

Bob Walker	George O'Brien
Parmela Barclay	Evalyn Bostock
Persimmon	Edgar Kennedy
Henrietta Barclay	Maude Allen
Bradley Thornton	Alden Chase
Doyle	Dan Jarrett
Ben	Lloyd Ingraham
Hotel Clerk	Thomas Curran

Stolen Harmony

(Paramount)

Drama

George Raft again appears as a dancer, but in this instance he is a saxophonist in a band and, momentarily, a gangster in addition, a combination of characterizations and situations which should open the way for attention-attracting selling. Furthermore, there appears a wide opportunity for selling the more than featured appearance of Ben Bernie, the "old maestro," and his band. That Bernie, cigar and all, has a large popular following through his radio work and stage appearances there can be no doubt.

The story has rather a novel idea, and an entertaining if somewhat fantastic development. Raft plays the gangster for a short time, but fictitiously, in an effort to apprehend a gang of dangerous criminals. Throwing a note of timeliness about the story, the amazing idea has Bernie's entire band kidnaped by a gang of hunted desperadoes and made to play for them in their forest hideout. There is romance, and comedy and music, plus a specialty number or two, and climactic action of punch-laden quality to enliven proceedings and bring the film to a smashing conclusion, quite literally.

As a young man with a jail record, who attempts to go straight, and is nearly killed in his effort to prove to those who had faith in him that they were making no mistake, Raft does a good job of his role. He is by turns the suave and polished dancer and the two-fisted gangster. Bernie offers an engaging performance in his important role.

Raft, saxophonist in a prison band, impresses the visiting Bernie, friend of the warden, who persuades Bernie to give Raft, who was jailed for "one mistake," a chance in his famous band. Raft more than makes good and the band starts a cross-country tour in a huge streamlined bus. When the partner of Grace Bradley, featured dancer, walked out, Raft gets the chance and the couple are the hit of the show, while Miss Bradley and Raft develop more than a little interest in each other. Comedy is supplied in the situation which finds a big money man from the west, turned down by one of the show's singers, following the bus across country in a dilapidated cab.

In Chicago, Raft is approached by an old prison mate, who wants Raft's help in robbing the bus safe. Raft refuses. When the safe is robbed, Raft recovers the money, but is caught by the police. Bernie sees to his release, but doubts him. Miss Bradley is hurt and cannot understand when Raft insists he will leave the bus at the next stop. They are captured by a gang, taken to their hideout and made to play. One of them recognizes Raft, who has been using an assumed name, and Raft becomes one of them, to all appearances. When the police get too active in pursuit of the missing bus, the gang brazen their way out, with Bernie's gun-point cooperation, and steal an automobile. Raft goes with them, races through the next city, and deliberately smashes the car in front of a police station, the police taking care of the gang, Raft becoming a hero, returning to the band, and to Miss Bradley.

Active and entertaining material, it should be suitable for playing any time in the week.—AARONSON, New York.

Produced and distributed by Paramount. Producer, Albert Lewis. Directed by Alfred Werker. From the story by Leon Gordon. Screen play by Leon Gordon and Harry Ruskin. Dialogue by Claude Binyon and Lewis Foster. Music and lyrics by Harry Revel and Mack Gordon. Dances, LeRoy J. Prinz. Photography by Harry Fishbeck. Editor, Otho Lovering. P. C. A. Certificate No. 627. Running time, 74 minutes. Release date, April 19, 1935. General audience classification.

CAST

Ray Angelo	George Raft
Jack Conrad	Ben Bernie
Jean Loring	Grace Bradley
Sunny Verne	Iris Adrian
Lil Davis	Goodee Montgomery
Tex Burrage	Lloyd Nolan
Ted Webb	Paul Gerrits
Dude Williams	Ralf Harolde
Schoolboy	William Cagney
Turk Connors	William Pawley
Clem Waters	Charlie Arnt
Pete	Cully Edwards
Phillips	Jack Norton
Mathew Huxley	Christian Rub
Joe Harris	Leslie Fenton
Warden Clark	Robert Emmett O'Connor

The Return of Chandu

(Principal)

Melodrama

This is material for the youngsters, and such of the older generation who may extract some degree of entertainment from the melodramatic adventures of the great Chandu, magican of magicians, in his untiring and ever successful fight against the evil forces of black magic. They aim at the capture for human sacrifice of the beautiful Egyptian princess protected by the all-powerful Chandu, who, in private life and polite Beverly Hills, Cal., society, is the charming Dr. Chandler.

This feature is complete in itself, but made up from the serial of the same title. It is taken from the wellknown radio melodrama.

Bela Lugosi is Chandu (Chandler), while Maria Alba is the princess who is protected, and loved by Chandu. The picture, melodrama all the way, is a series of kidnappings, rescues and battles between Chandu and the black magicians, with Miss Alba as the foil. Involved are Clara Kimball Young, as Chandu's sister, and her son and daughter, Dean Benton and Phyllis Ludwig, respectively.

The princess arrives in the United States for a visit to Chandu's sister, and at a party feels the presence of danger, in the person of Lucien Prival, leader of the forces of evil. Just as she

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is about to drink poisoned liquor, Chandu, who escaped capture merely by making himself invisible, arrives to frustrate the plot. She is kidnapped, again Chandu rescues her, his car moving without guidance to the house where she is held captive. They board a yacht for a South Seas cruise, another attempt is made to get Miss Alba, but again Chandu comes to the rescue in the nick of time at night on the ocean. When the yacht puts in at a port for repairs, both Miss Alba and Miss Young are captured, and the sacrifice is about to be made on the spot, with both women as the victims, when the unbeatable Chandu arrives, engages in a wild battle with Prival, who lands in his own sacrificial fire, while Miss Alba and Chandu are finally free of the evil ones.

There is plenty of suspense, and melodramatics and action, for the youngsters, at any rate. The weekend is the time to play it.—AARONSON, New York.

Produced and distributed by Principal. Producer, Sol Lesser. Directed by Ray Taylor. Adapted from the radio drama by Harry Earnshaw, Vera Oldham and R. R. Morgan. Screen play by Barry Barringer. Story supervision by Harry Chandlee. Photography by John Hickson. Supervised by Frank Melford. Production manager, Theodore Joos. Film editor, Lou Sackin. Sound recorder, Corson Jowitt. Assistant director, Harry Knight. Art director, Robert Ellis. Music supevision, Abe Meyer. Dialogue director, Cyril Armbrister. Running time, 60 minutes. Release date, Oct. 4, 1934. General audience classification.

CAST

Frank Chandler (Chandu)	Bela Lugosi
Princess Nadji	Maria Alba
Dorothy Regent	Clara Kimball Young
Vindhyan, High Priest of Ubasti	Lucien Prival
Betty Regent	Phyllis Ludwig
Bob Regent	Dean Benton
Prince Andra	Bryant Washburn
Judy	Peggy Montgomery
Sutra, an accomplice	Cyril Armbrister
Bara, an accomplice	Elias Lazaroff
Morta, an accomplice	Dick Botellier
Nito, the butler	Frazer Acosta
The Voice of Ubasti	Murdock McQuarrie
Vitras, High Priest of Ubasti	Jack Clark
Tyba, the White Magician	Josef Swickard
Tagora	Harry Walker
Mr. James	Charles Meecham
Mrs. James	Isobel LeMall

The Phantom Fiend

(Olympic Pictures)

Murder Mystery

An arch fiend, abroad in London, whose pleasant pastime it is to come upon women, usually young, in dark places at night, and slit their throats, is the not too gentle theme of this adaptation of the novel, "The Lodger," by Mrs. Belloc Lowndes. The picture, produced in England by Julius Hagen's Olympic Pictures, is effectively produced, with all the suggestion of gruesomeness and little or none of the actuality.

The film has a most unexpected conclusion. What had appeared to be a theme devoted to "catching the criminal" suddenly becomes one of solving a mystery of identity. All of which has its effect on the romantic element, a happy effect in that the suspect is cleared.

Ivor Novello, who should be familiar to American screen audiences, plays a rather difficult leading role to fair satisfaction. The others are alike unknown in the theatres of this country. While the dialogue is spoken with the unmistakable "King's English," there appears to be sufficient action mystery and suspense to compensate.

It would be well, perhaps, to permit the title and its implication of mystery and murder and the like to carry the film's weight, at the same time making whatever use of the name of Novello suggests itself, depending on how well known he may be in the particular community.

The phantom fiend, whose foul deeds have aroused London and made a newspaper holiday, is described by a visiting analyst as a foreigner, musically talented, who escapes from a Continental insane asylum. A music-loving foreigner, Novello, engages a room at a small rooming house, whose owners have a daughter, Elizabeth Allan, a telephone operator. Her fiance, a newspaper reporter, is assigned to the case. Miss Allan is more and more attracted to the retiring stranger, who plays so well. The atrocities pile up. Moments of amusing comedy, handled for the most part by the girl's imbibing father, are interspersed.

Finally, as the stranger and the girl fall completely in love with one another, suspicion dawns on the father. He gives his information to the reporter and Novello is arrested. He escapes, handcuffed, manages to call Miss Allan and have her meet him at a point in the park. Novello arrives in time to kill the phantom fiend. He's the brother of Novello, closely resembling him and sought by him throughout London. The solution clears the way for Novello's romance with Miss Allan.—AARONSON, New York.

Produced and distributed by Olympic. A Julius Hagen production. Director, Maurice Elvey. Based on the novel, "The Lodger," by Mrs. Belloc Lowndes. Screen play by Miles Mander and Paul Rotha. Photography by Sidney Blythe, Basil Emmott and William Luff. Running time, 67 minutes. Release date, April 19, 1935. Adult audience classification.

CAST

Angeloff	Ivor Novello
Daisy Bunting	Elizabeth Allan
Mr. Bunting	A. W. Baskcomb
Mrs. Bunting	Barbara Everest
Joe Martin	Jack Hawkins
Detective Snell	Shayle Gardner
Lord Southcliff	Peter Cawthorne
Bob Mitchell	P. Kynaston Reeves
Mrs. Coles	Drusilla Wills
Gladys	Mollie Fisher
Sylvano	Anthony Holles
Rabinovitch	Andrea Malandrinos

The Casino Murder Case

(MGM)

Murder Mystery

One of the more recent delvings into criminality on the part of the notable Philo Vance, astute and polished gentleman criminologist, here comes to the screen as moderately entertaining screen fare. Paul Lukas, of recognized ability, has been cast as Vance and the devotees of the mysteries of Willard Huntington Wright, otherwise known as S. S. Van Dine, the creator of the character Vance, here will find their suave and polished mental giant speaking with a definitely foreign accent. Mr. Lukas works hard to get the most out of his role.

In support are such good names as Alison Skipworth, Donald Cook, Arthur Byron, Ted Healy, Louise Fazenda and Purnell Pratt. There has been created a full quota of mystery, and suspense, action and atmosphere, but the Sergeant Heath of Healy strives too hard to supply the picture's comedy relief. One murder, two near murders and a suicide are the motivating forces, and Vance displays, although a bit obscurely, his genius for getting behind fact and clues to the root of the evil, with his customary nonchalance and vigor. This time, too, Vance combines his sleuthing with a measure of romance, and is equally successful in both.

The most effective selling procedure seems to lie in emphasizing the mystery, the origin of the picture—the Van Dine story of the same title, which appeared in serial as well as book form—with references to previous films of the same series.

As usual, the suspects are numerous and the killer is the person rather least under suspicion, which is all quite according to Hoyle. When Vance receives a message that Cook, weak-willed son of Alison Skipworth, who dominates her wealthy family, is to be in danger at the casino of his uncle, Byron, things begin to happen. They continue to happen until the end of the film, though occasionally impeded by too obvious attempts to inject sequences of smart humor and sophistication.

Cook's showgirl wife is found dead, and Markham (Pratt) and Healy set to work. Cook is poisoned at the casino, but recovers. His wife is murdered. The chain of "signposts," as described by Vance, points too readily to Byron, so Vance decides that is the wrong road. A new chemical water composition, heavy water, is involved, and Byron's secret plant for its manufacture is one of the stopping places along the Vance road. Then Rosalind Russell, Miss Skipworth's secretary, and the girl to whom Vance finds himself more strongly drawn as the case progresses, is poisoned, but slightly, and finally Miss Skipworth is found dead, an apparent suicide, with a note confessing to the murder of Cook's wife. Vance is unconvinced, despite the fact that the handwriting is genuine.

His conclusions are proved accurate, when Cook invites him and Miss Russell to the office of the now closed casino, admits he was guilty of the death of his wife, and that his own poisoning was a blind, and shoots Vance, or shoots at Vance, since that gentleman has seen to it that Cook's gun is loaded for him—with blanks. The waiting police finish Cook neatly.

It is satisfactory mystery fare.—AARONSON, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Lucien Hubbard. Directed by Edwin L. Marin. Story by S. S. Van Dine. Screen play by Florence Ryerson and Edgar Allan Woolf. Synchronized by Dimitri Tiomkin. Art director, Cedric Gibbons. Associates, Joseph Wright and Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Charles Clarke. Film editor, Conrad A. Nervig. P. C. A. Certificate No. 646. Running time, 84 minutes. Release date, March 15, 1935. General audience classification.

CAST

Philo Vance	Paul Lukas
Mrs. Llewellyn	Alison Skipworth
Lynn	Donald Cook
Doris	Rosalind Russell
Kinkaid	Arthur Byron
Sergeant Heath	Ted Healy
Currie	Eric Blore
Amelia	Isabel Jewell
Becky	Louise Fazenda
Markham	Purnell B. Pratt
Doctor Kane	Leslie Fenton
Virginia	Louise Henry
Smith	Leo Carroll
Doctor Doremus	Charles Sellon

Strauss' Great Waltz

(Tom Arnold)

Romance with Music

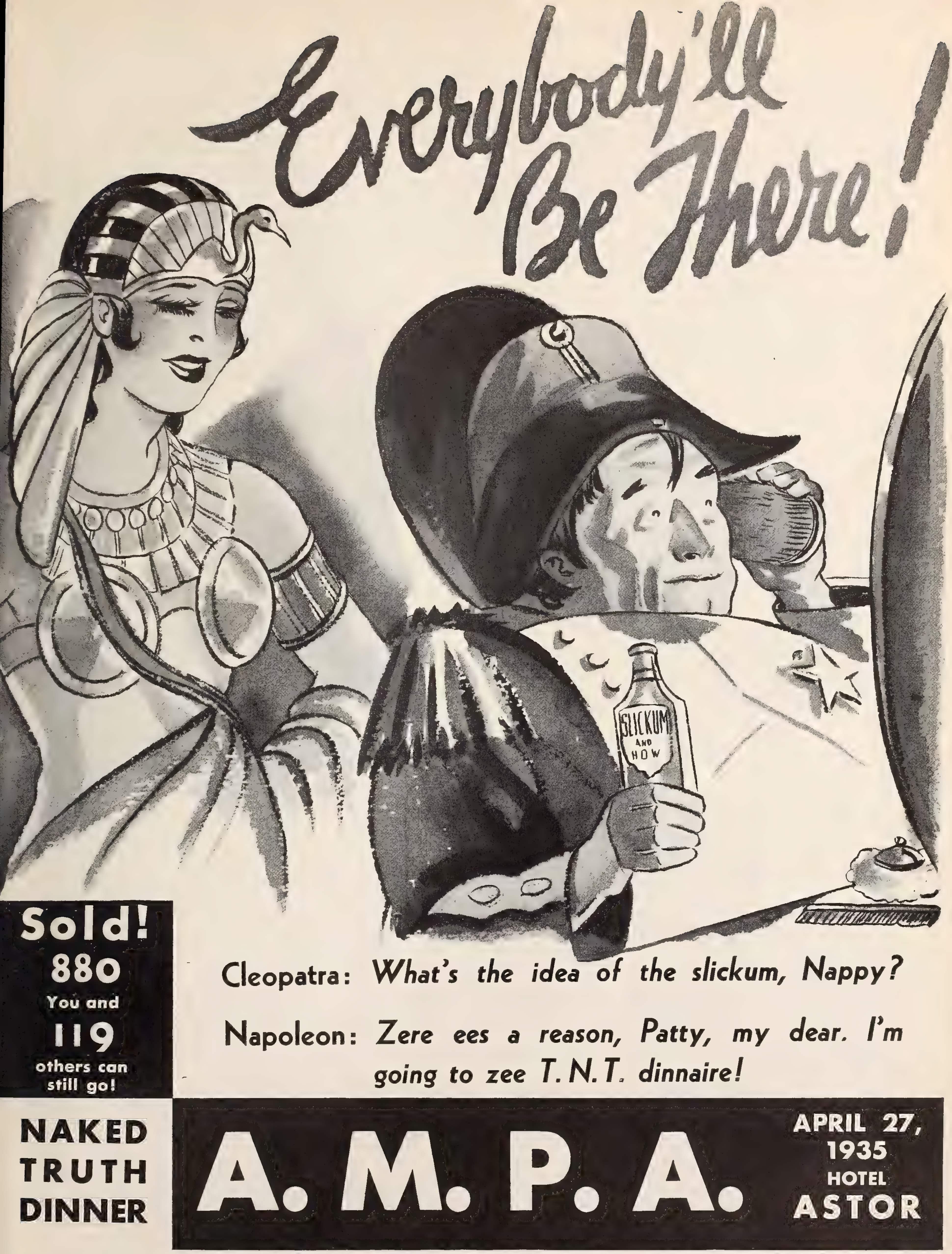
Produced in England by Tom Arnold, and directed by Alfred Hitchcock, this is yet another version of the now cinematically old story of Johann Strauss, the great Austrian composer, his efforts to belittle, through jealousy, the ambition of his young son, and the eventual public acclaim which comes to the younger Strauss. Despite a capable cast, the production somehow misses fire, giving evidence of rather ineffectual production.

The music is not quite the inspiriting, ever present backbone of the picture which might be expected. The only number which has a strong and important place in the story is "The Beautiful Blue Danube," one of the most famous of all waltzes, and the composition which firmly established the fame of the younger Strauss, whose friends had to resort to trickery in order to introduce the song to the public. Young Strauss' difficulty is not only paternal, but even more important, to him, of a romantic nature. His sweetheart fears she will lose him if he turns finally to music, and away from her father's confectionery shop, and jealousy enters there, too.

The cast is headed by the popular British player, Jessie Matthews, who has come to some prominence in this country through recent appearances. It is understood that this is one of her earlier efforts in England, the release date noted being for this country only. The picture apparently was made some time ago. Supporting her are Edmund Gwenn as the elder Strauss, Edmond Knight as the son, and Fay Compton as the countess who befriends the boy and arouses his sweetheart's jealousy.

When Johann Strauss is at the height of his Vienna fame, his son, ambitious to become a composer in his own right, plays "second fiddle" in his father's orchestra. Angered at his father's disparaging remarks concerning his ability, the boy quits the orchestra. His sweetheart, Resi, is of two minds: she would help him with his music with her encouragement, but fears she may lose him if he becomes wedded to his art, and realizes that her father is interested in a son-in-law who will assist him in the confectionery business.

Young Strauss accidentally meets the countess, who becomes interested in him when she realizes he has talent. She asks him to set to music a poem she has written, which meanwhile


Everybody'll Be There!
SLICKUM AND HOW

Sold!
880
You and
119
others can still go!

Cleopatra: *What's the idea of the slickum, Nappy?*

Napoleon: *Zere ees a reason, Patty, my dear. I'm going to zee T. N. T. dinnaire!*

NAKED TRUTH DINNER

A. M. P. A.

APRIL 27, 1935
HOTEL ASTOR

Copy: Edward Finney—Monogram Pictures Typography: Supreme Ad Service Engraving: City Photo Engraving Corp.

had been turned down by the elder Strauss when approached by the countess' husband. At a suggestion from Resi, the Danube waltz is written. The countess and an old music master conspire to decoy the elder Strauss away from his big concert, and force the boy to conduct his own composition, which is an immediate and sensational success. The countess follows the boy to his rooms, and when her husband comes racing after her, Resi steps in to save the situation. Then young Strauss realizes he may have both his music and the girl, while his father understands that his successor has been discovered.

Not particularly effective, and with no outstanding marquee names, the selling of the film should concentrate on the romance, the historical figures and such of the Strauss music as is part of the production.—Aaronson, New York.

Produced and distributed by Tom Arnold. Directed by Alfred Hitchcock. Based on play by Heinz Reichert, Dr. A. M. Willner and Ernest Marischka, and the musical arrangement of Julius Bittner and E. W. Korngold. Musical adaptation for the screen by Hubert Bath, under the direction of Louis Levy. Running time, 72 minutes. Release date, April 6, 1935. General audience classification.

CAST

Resi	Jessie Matthews
Johann Strauss	Edmund Gwenn
Schani Strauss	Edmond Knight
Countess von Stahl	Fay Compton
The prince	Frank Vosper
Ebezeber	Robert Hale
Leopold	Hindle Edgar
Lady's maid	Betty Huntley Wright
Drexler	Marcus Barron
Mme. Fouchett	Sybil Grove

The Ghost Walks

(Chesterfield)

Comedy Mystery

More comedy than mystery, the comedy phase containing some real laugh moments, the mystery not very mysterious and not too serious, with several disappearances but no murders, this independently produced picture looks to be fairly satisfactory regular run program material.

The selling may best be concentrated on the comedy element of the story, with a hint of the mystery to arouse patronage interest, and whatever play upon the title suggests itself to the exhibitor as a means of attracting attention. The cast, although it has familiar names, contains none which may be considered of draw value, the consequent necessity of selling story and title being obvious. John Miljan and June Collyer head the cast, with Johnny Arthur and Spencer Charters virtually leading the support.

The rather novel idea has a playwright deliberately taking a wellknown theatrical producer and his secretary, Richard Carle and Arthur, respectively, to the large house he has rented previously, and there, with a group of professional players, putting on for their benefit a horror play he has written. When the producer discovers the script in playwright Miljan's room, he and his secretary assume the rest of what takes place to be part of the play, and Miljan is unable to convince them that two disappearances and the discovered fact that there is an escaped lunatic about the place, are not part of the play.

When, in an atmosphere of the usual storm, thunder and lightning, Miljan brings Carle and Arthur to the house to stay the night after their car is struck, the two are immediately made nervous by the actions of the occupants of the house. They seem to know Miljan, and although Miss Collyer appears to be in love with him, there is an irritable brother, and a doctor, who is supposed to own the house, and a girl who is subject to hallucinations concerning the murder, several years before, of her husband. They are all part of the cast. There are amusing moments at the dinner table, but things take a serious turn when the girl appears to have died, then disappears, and a guard arrives to say an inmate has escaped from a nearby insane asylum.

While Carle and Arthur think the play still is going on for their benefit, the brother disappears and two other guards arrive. The lunatic, it is feared, is loose in the house. Then begins a series of hand reachings, hidden doors and the like, ending in the disappearance of Miss Collyer and finally Carle himself. Eventually Charters, the first guard, is found in a cellar laboratory, where, thinking he is a famed physician, he is about to operate on his victims. He is the lunatic. The play, it is decided, is a success.

Mystery and comedy, with accent on the comedy, this appears satisfactory program material for a midweek playing position.—Aaronson, New York.

Distributed by Chesterfield. Produced by Invincible Pictures. Directed by Frank Strayer. Story and screen play by Charles S. Belden. Cameraman, M. A. Anderson. Running time, 66 minutes. Release date, Dec. 1, 1934. General audience classification.

CAST

Prescot Ames	John Miljan
Gloria Shaw	June Collyer
Wood	Richard Carle
The guard	Spencer Charters
Erskine	Johnny Arthur
Dr. Kent	Henry Kolker
Terry	Donald Kirk
Beatrice	Eve Southern
Carroway	Douglas Gerrard
Jarvis	Wilson Benge

Moscow Laughs

(Amkino)

Comedy with Music

The Russian motion picture industry, in this first film of its type to reach the United States, is at great pains to paint a new kind of picture of the Soviet people, one indicating the inhabitants of the collectivized state as merry and gay, laughing and wholeheartedly enjoying jazz music.

The film's action is basically slapstick. It would seem that the producers, in an attempt to get away from the usual heavily dramatic story emanating from the state-owned Russian studios, have catapulted to the other extreme. A slight romance has been injected, but the film is largely concerned with efforts to be amusing.

A Russian jazz band is the center of activity in the latter part of the picture, a band which is said to be the leading one of its kind in Moscow and is led by the star himself.

The film appears to be of the sort for those interested in seeing Russian pictures. It contributes nothing which the regular run of American patrons cannot find, with better execution, in the product of the American studios. The music is tuneful, and the feminine lead, Lubov Orlova, has an excellent voice.

Kostia, herdsman on a collective farm near a health resort, is mistaken for a famous musical conductor by the wealthy daughter of a foreign engineer, who invites him to a party. He plays on his shepherd's pipe, his grazing animals wander into the house and wreck the place in inebriated fashion, and Kostia is ordered from the house. Aniuta, maid of all work, is in love with Kostia, but he does not notice her.

Kostia goes to Moscow, is pursued behind the scenes of a theatre, dons dress clothes as a disguise, and finds himself on the rear stage rostrum before a symphony orchestra, which had not met its director. When he waves his arms they play the Hungarian Rhapsody, trying to follow him. Kostia flees when the real conductor appears, and later becomes the leader of a jazz band, which seems to spend most of its time wrecking instruments and beating each other. He meets Aniuta again, the girl having been discharged, and she is induced to appear with the band as a vocalist. She is a success and they are reconciled.

Interwoven are repeated scenes of buffoonery, designed to create as much excitement of a comedy nature as possible.—Aaronson, New York.

Distributed by Amkino. Produced by Kinocombinat. Directed by Gregery Alexandrov. Music by I. O. Dunayevsky. Running time, 95 minutes. Release date, March 21, 1935. General audience classification.

CAST

Kostia, the herdsman	Leonid Utesov
Aniuta, the maid	Lubov Orlova
Helena	M. P. Strelkova
Helena's mother	E. A. Tiopkina
The coachman	F. N. Kurikhin

Rocky Mountain Mystery

(Paramount)

Western

A combination of western and mystery, this is an adaptation of the Zane Grey story, "Golden Dreams," which fact should have more than a little bearing on the selling of the picture. In addition there are the two popular players, Randolph Scott, large and handsome western star, and Chic Sale, character actor of prominence.

The story centers about a mine high in the Rocky Mountains. With a great deal more "western" than "mystery" as the mainstay of the yarn, it appears good weekend material, with special attention to be directed at the younger element of the patronage.

Scott arrives at the mine to succeed his brother-in-law as supervising engineer. He learns that the foreman has been murdered and his predecessor accused of the crime. Scott joins forces with the sheriff, Sale, to uncover the murderer. Finally, after considerable action along the way, and after Kathleen Burke and Howard Wilson also have been murdered, Scott uncovers sufficient evidence to "get" his man. But he accomplishes that only after a rough and tumble battle all over the mine, which ends in the murderer plunging out of a high window to his death. Scott and Ann Sheridan conclude the picture on the expected romantic note.

There is plenty of action and punch to be sold to those who are devotees of the western.—Aaronson, New York.

Produced and distributed by Paramount. Producer, Harold Hurley. Directed by Charles Barton. Screen play by Edward E. Paramore, Jr. Adapted by Ethel Doherty from Zane Grey's story, "Golden Dreams." Art direction, Hans Dreier and Dave Garber. Photography by Archie Stout. P. C. A. Certificate No. 476. Running time, 68 minutes. Release date, Feb. 8, 1935. General audience classification.

CAST

Larry Sutton	Randolph Scott
Tex Murdock	Charles "Chic" Sale
Mrs. Borg	Mrs. Leslie Carter
Flora	Kathleen Burke
Ballard	George Marion, Sr.
Rita Ballard	Ann Sheridan
John Borg	James C. Eagles
Fritz	Howard Wilson
Ling Yat	Willie Fung
Mrs. Ballard	Florence Roberts

So You Won't Talk

(Warner-FN-British)

Farce

With Monty Banks playing a silent part, this Beaudine-directed effort of the Warner-FN-British studio very successfully recaptures the atmosphere of the pre-talker screen farce in which action spoke more entertainingly than words. It is full of action, has speed and a genuinely funny plot idea, and individual incident is of the semi-slapstick type so lacking of late.

Tom Geraghty's original story offers some useful exploitation angles. Tony Cazari, part owner of an Italian restaurant in London, is left $500,000 by his grandfather on condition that he does not speak or write for thirty days, during which he must endure the society of the gold-digging feminine relatives who have helped the old man into his grave. An accident prevents him from explaining matters to his fiancee before his lips are sealed. A racecourse crook who already has tricked Tony into putting his own and partners' savings on a loser, is bribed by the women fortune hunters—who get the money if Tony falls down—to force him to speak and he ultimately does so by pretending to shoot his girl, but they have all forgotten Summertime, and Tony has already won the fortune.

Tony's struggles in the hands of the middle-aged plotters and his attempts to escape the still more deadly attacks of their vampish young ally provide good laughs and plenty of them. There is a particularly good scene in which the old ladies dance themselves into exhaustion in trying to discover if Tony has the birthmark belonging to the rightful heir. The dumb man's use of a flute to indicate his wishes and other minor comedy angles are well presented and all the parts are well played, with Claude Dampier shining as the imbecile lawyer's clerk who has to watch Tony. Ralph Ince, also, has a good part as the tough.—ALLAN, London.

Produced by Warner-First National at Teddington and distributed in England by First National. Original story by Tom Geraghty. Directed by William Beaudine. Running time, 85 mins. "G."

CAST

Tony Cazari	Monty Banks
Edith	Vera Pearce
Harriet	Bertha Belmore
Pauline	Enid Stamp-Taylor
Katrina	Muriel Angelus
Ralph Younger	Ralph Ince
Whistle	Claude Dampier
Peebles	Julian Royce
Fielding	A. Bromley Davenport

Burn 'Em Up Barnes

(Majestic)

Action Melodrama

Produced by Mascot and originally available in serial form, this is a selection of the action and story highlights of that serial, of the same title, and the concoction of a feature, which has more than its share of action plus, and should be just the thing for the weekend position on the regular run theatre bill, with special emphasis on the younger element of the patronage advisable in the selling.

It is chock full of thrill and punch, as the hero races on the dirt tracks, as he risks his neck in airplane stunts for the motion picture, goes in search of danger in the test driving of a new car on the proving grounds, and in general serves to provide action which should keep the youngsters, and some of the adults, close to the edges of their theatre chairs.

Jack Mulhall is the daredevil, Lola Lane the inevitable girl in the story, and Frankie Darro, always capable youngster, having a good deal to do with what goes on. The story, as is usually the case with this sort of action material, is simplicity itself, merely serving to carry the action and afford as many opportunities as possible for one hairbreadth escape from death after another. There is, of course, the menace to the happiness and success of the young couple, the land which is saturated in oil, a fact not realized by its owner, and the eventual undoing of the villains of the piece, with a couple of murders thrown in for good measure.

The exhibitor may well sell it for what it is, an action yarn with plenty of thrill and lively moments, and in the position of the week when that type of material is apt to attract its greatest number of followers.

The story has Mulhall, racing driver, swearing off the track when his best friend, a newsreel cameraman, is killed during a race. The young brother of the deceased, Darro, is left in the care of Mulhall. He meets Miss Lane, whom he had previously rescued on the track, and enters into partnership with her in her transportation business, the mainstay of which is a school bus contract. Edwin Maxwell, leader of the menace, attempts to force her to sell her oil land by attempting, by foul means, to force her to lose the bus contract. Stopped by Jack or Darro innumerable times as she would sign the deed away, the two eventually save the day, but not until they run the full gamut of adventure and danger.—AARONSON, New York.

Distributed by Majestic. Produced by Nat Levine for Mascot. Directed by Colbert Clark and Armand Schaefer. Supervising editor, Wyndham Gittens. Story by John Rathmell, Colbert Clark. Screen play by Al Martin, Armond Schaefer, Barney Sarecky, Sherman Lowe. Running time, 70 minutes. Release date, Dec. 18, 1934. General audience classification.

CAST

Bobbie	Frankie Darro
Barnes	Jack Mulhall
Marjorie	Lola Lane
Tony	Julian Rivero
Warren	Edwin Maxwell
Drummond	Jason Robards
Ridpath	Francis McDonald
George	James Bush
Stevens	Stanley Blystone
Tucker	Al Bridge
Frazer	Bob Kortman
Parsons	Tom London
Parker	Eddie Hearn
Chase	John Davidson
District attorney	Lloyd Whitlock
Director	Bruce Mitchell
Assistant director	Jimmy Burtis

Topnotchers

(RKO Radio)

Fair Subject

With the "Easy Aces," man and wife, attending a motion picture theatre and supposedly looking at the same picture shown to the audience, something in the nature of a sports reel is unfolded, with the husband, talking to his wife, supplying the accompanying narration, and she, with her constant comments, attempting with only fair success, to supply the comedy. Shown are Man o' War, famous race horse; Berlinger, Olympic athlete, and others noted for their skill in swimming, running, baseball and other sports. Fairly interesting material.—Running time, 11 minutes.

Graduation Exercises

(Columbia)

Amusing

This is an amusing enough cartoon in the Scrappy series, in which Scrappy is late for the graduating exercises at school on account of his younger brother's escapade. To get in, the baby mounts on Scrappy's shoulders and they appear as the expected bearded member of the school board. The tricks they play on the teacher finally lead to their undoing, but they enjoyed themselves while it lasted, and so should the youngsters seeing the subject.—Running time, 7 minutes.

The Lost Chick

(MGM)

Good

One of the Harman-Ising cartoons in color, this is amusing and entertaining, as the mother hen loses one egg, which is found by two young squirrels, hunting for nuts. They think it is a nut, search for no other food, and when winter comes and the chick hatches, they care for it. Then comes hunger and cold, and at the pleading of the chick, which had been taken home by its mother, the hen goes out into the snow, finds the squirrels and brings them to her home. A number which youngsters especially should find delightful.—Running time, 9 minutes.

Screen Snapshots No. 7

(Columbia)

Good

This number in the series, which has the name of Harriet Parsons attached, is rather considerably better than the usual run of these shots of the film personalities off the set. It opens with a big Hollywood dog show, with the stars showing the pets, then moves here and there about the town, to conclude, at some length, with the recent big race at the new Santa Anita race track, alternating with shots of the stars watching and good pictorial work on the race itself.—Running time, 10 minutes.

Shoestring Follies

(Vitaphone)

Entertaining

There is entertainment in this musical subject, which features Eddie Peabody, the diminutive master of the banjo. Two inpecunious would-be producers attempt to put on a show and gather entertainers wherever they can get them for nothing. The result is a lively combination of girl-chorus material, a comedy song and Eddie's more than expert strumming of the banjo, aided by a chorus background playing neon-lit banjos. A good subject.—Running time, 21 minutes.

Old Age Pension

(Universal)

Fair

Henry Armetta, Italian comedian of the peculiar gait and continuous difficulty is, in this case, the marital victim of his wife and two children. They see in the approaching passage of an old-age pension law an opportunity for riches without work, and act accordingly, with Henry as the sufferer. He dreams a nightmarish dream of being forced to lie to government pension agents in order to get his check, then of telling the truth and being beheaded in his living room. On the whole the subject is fair, but the beheading scene appears entirely unnecessary, and should serve to frighten little children by the score.—Running time, 20 minutes.

Spice of Life No. 6

(Columbia)

Fair

The humor in this number of the series cannot be considered more than fairly provocative of laughs, as Doc Rockwell introduces the subject with some of his nonsense chatter, and the screen reproduces bits of humor gathered from publications everywhere, which are occasionally amusing. The series is produced in cooperation with the "Literary Digest," and the number concludes with Rockwell finishing his discourse on the advantages of whittling.—Running time, 10 minutes.

Little New New York

(RKO Radio)

Fair

One of a new group of subjects featuring the "Easy Aces," this is virtually a travel subject, the audience looking over New York as it is today, with occasional contrasting flashes of the city many years ago. The Ace couple, man and wife, are attending a film theatre, see the subject, and the husband acts as guide handling the accompanying dialogue, while his wife constantly interrupts him with remarks that are only occasionally amusing. A fair subject.—Running time, 10 minutes.

The Sorcerer's Apprentice

(Metropolis-Tapernoux)

Unusual Interest

Produced in France, but entirely without dialogue, this is, in effect, pantomime accompaniment to the musical score of Paul Dukas, who based his composition on Goethe's poem of the same title. The story is of the experiences of the apprentice who began to experiment with the magic formulae of his master during the latter's absence. His master, returning, punishes him by creating weird phantoms. The pantomime dance of the apprentice is effective. The subject, excellently produced, should have unusual appeal to class audiences, in particular.—Running time, 10 minutes.

Parrotville Old Folks

(RKO Radio)

Good

One of the Rainbow Parade cartoons in color, and effectively done, this tells of the old folks' home in Parrotville, the inmates of which are regaled with music by the old sea captain and his man. The old parrots use their perches as pogo sticks in dancing to the music, and make a good job of things when dinner is served. An entertaining and colorful subject.—Running time, 7 minutes.

Dixieland

(Vitaphone)

Of Interest

Sixth in the See America First series, produced by E. M. Newman, with John B. Kennedy handling the interesting accompanying explanation, this pictures landmarks of the Old South, in the period just before and after the Civil War, these mementoes of a vital phase in the nation's history calling to mind the "events leading up to the tragedy," so to speak. Although lacking in action, the subject and the series, should be of general and, specifically, school interest.—Running time, 10 minutes.

J. C. Jenkins--His Colyum

Neligh, Neb.

Dear Herald:

We have been considering the matter pretty seriously and after due deliberation have come to the conclusion that the "Brain Trust" must have got busy on that "Shelterbelt" to "bring rain," since it rained on us all through Kansas and has been raining for the two days and nights we have been home.

This morning the rain turned into snow and we are having an April shower with an early March temperature which has kept us shut in and has sweetened our angelic disposition to a point where we want to kick the house cat in the belly and upset the center table.

The snow reminds us of the spring snows we used to have when we were a boy back in southern Michigan. They were called "sugar snows," for that was the time they made maple sugar, and you remember how we used to go out to the sugar camp and take a snowball and pour maple syrup on it and make maple wax, don't you, Oscar? Oh, gosh, wasn't that sumthing? Whenever we think of those days we feel pity for the boys of this generation, but then, that wasn't what we wanted to talk about.

But That Bale of Hay—

When we came through Belleville, Kan., we stopped to call on our old friend, Sam Blair. We expected that Sam had gone down to the creek bullhead fishing, since we heard that his wife had gone to Denver. The last time we had seen Sam he was in a hospital and was recovering from an exploratory experiment by a horse-doctor from Chester, Neb. Sam said that in his explorations he had discovered a monkey wrench, some binding wire, a Hubbard squash, a can of sardines, but he never could figure out where that bale of hay came from. You perhaps don't know Sam. Sam was born on Friday the Thirteenth in the dark of the moon just after the January blizzard in the Rio Grande valley, and is therefore not to be held responsible for what he says. If we had Sam's power of imagination and his sense of appreciation we believe we could enjoy hearing a crooner croon "Her cheeks were like the roses and her lips were crimson red," but being a bonehead, like we are, we believe we would sooner hear two tomcats discussing politics over a clothesline. Well, anyhow, we were mighty glad to meet Sam and to learn that he is getting along fine after his operation, but what makes us sore is that he and Mrs. Blair occupied apartments only a block from where we lived all the while we were in Corpus Christi, Texas, and we didn't know it until we called on him at Belleville. Sam, you know, operates all theatres of the Blair Enterprises, which circuit of houses, under his able management, are a few of the things which are making the Jayhawk state a pretty good place to live. Sam bet us two dollars that his candidate would be elected president at the next presidential election. Sam lost just two bucks; that is, unless these trees on that "shelterbelt" bring us plenty of rain.

Walt Bradley, who directs the activities of the Moon theatre here in the metropolis of the west, tells us that his business has been better at the Moon for the past two months than it has been in any like period for a long time. We can't figure out a reason for this condition. The crops were light, they killed off five million pigs, and there are no alphabetical activities around here, and if you can figure out a plausible reason for this increase in business you will be entitled to a front seat at the next political convention.

The only solution for this condition that we are able to find is that the Legion of Decency must have been cleaning up the films and making them of more interest to people who still retain their sense of decency. Maybe that isn't the proper reason, we don't know, but we are for whatever it is so long as it increases business.

▽

All's Well

No doubt you will be interested in learning how this beautiful city on the banks of the raging Elkhorn (which almost went dry last summer) managed to get along during our absence down among the Longhorns in the Rio Grande valley the past winter. You are to be commended for the interest you are taking in the welfare of "The Pride of the West." For your information we will state that on our arrival home we found that the Night Watch had been ringing the curfew regularly every night at ten o'clock (which nobody had paid any attention to for ten years) and had slept peacefully in the city hall; the cows were grazing contentedly on the court-house lawn; Bill Smith had reshingled his henhouse; the jaw-bone poker club had framed up some new rules against us; Frank Smith's dog Fannie had weaned her litter of ten pups (all dogs but eight), and otherwise the town had been running along in the same old groove, which would indicate that our absence was hardly noticeable. That's just the way it goes with some towns. Of course there were a lot of folks who were glad to see us back, the most of whom we had omitted to settle with before we went away, and their claims ranged from fifty cents to a borrowed lawn mower. That's just the way it is with some people, they never forget anything.

SHORT PRODUCT PLAYING BROADWAY

Week of April 20

ASTOR	South Seasickness	RKO Radio
MAYFAIR	Topnotchers	RKO Radio
	Wig Wag	RKO Radio
MUSIC HALL	The Robber Kitten	United Artists
PARAMOUNT	The Kids in the Shoe	Paramount
	Melody Magic	Paramount
	Animal Intelligence	Paramount
RIALTO	Parrotville Old Folks	RKO Radio
	Little New New York	RKO Radio
RIVOLI	Mickey's Kangaroo	United Artists
ROXY	Funny Little Bunnies	United Artists
	Jungle Antics	Paramount
	A Nose for News	Educational
STRAND	What, No Men?	Vitaphone

The ability of these folks to remember reminds me of a drayman back in our home town in Indiana. He remembered our girl's birthday. We had forgotten all about it but he remembered it and gave her a box of chocolates and that's how it came that we found him at her house the next Sunday evening when we called. Doggone the luck anyhow; we never could remember anything.

▽

The other day we paid thirty cents a pound for pork chops down in Concordia, Kansas. The farmer who raised and fatted that hog got seven cents a pound for it. What we'd like to know is, who got the other twenty-three cents. It begins to look like the farmer was in the wrong end of the hog business.

When the farmer feeds his pigs
Without a single sigh or frown
And he weeds the garden out so it can grow,
He will pity Mrs. Wiggs
When she took her pigs to town
Because the boys up at the top will get the dough.

▽

Last Christmas Lyle Talbot sent us his photograph showing himself holding a bunch of Christmas packages and wearing a smile that reminded us of the smile he used to wear at our wife's dinner table when she brought on the beans and sowbelly. We were thankful that he remembered us and we are glad to note that he is fast working up to the top of the ladder and will soon be in a class with Wallace Beery, Ned Sparks, Clark Gable, Allen Jenkins (a distant relative of ours, *very* distant), Joe E. Brown, Eddie Quillan, Shirley Temple and several other folks, including Henry B. Walthall. We knew Lyle when he used to feel of the fuzz on his upper lip and cast side glances at the girls on the street, and we are glad to know that he, along with the rest of them, is not a regular customer of the public soup kitchen. Thanks, Lyle, for the photograph. Come on in any time.

▽

The rain that this corn belt has received the past two days and nights gives us the best outlook for a crop we have had for some time, and with a good crop business ought to be good, and without it fishing ought to be good.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist

WHAT THE PICTURE DID FOR·ME

Columbia

AGAINST THE LAW: John Mack Brown—Pretty good for Friday-Saturday. Running time, 62 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BEHIND THE EVIDENCE: Norman Foster, Sheila Manners—This is good material for double feature programs. We played it on a double bill and it pleased. It has plenty of action, is well enough produced, and the acting is fairly effective.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

BEST MAN WINS, THE: Jack Holt, Edmund Lowe—Pretty good program picture. Running time, 64 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BROADWAY BILL: Warner Baxter, Myrna Loy —The best liked picture that we have played in a long time. Should be booked for more than one day as word-of-mouth will build up the business. Our second day was only 20c. less than the first and that is unusual in any man's theatre unless the second day falls on Saturday or a holiday. You won't go wrong in booking this one. Running time, 105 minutes. Played April 11-12.—Seth H. Field, Dirigo Theatre, Ellsworth, Maine. Small town patronage.

BROADWAY BILL: Warner Baxter, Myrna Loy—Good. Well liked by everyone. Racing sequence very best. Will build.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town and rural patronage.

FUGITIVE LADY: Neil Hamilton, Florence Rice —A rather melodramatic film which was liked on a double feature program with "Behind the Evidence." —J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

JEALOUSY: Nancy Carroll, Donald Cook—I agree with my brother exhibitors. A complete flop at the box office. Lost money for us. Recording fair. Running time, 69 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LAW BEYOND THE RANGE: Tim McCoy, Billie Seward—Played this as the co-feature with "That's Gratitude" and it walked away with the honors. Strangely enough this town does not go for western pictures and its liking of this was an exception. Business was below average for Saturdays, possibly because of a bad storm, but probably because the pictures had no drawing power. Running time, 58 minutes. Played April 13.—Seth H. Field, Dirigo Theatre, Ellsworth, Maine. Small town patronage.

MILLS OF THE GODS: May Robson, Fay Wray—Good story which pleased, but stars do not draw.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WESTERNER, THE: Tim McCoy, Marion Shilling —A very good western. Running time, 57 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WHOLE TOWN'S TALKING, THE: Edward G. Robinson, Jean Arthur—Very good. Had the house in an uproar. Quite an increase second night. Be sure and mention fact the story is taken from Collier's "Jail Breaker."—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town and rural patronage.

WHOLE TOWN'S TALKING, THE; Edward G, Robinson, Jean Arthur—Here is a very fine picture but it did not draw well. For some reason Robinson does not draw and Columbia should select better titles for their pictures. Those who saw it were well pleased. Running time, 93 minutes. Played April 9-10.—Warner McLaughlin, Empire Theatre, Fort Henry, N. Y. Small town patronage.

WHOLE TOWN'S TALKING, THE: Edward G. Robinson, Jean Arthur—It's easy to understand why almost every exhibitor is praising Columbia. This company has produced another picture which any type of audience should enjoy. It is a human down-to-earth comedy which tells of a timid soul who is mistaken for a gangster who forces this Mr. Milquetoast type to change places with him. It is all good fun and the audience heartily enjoyed it.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

First National

BABBITT: Guy Kibbee, Aline MacMahon—Well liked and a lot of real entertainment. Running time, 75 minutes. Played April 3.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

FLIRTATION WALK: Dick Powell, Ruby Keeler—In my estimation the best picture ever produced. It has everything, story, comedy, love interest, haunting melodies, stirring martial music and that grand old U. S. Military Academy. Drew exceptionally well. They raved. Socko this one. Played March 3-4.—Lamar Guthrie, Rogue Theatre No. 3, Tipton, Okla. Small town and rural patronage.

KANSAS CITY PRINCESS: Joan Blondell—Fair. Blondell and Farrell make a fine team. All they need is better stories. Played March 27.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MURDER IN THE CLOUDS: Lyle Talbot, Ann Dvorak—Very entertaining. Well liked by all.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

VERY HONORABLE GUY, A: Joe E. Brown—Poor cast, no laughs. This is Brown's worst up to date. Played April 7.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Fox

BRIGHT EYES: Shirley Temple, James Dunn—Everybody likes Shirley. James Dunn very good in this picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BRIGHT EYES: Shirley Temple, James Dunn—As far as box office is concerned it's great, and that's the answer to any exhibitor's prayer.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

BRIGHT EYES: Shirley Temple, James Dunn—Excellent in every way. Little Shirley Temple is wonderful. This broke our house records. Running time, 82 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CARAVAN: Charles Boyer, Loretta Young—Fair. Many were disappointed. The name fooled them, most expecting another "Wagon Wheels" or "Covered Wagon." Played March 31.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

CARAVAN: Loretta Young, Charles Boyer—This should have been a box office hit. The story is there, romance, comedy, music that reminds one of Victor Herbert. Why did it not click? The title "Caravan" suggests so many things. It suggests an Arabian desert picture, a western or a gypsy picture. Whatever the cause, we just did a bare average with this but the picture deserves getting behind and it will please those who come.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

CHARLIE CHAN IN LONDON: Warner Oland, Drue Leyton—Very good. Oland always pleasing.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

COUNTY CHAIRMAN, THE: Will Rogers—My patrons like Will Rogers. Personally, I think when you've seen a Rogers picture all the others are almost the same. Why not star him in another kind of a story?—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

COUNTY CHAIRMAN, THE: Will Rogers—Good picture to good business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

HELLDORADO: Richard Arlen, Madge Evans—Good little program picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HELL IN THE HEAVENS: Warner Baxter, Conchita Montenegro—Fair air-action picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LIFE BEGINS AT 40: Will Rogers, Richard Cromwell, Rochelle Hudson—For the first time in our small town lives we got to see a Will Rogers "hot off the griddle." Usually they're warmed over and old before the little theatre gets them. And did we break a record? We did. Biggest box office returns in history, which shows how nice it would be if the small exhibitor were not held back sixty days for the big fellow. Of course, it's a percentage picture and a peak night feast means a famine of a day or two which the little theatre must swallow. But there's only one Will Rogers and the public loves him (and Shirley Temple).—Mary H. Davis, Dixie Crystal Theatre, Clewiston, Fla. Small town patronage.

LOTTERY LOVER: "Pat" Paterson, Lew Ayres—Fair program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

MARIE GALANTE: Spencer Tracy, Ketti Gallian —Fair. Poor title. Stars do not draw.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MARIE GALANTE: Spencer Tracy, Ketti Gallian, Ned Sparks, Helen Morgan—This program picture received fair audience response. It is well made, though not out of the ordinary.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

MYSTERY WOMAN: Mona Barrie, Gilbert Roland —Fair program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—Just fair. Janet seems to be losing her appeal very fast.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—Trifle tiresome due to lack of action. Dialogue and situations funny and helped hold audience. Gaynor and Baxter wasted on such a trivial story. Business fair.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town and rural patronage.

PECK'S BAD BOY: Jackie Cooper, Thomas Meighan—Pleased the younger elements.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

365 NIGHTS IN HOLLYWOOD: James Dunn, Alice Faye—Very poor entertainment.—Leo C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

365 NIGHTS IN HOLLYWOOD: Alice Faye, James Dunn—This is really better than expected. It is a story that exposes the acting school racket in Hollywood but it has a well knit story. Good comedy supplied by Mitchell and Durant, a couple of elaborate musical numbers that show decided originality. A fair average business considering the Lenten season. —J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

UNDER PRESSURE: Edmund Lowe, Victor McLaglen—Plenty of action. Not much in it for women. Will go over where McLaglen and Lowe are liked.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town and rural patronage.

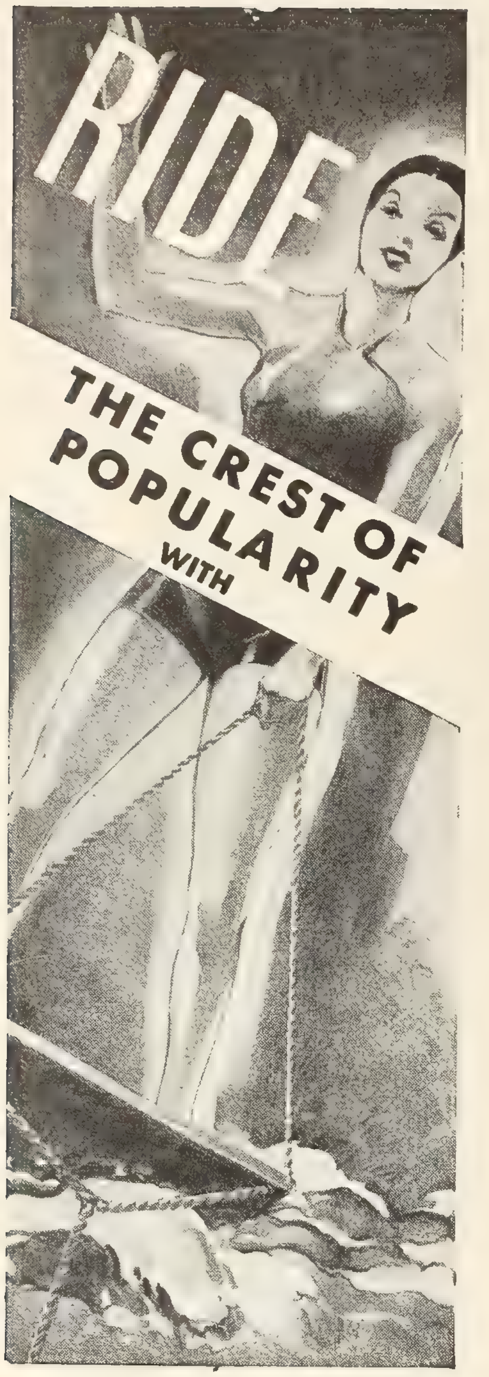
WHEN A MAN'S A MAN: George O'Brien, Dorothy Wilson—Great at the box office and everyone pleased. Give us more like it. O'Brien seems to appeal to all classes.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town and rural patronage.

THE WHITE PARADE: John Boles, Loretta Young—As our friend Walter Winchell would say, "An orchid for you," so I say, "An orchid to all who helped make this." If someone were to suggest the subject of "Student Nurses" for a picture, one could hardly get enthused, and yet they took this subject and made one grand picture of it. I had seen it before my playdate, got behind it and did above average with it.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Mascot

CRIMSON ROMANCE: Ben Lyon, Sari Maritza, Erich von Stroheim—Another war picture which is no more original than the rest; just war, broken friendships, saddened mothers, and shattered romances. The audience response to this picture was fair on a double

(*Continued on following page, column 2*)



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feature program. Women heartily disliked the story.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

IN OLD SANTA FE: Ken Maynard, Evalyn Knapp, H. B. Warner—One of the best bets you can make on Friday-Saturday. It's above the average and will please not only western fans, but others more sophisticated. The plot is good, it has an historical glamor and some really delightful Gene Autry music to lift it out of the rut of the commonplace shooting and fighting which are all right as seasoning, but why not make more westerns like this and the George O'Brien and Randolph Scott, Zane Grey stories? They have a general appeal. Most folks (not decadent) like clean outdoor adventure, and with a little music and cowboy singing, westerns go over well weekly in my town. And don't you ever think my western fans don't know the difference between these two types of westerns. The box office proves it conclusively.—Mary Hayes Davis, Dixie Crystal Theatre, Clewiston, Fla. Small town patronage.

MARINES ARE COMING, THE: William Haines, Esther Ralston, Conrad Nagel, Armida—William Haines may have ceased to be popular in the large metropolitan houses, but he is a welcome return in the theatres catering to the family-type patronage. Our patrons were more than pleased with this well made program picture distinguished for its action and witty dialogue. To the picture-wise, this film is obviously inexpensively produced, but it is far above the average independent picture. Armida was especially noteworthy as the fiery little sweetheart of Haines; this diminutive lady deserves better film opportunities than she has received in the past few years, for although not beautiful, she is talented. This picture is mass entertainment and has nothing to appeal to the more discriminating "class" patron.—J. W. Noah, New Liberty and Ideal Theatres, Ft Worth, Texas. General patronage.

MGM

AFTER OFFICE HOURS: Clark Gable, Constance Bennett—Fine entertainment for all classes. Plenty of comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

AFTER OFFICE HOURS: Clark Gable, Constance Bennett—Played this for one day only to the best midweek business since first week of January. Where they liked "Forsaking All Others," this will go over in a big way. Running time, 73 minutes. Played April 10.—Seth H. Field, Dirigo Theatre, Ellsworth, Maine. Small town patronage.

BABES IN TOYLAND: Laurel and Hardy—This one pleased. Drew the grown-ups as well as the kids. Held up nicely for a three-day run. Laurel and Hardy always do good for us. Good business. Running time, 79 minutes. Played March 18.—Esther Schaber, The Senator, Ashley, N. D. Small city and country patronage.

BABES IN TOYLAND: Laurel and Hardy—A sort of opera and like most such productions very strongly tinctured with hokum. It goes over 100 per cent with the kids and pleases the adults nearly as well. Running time, 79 minutes. Played April 12-13.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

BIOGRAPHY OF A BACHELOR GIRL: Ann Harding, Robert Montgomery—This is another one of these all talking pictures. No action, just talk, talk, talk. Just a waste of a darn good cast. Did a good business the first night but after the good news got around nobody came but my brother-in-law. Running time, 84 minutes. Played April 7.—Esther Schaber, The Senator, Ashley, N Y. Small city and country patronage.

DAVID COPPERFIELD: Frank Lawton, Freddie Bartholomew, Lionel Barrymore, W. C. Fields, Edna May Eliver—Good acting with the Dickens story well done. An exceedingly long picture that I think could have been slightly cut and helped some. It will attract people who are not usually seen in the theatre and you probably won't see them again until another like it. That is our experience. However, I don't think that any of the other Dickens pictures would have a chance at the box office. This one happened at the logical time when clean pictures are being clamored for and it was only the strong advertising campaign that put it over. Others I don't think would hit. I know that Oliver Twist was made many years ago and my records show that it flopped at the box office.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DAVID COPPERFIELD: W. C. Fields, Lionel Barrymore, Edna May Oliver, Frank Lawton, Freddie Bartholomew, Roland Young, Basil Rathbone, Maureen O'Sullivan—This is very likely to go down in history as the best picture made this season. Probably a number of others will outgross it in small towns, but it should do a satisfatcory business anywhere. Running time, 133 minutes.—Played April 5-6.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

MERRY WIDOW, THE: Jeanette MacDonald, Maurice Chevalier—A lot of money wasted. No draw. Costume pictures do not go. Running time, 100 minutes. Played April 7-9.—M. W. Mattecheck, Lark Theatre, McMinnsville, Ore. Local patronage.

OUTCAST LADY: Constance Bennett, Herbert Marshall—No good.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

PAINTED VEIL, THE: Greta Garbo, Herbert Marshall, George Brent—Best Garbo has made. Some fine acting in this. Fair box office. Played March 31.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

PAINTED VEIL, THE: Greta Garbo, Herbert Marshall, George Brent—This production did not strongly appeal to our patronage, which complained that the picture was slow and dull. I found it to be fairly entertaining.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

TIMES SQUARE LADY: Robert Taylor, Virginia Bruce—Fair program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

VANESSA—HER LOVE STORY: Helen Hayes, Robert Montgomery—In capital letters the advice is to avoid this one. An awful bore about nothing. I think someone in the small audience liked it. Running time, 77 minutes. Played April 5.—Warner McLaughlin, Empire Theatre, Fort Henry, N. Y. Small town patronage.

WINNING TICKET: Leo Carrillo, Louise Fazenda—Metro's error and a bad break for any exhibitor that plays it. In the first place, Fazenda was through long ago and Carrillo has been in support in about two pictures and Metro is trying to rocket him into stardom with the result that the picture is a headache for any audience. It would make a good two-reel comedy and that it all. Carrillo is not known except for small parts that he has done in other pictures. I will grant that he is good as a character actor but as a star to bill in lights he has yet to arrive. And the exhibitor pays for the mistake.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Paramount

BELLE OF THE NINETIES: Mae West—I guess Mae West is through as far as I am concerned. Not one of her pictures has made money for me. Our patrons don't go for her pictures. Running time, 78 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CLEOPATRA: Claudette Colbert—A lot of money wasted. Very little entertainment. Running time, 102 minutes. Played April 10-12.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

COLLEGE RHYTHM: Jack Oakie, Joe Penner, Lanny Ross—This still had box office when I showed it, even though it is several months old. I do not need to tell you it is entertainment, but I do want to tell you that our old friend Jack Oakie can still give it out and also take it and here's hoping he will continue for a long time. Lanny Ross has the best screen voice I know of and a grand screen personality. Joe Penner goes over and will be okay if the screen fans don't tire of his stuff. More power to Joe Penner.—W. H. Brenner, Cozy Theatre, Winchester, Ind.

CRIME WITHOUT PASSION: Claude Rains—I will add my comment to this much debated picture. On a double program this is not so bad, but what makes it appear worse than it is, is the prologue representing sin, I suppose it is, and that footage about 75 feet or so, is about the most horrible piece of film ever projected on a screen. I caught it the first show and did not show those scenes again. The prologue scene is partly repeated at the ending but only a couple of short flashes. No one commented one way or the other, if they did not like it. The other half of the program pleased.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

ENTER MADAME: Elissa Landi, Cary Grant—Enter Madam and if I make no mistake you will open the back entrance and let her go right on through. Hysterical opera stars screeching their heads off and what one patron said when he left holding his head would not get by the mails. It was not a polite word that he had for it. Of all the dumb clucks that it has been my misfortune to run this one is it. May I never run another like it. Supposed to be high class musical, but my patrons had another name for it. The worst panning a picture has had for some time and they had reason.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—Very good. This type of role just suits her. Gave 100 per cent satisfaction. Fred MacMurray's styles of acting takes hold.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town and rural patronage.

HOME ON THE RANGE: Randolph Scott—Drew fairly well but nothing extra. Story seemed to be all chopped up and disconnected. Entirely too short for a picture of this caliber.—Jack Greene, Geneseo Theathe, Geneseo, Ill. Small town patronage.

HOME ON THE RANGE: Jackie Coogan, Randolph Scott, Evelyn Brent—A rather hashed up plot and poor continuity, but seems to please. Anyway, it drew them out. Played on a Sunday and Monday.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town and rural patronage.

LIVES OF A BENGAL LANCER: Cary Cooper, Franchot Tone—This picture is gigantic. It is one of those pictures that no matter how much advertising you may do, it requires about one day's running before they will come in. After that you go to town. It will do marvelous business on out. Have been

MAINE TO FLORIDA— NEW CONTRIBUTORS

From Maine to Florida—and out to Missouri—come new contributors to "What the Picture Did for Me" this week. They are:

Wayne T. Jenkins, manager, Peoples Theatre, Pleasant Hill, Mo.

Seth H. Field, Dirigo Theatre, Ellsworth, Maine.

Mary Hayes Davis, Dixie Crystal Theatre, Clewiston, Fla.

Read the reports of these showmen in the department this issue.

wondering why we have not had Gary Cooper in any pictures of late and you will find the answer in this picture. Many patrons thought this the biggest picture they ever saw.—W. H. Brenner, Cozy Theatre, Winchester, Ind.

LIVES OF A BENGAL LANCER: Franchot Tone, Gary Cooper—A marvelous picture from every angle, but why didn't it draw more business. A flop at the box office.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie—Only a fair program picture. Running time, 81 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Principal

THUNDER OVER MEXICO: This is truly a great picture. It is all that the advertising says it is. It broke all box-office records for three years. The picture is something different and it is terrifying in its realism. The great Russian producer, Eisenstein, made it. People actually stood up and cheered after it was over. It was so impressing. People came from all over to see this picture. I myself do not think that I have ever seen such a picture before. Yet, it is so simple in contrast with other pictures but yet so more powerful than any other picture I think I have ever seen. It is the way it is done with such beautiful settings and the way the producer shows us clouds as no other film has ever brought out. The music with the picture was so beautiful that words can not express it. I think this picture will go down in the minds of the people who saw it as one of the greatest pictures which they have ever seen. Everyone who saw it expressed their appreciation of it. I myself have never seen such an excited audience which attended this picture. People just raved about it, told their friends and we had to have S. R. O. sign up every time we presented it. It sure gave us a good feeling and we believe that show business will still be great if we can play good pictures. This shows that people want pictures that are different. I have not gotten over the rush business which we did. I hope that some of you will play it. If it is advertised right it will do business for you. Recording perfect and print in perfect condition. Played April 12-15.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special audience.

Monogram

GIRL O' MY DREAMS: Mary Carlisle, Creighton Chaney—Poor program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. Small town patronage.

RKO

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—Fine story, good cast, big box office. Played March 24.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

CAPTAIN HURRICANE: James Barton, Helen Westley—Terrible. I haven't had a good picture for so long I'm ready to close up.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

DANGEROUS CORNER: Virginia Bruce, Conrad Nagel, Melvyn Douglas—The ending of this film spoiled it for many of our patrons. After working up to a highly logical climax the picture is spoiled by a subtitle "This is what might have happened. . . . This is what really happened" which makes way for the customary "I love you, you love me" ending. Until the final reel this film is intensely interesting. It is a well produced picture and is splendidly acted.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

GAY DIVORCEE: Fred Astaire Ginger Rogers—This is a swell picture and pleased all who saw it. However, I couldn't get them in very well on it. That Ginger's a honey. Played February 17-18.—Lamar Guthrie, Rogue Theatre, No. 3, Tipton, Okla. Small town and rural patronage.

GIGOLETTE: Adrienne Ames, Ralph Bellamy—Just another picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

LADDIE: Gloria Stuart, John Beal—A splendid picture and very well received. A real human story and splendidly directed. Running time, 67 minutes. Played April 4-6.—M. W. Mattecheck, Larke Theatre, McMinnville, Ore. Local patronage.

LIGHTNING STRIKES TWICE: Ben Lyon, Pert Kelton—Just fair program picture—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

LIGHTNING STRIKES TWICE: Ben Lyon, Pert Kelton—Just a fair comedy that pleased about 50 per cent of my patrons. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LITTLE MINISTER, THE: Katharine Hepburn, John Beal—Very good. Patrons liked it.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LITTLE MINISTER, THE: Katharine Hepburn, John Beal—A charming story which was keenly enjoyed by the not very large audience of rather cultivated people who saw it. But "Grand Old Girl" and "The Little Minister" are not small town money makers. Wheeler and Woolsey's "Kentucky Kernels" will make you more money. And thanks to somebody it's decently clean and not like "Africa" was.—Mary H. Davis, Dixie Crystal Theatre, Clewiston, Fla. Small town patronage.

RED MORNING: Steffi Duna, Regis Toomey—Just fair picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

ROMANCE IN MANHATTAN: Francis Lederer, Ginger Rogers—This is a very nice picture but not strong enough for a Sunday date. Our patrons rather disappointed because of no music or dancing. Did a fair business. Running time, 78 minutes. Played March 24.—Esther Schaber, The Senator, Ashley, N. D. Small city and country patronage.

SILVER STREAK, THE: Sally Blane, Charles Starrett—A very good thrill picture that pleased and made money. Fine for any day of the week. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—Another good one from RKO. This one has everything, romance, comedy, mystery and plenty of action. Powell and Rogers sure make a dandy team. Wish we could get more pictures like this. Our crowd sure went for it in a big way. Did an excellent business. Running time, 84 minutes. Played April 11.—Esther Schaber, The Senator, Ashley, N. D. Small city and country patronage.

WEST OF THE PECOS: Richard Dix, Martha Sleeper—Great. Richard Dix just suited to this kind of role. Good business and gave 100 per cent satisfaction.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town and rural patronage.

United Artists

AFFAIRS OF CELLINI: Fredric March, Constance Bennett—Very fine picture with grand comedy, Morgan stealing the show. The few who saw it were well pleased. Played April 3-4.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

CLIVE OF INDIA: Ronald Colman, Loretta Young—Good picture to poor business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

CLIVE OF INDIA: Ronald Colman, Loretta Young—Don't waste your money on this one. Producer insisted on our playing it three days. One would have been plenty and more. Not nearly as good as "Lives of a Bengal Lancer." Action drags. Running time, 90 minutes. Played March 31-April 1-2.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

LAST GENTLEMAN, THE: George Arliss, Edna May Oliver, Charlotte Henry—Was afraid of this picture, thinking it would be too highbrow to please all of my widely varied audience; this being a feared general impression. But it proved a delightful surprise; human, simple, delightful comedy and wonderful characterization. The second night proved Arliss has mass appeal. In the right kind of pictures, like this, we believe he would not only please the select few, but the masses. Box office receipts better second night than first proves something, doesn't it?—Mary H. Davis, Dixie Crystal Theatre, Clewiston, Fla. Small town patronage.

MIGHTY BARNUM, THE: Wallace Beery, Adolphe Menjou—Very good. Beery scores again. Played April 7.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MIGHTY BARNUM, THE: Wallace Beery, Adolphe Menjou, Virginia Bruce, Rochelle Hudson—This picture drew well two nights and delighted everyone. It has a general human interest appeal second only to Will Rogers. Highbrows, lowbrows, nobrows, little children, sophisticates and ruralites—they all loved it, for it speaks a universal language and has many and varied points of contact. Beery was a funny, lovable

(*Continued on following page*)

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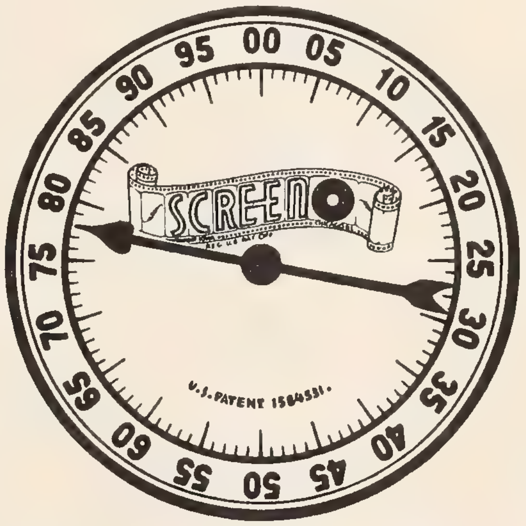

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One hundred theatres in Chicago are now showing Screeno. On Screeno night they are hanging out the sign "S-R-O." Screeno is a game of skill, thrill and amusement. It holds the patrons spellbound for 20 full minutes.

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prince of humbugs. When the bearded lady of his circus attempts to make love to him, his comic distress sent the audience into gales of laughter. Menjou was excellent, the freaks interesting to circus-minded youngsters of seven to seventy, and Virginia Bruce as Jenny Lind a thrilling joy to music lovers. By all means run this picture two or three days if you want to make friends for your theatre and even up your losses on bad nights. Best of all, you get a square deal and do not have to play it on percentage on a peak night. It is obtainable at a fair straight price.—Mary H. Davis, Dixie Crystal Theatre, Clewiston, Fla. Small town patronage.

MIGHTY BARNUM, THE: Wallace Beery, Adolphe Menjou—Good picture to poor business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

Universal

HUMAN SIDE, THE: Adolphe Menjou, Doris Kenyon, Charlotte Henry—This program picture received satisfactory audience response. It is well made.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William—One of the finest pictures this year. Marvelous cast and great story. Played March 27.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

ONE EXCITING ADVENTURE: Binnie Barnes, Neil Hamilton—Good program picture. Running time, 71 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ROCKY RHODES: Buck Jones, Sheila Terry—Good western that drew well and pleased. Running time, 64 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ROCKY RHODES: Buck Jones, Sheila Terry—Poor. Buck a good draw but this very disappointing—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town and rural patronage.

STRANGE WIVES: Roger Pryor, June Clayworth, Esther Ralston, Ralph Forbes—An average program picture which was fairly well received by our patronage on a double bill with "Crimson Romance."—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

TRANSIENT LADY: Gene Raymond, Henry Hull, Frances Drake—Nice little picture for small town; nothing big or prtetentious, but very entertaining.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town and rural patronage.

WHEELS OF DESTINY: Ken Maynard—Ken used to be okay, but the more I see of him with those powder puff fights, bad stories, his old man figure and the others in the cast, the more I think he should take a vacation, a permanent one. This is his worst in my estimation. Running time, 58 minutes. Played March 8-9.—Lamar Guthrie, Rogue Theatre No. 3, Tipton, Okla. Small town and rural patronage.

Warner

BORDERTOWN: Paul Muni, Bette Davis—A very good picture that pleased any who saw it and it drew pretty well. However, it was not just the picture one would expect by the title given it. Not outdoor enough but it's okay and they will like it. That man Muni is plenty good. Running time, 67 minutes. Played March 15-16.—Lamar Guthrie, Rogue Theatre No. 3, Tipton, Okla. Small town and rural patronage.

BORDERTOWN: Paul Muni, Bette Davis, Margaret Lindsay—It is not often that a picture as thoroughly entertaining and original as this is released. It is one of the hits of the year and deservedly so. Acting, production and story are of a high order and the casting is perfection itself. The audience thought it great and I enjoyed it too. Don't pass it up.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

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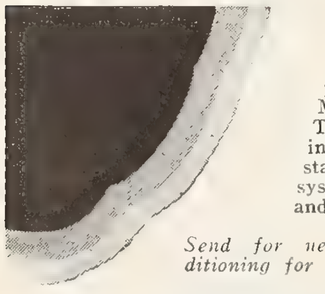

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'COULDN'T DO WITHOUT IT'

"The first department I turn to is 'What the Picture Did for Me,' writes *Wayne T. Jenkins* of the People's theatre, Pleasant Hill, Mo. "I don't know what I would do without it.

"I am sending in some reports, more from the audience reaction, which I believe to be the best indication as to whether a picture goes over or not."

SWEET ADELINE: Irene Dunne—Vitagraph's flamboyant trailer gave this picture everything. The best musical picture of the year and how they can put out this lime of hooey and know that the picture will not anywhere measure up, as they could have gathered from the various reports on it in the Herald. It is the most boring picture that we have ever run. It meanders around for 80 long, long minutes and you wonder when it will end. Irene Dunne sings and sings on every occasion and without rime or reason for it except to waste footage. The most disappointing picture that we have from Warners. They dragged everything in the studio including a vamp and then it was a no-good vehicle that should have gone on the ash heap and not been released. The audience gave a huge sigh of relief when it ended. They evidently waited it out expecting something to happen which never did.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SWEET MUSIC: Rudy Vallee, Ann Dvorak, Ned Sparks, Helen Morgan—Plenty of publicity put this over for the first day, but the second day fell down considerably, indicating disapproval on the part of those who attended the first showing. Running time, 95 minutes. Played April 8-9.—Seth H. Field, Dirigo Theatre, Ellsworth, Maine. Small town patronage.

Short Features

Educational

BLACK SHEEP, THE; Terry-Toons—Very good cartoon comedy. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TIME ON THEIR HANDS: Song Hit Stories—Very good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MGM

HEARST METROTONE NEWS: Have always expected a lot more from Metro News than we have received. We rate this newsreel as one of the poorest.—Seth H. Field, Dirigo Theatre, Ellsworth, Maine. Small town patronage.

MOTORCYCLE COSSACKS: Oddities Series—All of Metro's sport reels are very good, only they do a lot of substituting. We were supposed to play the release on "Donkey Baseball," only to receive the one being reviewed. The same thing happened on a bowling subject a few weeks ago. Running time, 8 minutes.—Seth H. Field, Dirigo Theatre, Ellsworth, Maine. Small town patronage.

TOYLAND BROADCAST: Happy Harmonies Series—Color was up to the high standard that we now look for in color cartoons, but as subjects of this sort go, we would rate this reel below par. Running time, 8 minutes.—Seth H. Field, Dirigo Theatre, Ellsworth, Maine. Small town patronage.

Paramount

PARAMOUNT NEWS: This is the best-liked newsreel that we have played. Paramount gives us a very late release and much better service than do the other newsreels.—Seth H. Field, Dirigo Theatre, Ellsworth, Maine. Small town patronage.

STRINGS AND STRAINS: Paramount Varities Series—Very unusual and amusing subject that combines music, comedy, good acting and a clever marionette sequence. Deserves a place on any program, although it offers little chance for exploitation. Running time, 10 minutes.—Seth H. Field, Dirigo Theatre, Ellsworth, Maine. Small town patronage.

RKO

ALONG CAME A DUCK: Toddle Tale Cartoons—Good little carton. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FERRY GO ROUND: Headliner Series—Only fair. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PASTRYTOWN WEDDING: Rainbow Parade Cartoons—Very fine short subject that pleased all. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Universal

DIZZIE DWARF: Oswald Cartoons—Only fair. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HAPPY PILGRIMS: Oswald Cartoons—Fair cartoon. Running time, eight minutes.—P. G. Feld, New Strand Theatre, Griswold, Iowa. General patronage.

WORLD'S FAIR AND WARMER: Universal comedies—Good two-reel comedy. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Vitaphone

ART TROUBLE: Harry Gribbon—Comedy that is way below the standard set by this company. There was no necessity of timing the jokes or gags to coincide with the audience laughter, because there just wasn't any of the latter. Running time, 20 minutes.—Seth H. Field, Dirigo Theatre, Ellsworth, Maine. Small town patronage.

Serials

Universal

RUSTLER'S OF RED DOG: John Mack Brown—Started out slowly, but with the third chapter it is now beginning to pick up speed and is attracting more of the older folks than did "Tailspin Tommy," which went over big with the kids. Twelve episodes. Running time, 20 minutes each.—Seth H. Field, Dirigo Theatre, Ellsworth, Maine. Small town patronage.

TAILSPIN TOMMY: Maurice Murphy, Noah Berry, Jr.—Just finished playing this serial and find it one of the best serials we have played the 20 years we have been in business.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Moon Leaves Fox

Russell B. Moon has resigned from the exploitation department of Fox Film Corporation, effective May 1. Mr. Moon will operate his own business, Motion Picture Ad-Sales Printing Company, which he launched a year ago, specializing in motion picture novelty advertising.

France Honors Sarnoff

The Cross of the Legion of Honor was conferred last week on David Sarnoff, president of the Radio Corporation of America by Consul General Charles de Fontnouvelle, of France. The award was made for Mr. Sarnoff's pioneering work in radio.

RKO Subject to Russia

Pioneer Pictures' "La Cucaracha," color short, has been sold by RKO Radio, which distributes the subject, to Soviet Russia for distribution there. The entire Radio product has been sold to Svea Film, Stockholm.

Zasu Pitts Wins Action

Zasu Pitts has gained affirmation of a verdict of $5,000 in the Los Angeles district court of appeals in her suit against Pathe for alleged failure to complete a one-picture contract with a four-week guarantee.

Chatkin Moves Office

David Chatkin has closed his Cleveland office and will in the future operate his Midwest theatre circuit from New York, planning weekly visits to Cleveland.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended April 20, 1935, from 110 theatres in 18 major cities of the country, reached $910,386, a decrease of $46,120 from the total for the preceding calendar week, ended April 13, when 111 theatres in 18 major cities aggregated $956,506.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	**(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)**
Boston							
Boston	**3,246**	**25c-50c**	"Roberta" (Radio) (2nd week)	12,000	"Roberta" (Radio) (1st week)	15,000	**High 12-29 "West of Pecos" 23,000** **Low 2-2-35 "One Exciting Adventure" 8,500**
Fenway	**1,382**	**30c-50c**	"Case of the Curious Bride" (F.N.) and "Hold 'Em Yale" (Para.)	5,000	"McFadden's Flats" (Para.) and "The Florentine Dagger" (W. B.)	3,500	**High 1-6 "Lady Killer" and "Girl Without a Room" 12,000** Low 3-9-35 "One More Spring" and "Lottery Lover" 2,500
Keith's Memorial	**2,907**	**25c-65c**	"The Scarlet Pimpernel" (U.A.) (2nd week)	10,000	"The Scarlet Pimpernel" (U.A.) (1st week)	13,000	High 3-23-35 "Roberta" 30,000 Low 1-19-35 "Evergreen" 7,000
Loew's State	**3,537**	**25c-55c**	"One New York Night" (MGM) and "I'll Love You Always" (Col.)	9,000	"Naughty Marietta" (MGM)	13,000	High 4-7 "Riptide" 22,000 Low 4-20-35 "One New York Night" and "I'll Love You Always" 9,000
Metropolitan	**4,332**	**35c-65c**	"Traveling Saleslady" (F. N.)	20,000	"George White's 1935 Scandals" (Fox)	22,000	**High 4-6-35 "Private Worlds" 41,000** Low 4-20-35 "Traveling Saleslady" 20,000
Paramount	**1,793**	**25c-50c**	"Case of the Curious Bride" (F.N.) and "Hold 'Em Yale" (Para.)	7,000	"McFadden's Flats" (Para.) and "The Florentine Dagger" (W. B.)	6,000	**High 1-6 "Lady Killer" and "Girl Without a Room" 12,000** Low 3-23-35 "Love in Bloom" and "Car 99" 4,000
Buffalo							
Buffalo	**3,500**	**30c-55c**	"Four Hours to Kill" (Para.)	9,700	"Private Worlds" (Para.)	15,000	**High 1-6 "Design for Living" 26,000** **Low 12-29 "Music in the Air" 5,000**
Century	**3,000**	**25c**	"The Great Hotel Murder" (Fox) and "Baboona" (Fox)	4,400	"The Right to Live" (W.B.) and "Father Brown, Detective" (Para.)	4,600	**High 4-21 "The Lost Patrol" and "Three on a Honeymoon" 8,100** **Low 12-29 "I Am a Thief" and "Side Streets" 4,000**
Great Lakes	**3,000**	**25c-40c**	"All the King's Horses" (Para.) "While the Patient Slept" (F.N.)	5,000	"Laddie" (Radio) and "$10 Raise" (Fox)	6,500	**High 9-29 "Belle of the Nineties" 18,800** **Low 12-22 "Gentlemen Are Born" and "Marie Galante" 3,800**
Hippodrome	**2,100**	**25c-40c**	"Grand Old Girl" (Radio) and "A Night at the Ritz" (W. B.)	5,600	"Naughty Marietta" (MGM)	10,200	**High 5-19 "The House of Rothschild" 18,000** **Low 7-28 "Here Comes the Navy 4,800**
Lafayette	**3,300**	**25c**	"Night Life of the Gods" (Univ.) and "Evensong" (GB Pictures)	4,900	"It Happened in New York" (Univ.) and "Little Friend" (GB Pictures)	5,300	**High 3-10 "It Happened One Night" and "Before Midnight" 16,700** **Low 11-17 "Jane Eyre" and "Young and Beautiful" 4,200**
Chicago							
Apollo	**1,400**	**25c-50c**	"George White's 1935 Scandals" (Fox)	5,000	"Evergreen" (GB Pictures) (5 days)	4,000	**High 9-8 "The Cat's Paw" 16,000** Low 4-20-35 "George White's 1935 Scandals" 5,000
Chicago	**4,000**	**25c-68c**	"Private Worlds" (Para.)	32,000	"Mississippi" (Para.)	30,000	**High 8-11 "She Loves Me Not" 66,000** **Low 5-26 "Thirty Day Princess" 19,000**
Garrick	**900**	**25c-40c**	"Folies Bergere" (U.A.)	4,000	"Life Begins at 40" (Fox)	3,000	**High 2-23-35 "Baboona" 8,500** Low 4-13-35 "Life Begins at 40" 3,000
Oriental	**3,940**	**25c-40c**	"Car 99" (Para.)	17,000	"Carnival" (Col.)	17,000	**High 1-5-35 "Big Hearted Herbert" 25,000** **Low 6-16 "Registered Nurse 12,000**
Palace	**2,509**	**25c-50c**	"Roberta" (Radio) (4th week)	22,000	"Roberta" (Radio) (3rd week)	24,000	**High 3-30-35 "Roberta" 30,000** **Low 12-1 "Kentucky Kernels" 8,000**
Roosevelt	**1,591**	**25c-50c**	"Mississippi" (Para.)	11,000	"Traveling Saleslady" (F. N.)	10,000	**High 1-5-35 "Forsaking All Others" 27,000** **Low 8-18 "Paris Interlude" 6,000**
State-Lake	**2,776**	**20c-35c**	"Rendezvous at Midnight" (Univ.)	13,000	"The County Chairman" (Fox)	12,000	**High 9-8 "The Most Precious Thing in Life" 19,000** **Low 5-2-35 "Helldorado" 11,000**
United Artists	**1,700**	**30c-60c**	"Vanessa: Her Love Story" (MGM) (2nd week)	8,000	"Vanessa: Her Love Story" (MGM) (1st week)	10,000	**High 5-5 "House of Rothschild" 30,800** Low 4-13-35 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	**3,300**	25c-35c	"Gold Diggers of 1935" (F. N.) (30c-42c)	4,300	"Great Hotel Murder" (Fox) (6 days)	3,000	**High 10-27 "Six-Day Bike Rider" 7,000** **Low 12-15 "Silver Streak" 1,400**
Circle	1,875	15c-30c	"Gigolette" (Radio)	2,800	"It Happened One Night" (Col.) (2nd week-revival)	4,000	....
Hippodrome	**3,800**	**30c-42c**	"The Scarlet Pimpernel" (U.A.)	8,000	"George White's 1935 Scandals" (Fox)	6,500	**High 3-16-35 "Roberta" 23,000** **Low 3-17 "Journal of a Crime" 2,900**
RKO Palace	**3,100**	**30c-60c**	"$10 Raise" (Fox)	31,000	"Gold Diggers of 1935" (F. N.)	16,000	High 4-6-35 "Transient Lady" 39,000 **Low 5-19 "Where Sinners Meet" 4,000**
State	**3,400**	**30c-42c**	"Vanessa: Her Love Story" (MGM)	7,500	"The Wedding Night" (U. A.)	11,500	**High 1-12-35 "Forsaking All Others" 28,000** **Low 12-29 "Private Life of Don Juan" 3,500**
Stillman	**1,900**	**25c-35c**	"All the King's Horses" (Para.)	3,000	"Casino Murder Case" (MGM)	3,400	**High 9-15 "Chained" 10,000** **Low 1-12-35 "Our Daily Bread" 2,000**
Denver							
Aladdin	**1,500**	**25c-50c**	"Gold Diggers of 1935" (F. N.) (2nd week)	3,000	"Gold Diggers of 1935" F. N.) (1st week)	5,000	**High 5-5 "House of Rothschild" 9,000** **Low 8-11 "I Give My Love" 1,200**
Broadway	1,500	25c-40c	"The Winning Ticket" (MGM) (6 days) (25c-50c)	800	"Mills of the Gods" (Col.) and "Men of the Night" (Col.)	1,500	....
Denham	1,500	25c-50c	"Mississippi" (Para.) (4 days-2nd week) "Love in Bloom" (Para.) (3 days)	1,500 1,000	"Mississippi" (Para.) (1st week)	7,500	High 9-29 "Belle of the Nineties" 16,500 Low 4-7 "She Made Her Bed" 800
Denver	2,500	25c-50c	"George White's 1935 Scandals" (Fox)	5,250	"West Point of the Air" (MGM)	5,500	**High 1-13 "Roman Scandals" 17,500** **Low 9-29 "British Agent" 4,000**
Orpheum	2,600	25c-40c	"West of the Pecos" (Radio)	4,000	"The Little Minister" (Radio)	4,500	**High 2-17 "Hi Nellie" 19,500** **Low 12-29 "Hat, Coat and Glove" 1,000**
Paramount	2,000	25c-50c	"Traveling Saleslady" (F.N.)	5,000	"Vanessa: Her Love Story" (MGM)	4,000	**High 1-13 "Dinner at Eight" 5,500** **Low 6-9 "Uncertain Lady" 400**
Hollywood							
Chinese	**2,500**	**30c-55c**	"The Wedding Night" (U.A.) (6 days)	6,500	"Life Begins at 40" (Fox) (6 days)	8,500	**High 4-14 "House of Rothschild" 25,171** **Low 12-29 "Music in the Air" 4,292**
Pantages	**3,000**	**25c-40c**	"Behind the Green Lights" (Mascot) and "Women Must Dress" (Monogram)	3,000	"Mister Dynamite" (Univ.) and "Great God Gold" (Monogram)	2,500	**High 12-8 "Imitation of Life" 12,200** **Low 3-3 "Fugitive Lovers" and "The Poor Rich" 1,500**
W. B. Hollywood	**3,000**	**25c-65c**	"Case of the Curious Bride" (F.N.) (6 days)	6,200	"Laddie" (Radio) (6 days)	5,700	**High 9-8 "Dames" 25,000** Low 4-13-35 "Laddie" 5,700

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Indianapolis								
Apollo	1,100	25c-40c	“Life Begins at 40” (Fox) (2nd week)	4,000	“Life Begins at 40” (Fox) (1st week)	7,500	High 4-13-35 “Life Begins at 40” Low 2-9-35 “Baboona”	7,500 2,000
Circle	2,800	25c-40c	“Mississippi” (Para.)	3,500	“The Whole Town's Talking” (Col.)	3,500	High 12-15 “Lady By Choice” Low 1-19-35 “The President Vanishes” and “Enter Madame”	8,500 2,000
Indiana	3,133	25c-40c	“Private Worlds” (Para.)	5,500	“Mississippi” (Para.)	9,000	High 3-2-35 “Woman in Red” Low 1-12-35 “Little Women”	12,000 1,500
Lyric	2,000	25c-40c	“It's a Small World” (Fox)	7,500	“George White's 1935 Scandals” (Fox)	8,500	High 4-6-35 “Traveling Saleslady” Low 7-28 “Half a Sinner” and “Embarrassing Moments”	11,000 2,000
Palace	3,000	25c-40c	“Naughty Marietta” (MGM) (2nd week)	4,500	“Naughty Marietta” (MGM) (1st week)	6,750	High 2-3 “Sons of the Desert” Low 4-6-35 “Casino Murder Case”	12,500 2,750
Kansas City								
Mainstreet	3,100	25c-40c	“Traveling Saleslady” (F.N.)	5,500	“Gold Diggers of 1935” (F. N.) (8½ days)	9,000	High 6-23 “Glamour” Low 1-12-35 “I Sell Anything”	23,000 2,000
Midland	4,000	15c-40c	“Naughty Marietta” (MGM) (2nd week)	12,000	“Naughty Marietta” (MGM) (1st week)	14,500	High 4-7 “Riptide” Low 12-22 “Private Life of Don Juan”	21,400 4,000
Newman	1,800	25c-40c	“The Right to Live” (W.B.)	4,000	“Rocky Mountain Mystery” (Para.)	3,500	High 9-29 “Belle of the Nineties” Low 4-13-35 “Rocky Mountain Mystery”	14,000 3,500
Tower	2,200	25c	“While the Patient Slept” (F.N.).	6,000	“Let's Live Tonight” (Col.)	6,600	High 1-12-35 “Broadway Bill” Low 5-5 “Let's Fall in Love”	14,000 4,000
Uptown	2,000	25c-40c	“Life Begins at 40” (Fox) (2nd week)	5,100	“Life Begins at 40” (Fox) (1st week)	8,400	High 10-27 “Judge Priest” Low 1-27 “Good Bye Again”	9,200 1,700
Los Angeles								
Filmarte	800	40c-50c	“The Runaway Queen” (U.A.)	1,500	“Chapayev” (Amkino) (2nd week)	1,600	High 4-14 “Moon Over Morocco” Low 6-30 “Island of Doom”	7,600 160
Four Star	900	30c-55c	“The Scarlet Pimpernel” (U.A.) (6 days-4th week)	4,400	“Scarlet Pimpernel” (U. A.) (6 days-3rd week)	5,300	High 3-3 “Devil Tiger” Low 12-15 “Have a Heart”	7,800 2,500
Loew's State	2,416	30c-55c	“The Wedding Night” (U.A.) (6 days)	7,140	“Life Begins at 40” (Fox) (6 days)	12,100	High 4-7 “Riptide” Low 12-29 “Music in the Air”	28,500 4,206
Paramount	3,596	30c-55c	“Eight Bells” (Col.)	22,500	“Mississippi” (Para.) (2nd week)	15,500	High 9-1 “Now and Forever” Low 12-22 “One Hour Late”	29,998 12,500
RKO	2,700	25c-65c	“Case of the Curious Bride” (F. N.) (6 days)	6,200	“Laddie” (Radio) (6 days)	6,100	High 3-16-35 “Roberta” Low 1-27 “Let's Fall in Love”	16,000 1,800
United Artists	2,100	25c-55c	“Life Begins at 40” (Fox) (6 days)	4,450	“Times Square Lady” (MGM) and “McFadden's Flats (Para.) (6 days)	3,300	High 1-20 “I'm No Angel” Low 5-12 “Sorrell and Son”	13,000 2,500
W. B. Downtown	3,400	25c-40c	“People's Enemy” (Radio) and “Unwelcome Stranger” (Col.) (6 days)	5,800	“The Florentine Dagger” (W.B.) and “Dog of Flanders” (Radio) (6 days)	5,600	High 9-8 “Dames” Low 12-29 “White Lies” and “The Last Wilderness”	20,000 4,900
Minneapolis								
Alvin	1,486	15c-30c	“The Mystery of Edwin Drood” (Univ.)	4,500	“It Happened In New York” (Univ.)	4,400	....	
Century	1,650	25c-40c	“Life Begins at 40” (Fox)	4,600	“After Office Hours” (MGM)	4,500	High 10-20 “Barretts of Wimpole Street” Low 3-16-35 “Rumba”	6,500 4,000
Lyric	1,238	20c-25c	“When a Man's a Man” (Fox)	1,500	“Car 99” (Para.)	1,500	High 3-16-35 “Baboona” Low 1-27 “Jimmy and Sally”	2,000 500
Palace	900	15c-25c	“Cheaters” (Liberty)	2,000	“Take the Stand” (Liberty)	2.000	High 1-5-35 “Romance in the Rain” Low 4-20-35 “Cheaters”	3,000 2,000
RKO Orpheum	2,900	25c-40c	“Murder on a Honeymoon” (Radio)	5,000	“Gold Diggers of 1935” (F. N.)	6,500	High 3-23-35 “Roberta” Low 8-25 “The Lady is Willing”	7,000 2,700
State	2,300	25c-40c	“West Point of the Air” (MGM)	6,000	“Folies Bergere” (U. A.)	6,000	High 8-18 “She Loves Me Not” Low 7-28 “Here Comes the Navy”	7,000 5,000
Time	300	20c-25c	“In Old Santa Fe” (Mascot) (4 days) “A Dog of Flanders” (Radio) (3 days)	800 700	“Redhead” (Monogram) (4 days) “Crimson Romance” (Mascot) (3 days)	1,000 600	High 10-20 “Girl of the Limberlost” Low 12-8 “Cimarron”	3,500 1,000
World	400	25c-55c	“The Unfinished Symphony” (GB Pictures)	3,000	“The Scarlet Pimpernel” (U. A.) (3rd week)	3,000	High 4-14 “Private Life of Henry VIII” Low 3-23-35 “Narcotic”	4,000 2,000
Montreal								
Capitol	2,547	25c-60c	“Sweet Music” (W. B.) and “The Woman in Red” (F.N.)	9,000	“Ruggles of Red Gap” (Para.) and (2nd week) “Car 99” (Para.)	7,000	High 2-24 “Queen Christina” Low 12-22 “Great Expectations” and “Wake Up and Dream”	13,500 3,500
Imperial	1,914	25c-40c	“It Happened One Night” (Col.) and “The Defense Rests” (Col.) (20c-35c)	3,000	“Baboona” (Fox) and “Great Hotel Murder” (Fox) (20c-34c)	4,000	High 6-23 “Wine, Women and Song” and “Pride of the Legion” Low 3-3 “Fanny”	6,500 1,500
Loew's	3,115	30c-60c	“The Mystery of Edwin Drood” (Univ.) and “Night Life of the Gods” (Univ.)	7,500	“The Good Fairy” (Univ.) and “A Notorious Gentleman” (Univ.)	10,000	High 12-8 “Six Day Bike Rider” Low 7-21 “Fog Over Frisco” and “Affairs of a Gentleman”	14,500 4,500
Palace	2,600	30c-65c	“One More Spring” (Fox)	9,000	“The Little Colonel” (Fox)	11,000	High 12-1 “The Merry Widow” Low 7-21 “Shoot the Works” and “Friday the 13th”	14,000 6,000
Princess	2,272	30c-65c	“The Wedding Night” (U.A.) and “All the King's Horses” (Para.) (2nd week)	6,000	“The Wedding Night” (U. A.) and “All the King's Horses” (Para.) (1st week)	8,000	High 1-5-35 “Kid Millions” and “Fugitive Lady” Low 8-4 “House of Rothschild” and “Most Precious Thing in Life”	10,500 4,500
New York								
Astor	1,012	25c-75c	“It Happened One Night” (Col.) (4th week-revival)	3,800	“It Happened One Night” (Col.) (3rd week-revival)	4,800	High 3-31 “House of Rothschild” Low 2-23-35 “Little Men”	23,600 6,000
Capitol	4,700	35c-$1.65	“Vanessa: Her Love Story”	21,000	“West Point of the Air” (MGM)	24,000	High 10-6 “Barretts of Wimpole Street” Low 12-29 “The Band Plays On”	65,860 4,500
Mayfair	2,300	35c-65c	“The Man Who Knew Too Much” (GB Pictures) (5 days-4th week)	2,600	“The Man Who Knew Too Much” (GB Pictures) (3rd week)	6,400	High 1-27 “Sixteen Fathoms Deep” Low 6-2 “Unknown Soldier Speaks”	15,300 1,250
Palace	2,500	25c-75c	“The Little Colonel” (Fox)	10,000	“Roberta” (Radio) (2nd week)	9,000	High 7-21 “Of Human Bondage” Low 12-22 “Babbitt”	16,200 6,500
Paramount	3,700	35c-99c	“Four Hours to Kill” (Para.)	14,875	“Private Worlds” (Para.) (2nd week)	19,000	High 8-25 “Cleopatra” Low 8-11 “Elmer and Elsie”	72,000 10,500
Rialto	2,200	25c-65c	“Princess O'Hara” (Univ.)	9,700	“Ruggles of Red Gap” (Para.) (2nd week)	12,000	High 4-7 “The Lost Patrol” Low 5-12 “Success at Any Price”	32,800 7,700
Rivoli	2,200	40c-99c	“Brewster's Millions” (4 days-2nd week)	3,800	“Brewster's Millions” (U. A.)	13,400	High 11-17 “Kid Millions” Low 4-13-35 “Brewster's Millions”	51,000 13,400
RKO Music Hall	5,945	35c-$1.65	“Star of Midnight” (Radio)	64,000	“Life Begins at 40” (Fox)	58,000	High 1-5-35 “The Little Minister” Low 1-19-35 “Evergreen”	110,000 52,000
Roxy	6,200	25c-55c	“My Heart Is Calling” (GB Pictures)	17,500	“It Happened in New York” (Univ.)	19,500	High 12-1 “Imitation of Life” Low 6-30 “Affairs of a Gentleman”	44,000 13,700
Strand	3,000	25c-55c	“Black Fury” (F. N.)	42,321	“The Case of the Curious Bride”	10,656	High 3-10 “Wonder Bar” Low 1-20 “Easy to Love”	43,863 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
Oklahoma City								
Capitol	1,200	10c-41c	"Night Life of the Gods" (Univ.) "The Night Is Young" (MGM) (3 days)	1,000 800	"Vanessa: Her Love Story" (MGM)	2,500	High 1-6 "Going Hollywood" Low 9-8 "You Belong to Me"	4,100 800
Criterion	1,700	10c-55c	"Life Begins at 40" (Fox)	8,000	"Mississippi" (Para.)	6,600	High 1-27 "Dinner at Eight" Low 10-13 "Madame Du Barry"	9,000 3,000
Liberty	1,500	10c-36c	"Car 99" (Para.) (4 days) "Long Lost Father" (Radio) (3 days)	2,500 1,000	"Under Pressure" (Fox) (4 days) "Two Alone" (Radio) (3 days)	2,200 500	High 4-6-35 "While the Patient Slept" and "We're Rich Again" Low 3-23-35 "The Winning Ticket"	4,100 400
Midwest	1,500	10c-56c	"The Wedding Night" (U.A.)	2,500	"The Whole Town's Talking" (Col.)	3,000	High 12-29 "Bright Eyes" Low 5-26 "Merry Wives of Reno"	9,540 2,000
Omaha								
Brandeis	1,200	25c-40c	"Traveling Saleslady" (F. N.) and "Enchanted April" (Radio)	4,800	"Laddie" (Radio) "Murder on a Honeymoon" (Radio)	4,300	High 1-12-35 "The Little Minister" Low 2-16-35 "Babbitt" and "Murder in the Clouds"	9,100 3,000
Omaha	2,200	25c-40c	"George White's 1935 Scandals" (Fox)	5,200	"The Wedding Night" (U. A.)	4,250	....	
Orpheum	3,000	25c-40c	"Sequoia" (MGM) and "Transient Lady" (Univ.)	7,500	"Folies Bergere" (U. A.) and "Shadow of Doubt" (MGM)	7,100	High 3-10 "Easy to Love" Low 12-29 "Babes in Toyland" and "Home on the Range	17,250 5,000
Paramount	2,800	25c-40c	"All the King's Horses" (Para.) (3 days) "It Happened One Night" (Col.) and "Great Expectations" (Univ.) (4 days) (25c-35c)	5,800 2,350	"It Happened in New York" (Univ.) (3 days) "McFadden's Flats" (Para.) and "Our Daily Bread" (U. A.) (4 days) (25c-35c)	7,500 2,200	High 2-16-35 "The Secret Bride" Low 2-24 "Six of a Kind" and "Good Dames"	13,200 5,250
Philadelphia								
Aldine	1,200	35c-55c	"Brewster's Millions" (U. A.) (6 days)	3,000	"Thunder in the East" (U. A.) (6 days)	8,000	High 5-5 "House of Rothschild" Low 4-20-35 "Brewster's Millions"	23,000 3,000
Arcadia	600	25c-50c	"Ruggles of Red Gap" (Para.) (6 days-2nd week)	2,000	"Ruggles of Red Gap" (Para.) (6 days-1st week)	3,400	High 1-6 "Duck Soup" Low 1-27 "Women in His Life"	6,500 400
Boyd	2,400	35c-55c	"Naughty Marietta" (MGM) (6 days)	22,000	"Private Worlds" (Para.) (2nd week-5 days)	8,000	High 1-6 "Little Women" Low 2-23-35 "The Night Is Young" (5 days)	30,000 6,500
Earle	2,000	25c-55c	"Traveling Saleslady" (F. N.) (6 days) (25c-50c)	13,500	"It Happened in New York" (Univ.) (6 days)	15,000	High 4-7 "Harold Teen" Low 7-21 "Cockeyed Cavaliers"	40,000 11,000
Fox	3,000	40c-65c	"Iron Duke" (GB Pictures) (6 days)	12,500	"It's a Small World" (Fox) (6 days)	14,500	High 12-29 "Bright Eyes" Low 7-28 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"One New York Night" (MGM) (6 days)	2,100	"Imitation of Life" (Univ.) (6 days-revival) (25c-50c)	3,200	High 11-3 "One Night of Love" Low 4-20-35 "One New York Night"	8,500 2,100
Keith's	2,000	30c-50c	"Private World" (Para.) (6 days)	3,000	"Roberta" (Radio) (9 days)	5,800	High 3-3 "Carolina" Low 1-5-35 "Sweet Adeline"	8,000 1,500
Stanley	3,700	35c-55c	"Mississippi" (Para.) (5 days-2nd week)	8,000	"Mississippi" (Para.) (6 days-1st week)	15,000	High 1-5-35 "Broadway Bill" Low 12-29 "Behold My Wife"	22,000 7,500
Stanton	1,700	30c-50c	"Case of the Curious Bride" (F.N.) (6 days)	5,100	"Lost City" (Regal Pictures) (6 days)	7,500	High 3-31 "The Lost Patrol" Low 1-5-35 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"Broadway Bill" (Col.)	1,500	"Night Life of the Gods" (Univ.) and "It Happened in New York" (Univ.)	1,700	....	
Broadway	1,912	25c-40c	"Go Into Your Dance" (F. N.)	8,000	"While the Patient Slept" (F.N.)	5,000	High 4-7 "Wonder Bar" Low 7-14 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"McFadden's Flats" (Para.) and "Red Hot Tires" (F. N.)	3,000	"Rocky Mountain Mystery" (Para.) and "Maybe It's Love" (F.N.)	2,500	High 3-2-35 "The Little Colonel" Low 1-19-35 "Behold My Wife" and "Defense Rests"	4,000 1,600
Orpheum	1,700	25c-40c	"Bride of Frankenstein" (Univ.)	4,000	"Grand Old Girl" (Radio)	6,500	High 12-1 "Kentucky Kernels" Low 11-10 "Wednesday's Child"	8,000 3,500
Paramount	3,008	25c-40c	"Private Worlds" (Para.)	11,500	"George White's 1935 Scandals" (Fox)	9,000	High 3-24 "David Harum" and "Once to Every Woman Low 6-30 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"Naughty Marietta" (MGM) (3rd week)	6,000	"Naughty Marietta" (MGM) (2nd week)	7,000	High 4-28 "House of Rothschild" Low 8-4 "Paris Interlude"	9,800 3,700
San Francisco								
Fox	4,600	15c-40c	"The Casino Murder Case" (MGM) and "Symphony of Living" (Invincble)	8,500	"Hold 'Em Yale" (Para.) and "Men of the Night" (Col.)	8,500	High 3-3 "Son of Kong" Low 8-18 "Sin of Nora Moran" and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"Star of Midnight" (Radio)	18,500	"The Night Is Young" (MGM)	11,500	High 3-16-35 "Roberta" Low 7-7 "Cockeyed Cavaliers"	23,000 10,200
Orpheum	3,000	15c-40c	"Mister Dynamite" (Univ.) and "Swell Head" (Col.)	6,500	"Princess O'Hara" (Univ.) and "Hoosier Schoolmaster" (Monogram)	7,500	High 6-9 "Sing and Like It" Low 6-30 "Affairs of a Gentleman" and "Orders is Orders"	19,500 5,000
Paramount	2,670	25c-40c	"George White's 1935 Scandals" (Fox) and "The Case of the Curious Bride" (F. N.)	10,500	"Traveling Saleslady" (F. N.) and "$10 Raise" (Fox)	11,500	High 9-29 "Belle of the Nineties" Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-55c	"Ruggles of Red Gap" (Para.) (3rd week)	5,000	"Ruggles of Red Gap" (Para.) (2nd week)	7,000	High 1-19-35 "The County Chairman" Low 4-14 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,200	15c-55c	"Our Daily Bread" (U.A.)	6,500	"The Wedding Night" (U. A.) (2nd week)	10,500	High 1-6 "Roman Scandals" Low 3-9 "Private Life of Don Juan"	15,000 4,000
Warfield	2,700	25c-65c	"Mississippi" (Para.) (25c-55c)	21,000	"Private Worlds" (Para.)	21,500	High 12-29 "Bright Eyes" Low 3-31 "Gambling Lady"	29,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"Unfinished Symphony" (GB Pictures)	3,300	"Folies Bergere" (U. A.) (2nd week)	3,100	High 2-17 "Roman Scandals" Low 7-7 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"Mississippi" (Para.) (8 days)	7,200	"West Point of the Air" (MGM) (8 days)	8,700	High 4-14 "Riptide" Low 3-24 "Fashions of 1934"	12,750 3,500
Liberty	1,800	15c-50c	"Carnival" (Col.) and "Death Flies East" (Col.) (9 days) (15c-35c)	4,100	"White Lies" (Col.) and "Happy Landing" (Monogram) (10c-35c)	2,700	High 2-16-35 "Broadway Bill" (2d week) Low 4-13-35 "White Lies" and "Happy Landing"	7,100 2,700
Music Box	950	25c-55c	"Roberta" (Radio) (6th week)	3,200	"Roberta" (Radio) (5th week)	4,150	High 4-14 "Spitfire" Low 1-26-35 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2,450	25c-50c	"Laddie" (Radio)	5,300	"Traveling Saleslady" (F. N.)	5,700	High 12-1 "Kentucky Kernels" Low 4-21 "Two Alone" and "I Believed in You"	8,400 3,750
Paramount	3,050	25c-35c	"Love in Bloom" (Para.) and "Time Square Lady" (MGM)	4,900	"Vanessa: Her Love Story" (MGM)	5,200	High 3-23-35 "Shadow of Doubt" Low 12-8 "Peck's Bad Boy" and "Menace"	8,700 3,300

TRAVELERS

Margaret Sullavan and her husband, William Wyler, arrived in New York Wednesday after a European honeymoon, and left immediately for Hollywood to start work on a picture for Paramount, which has borrowed the star from Universal.

Ann Harding, RKO Radio star, is back in Hollywood after a 10-day visit to Fort Bliss, El Paso.

Robert Edmond Jones, RKO designer, will arrive in New York from the Coast early in May.

Sidney R. Kent, Fox president, returned from Hollywood product conferences.

Gus J. Schaefer, Paramount's foreign manager, sails for Europe Friday.

Ann Sothern, Columbia star, arrived on Broadway from Hollywood.

Edward Golden, Monogram sales manager, was in Toronoto on distribution plans.

Lieut. J. F. Newman arrived in Hollywood from Annapolis to advise Paramount on "Annapolis Farewell."

Major Albert Warner returned to New York from Hollywood product conferences.

Kay Francis, Warner star, arrived on Broadway from the Coast.

Sir Adrian Baillie, Bombay producer, arrived in Hollywood to study color.

Arthur Hornblow, Paramount producer, is in New York from the Coast, en route to Europe.

Travis Banton, Paramount stylist, returned from Europe, en route to Hollywood.

Fay Wray returns to New York next week after making two pictures in London for GB.

Flying to Hollywood from New York were Ned E. Depinet and Jules Levy, RKO sales executives.

Michael Balcon, GB production head, returned to London from New York and Hollywood.

William Goetz sailed for Europe.

Herbert J. Yates, president of Consolidated Film, sailed for Europe.

Hal Roach returned to New York from a visit to his son in Indiana.

Rufus Le Maire sailed for Europe.

John Hay Whitney, president of Pioneer Pictures, flew to Hollywood.

Tito Guizar was due in New York from the Fox studios.

Noah Beery sailed for Europe to work for Gaumont.

Helen Vinson left for London to play in Gaumont pictures.

Gene Raymond arrived in New York from Radio's Coast studio to make personal appearances.

Archie Mayo was in New York from Hollywood en route to Europe.

Al Jolson returned to Broadway from an eastern personal appearance tour.

Rachel Crothers, writer, arrived in New York from the Goldwyn Coast studios.

Paul Lazarus, United Artists' western sales manager, left New York for a six-week exchange tour.

Lily Pons sailed for Europe, returning in July for her first picture, for RKO.

Herman Rifkin, Boston; Claude Ezell and William Underwood, Dallas, and Jack S. Jossey and Nat Lefton, Cleveland, Republic franchise holders, returned to their homes from distribution conferences in New York.

Spyros Skouras returned to New York from Los Angeles.

N. L. Manheim, Universal's foreign manager, returned to New York from Hollywood product conferences with Carl Laemmle.

Cesar Romero arrived at Universal City from Broadway to appear in "Diamond Jim."

Y. Frank Freeman, Paramount executive, returned to New York from the Midwest.

Eddie Cantor sails for Hollywood May 4th.

Howard Cullman, operator of New York's Roxy theatre, returned from Miami.

Bob Wolff was back in New York from Miami.

Ben Goetz, of Consolidated, returned by air to Hollywood from New York.

I. E. Chadwick, producer, arrived in New York from the Coast.

Harry Rowson, former joint managing director of Ideal Films, now part of Gaumont in England, returned to London from New York.

J. Louis Rome, Baltimore exhibitor, returned from Bermuda.

Leon Schlesinger, Warner short subject producer, arrived in New York from the Coast.

Florine McKinney arrived in New York from California.

Winifred Cooper, film critic of the Utica (N. Y.) *Observer Dispatch,* was in New York.

Herman Zohbel, Radio studio executive, returned to California from New York.

Louis Hyman, Sol Lesser's sales representative, was touring Fox exchanges.

Emilio Azcerraga, radio station owner in Mexico City, returned to his home after buying equipment in New York for a new theatre.

Samuel Cohen, United Artists' foreign press agent in New York, sailed for Europe.

Mark Ostrer, Gaumont British official, arrives in New York from London in two weeks.

BOOK REVIEW

MAKING A PHOTOGRAPH, by Ansel Adams. London: The Studio, Ltd. 96 pp. 7¼x9¼. $3.50.

This volume is one of the publisher's series entitled "How to Do It," which should indicate the general character of Mr. Adams' aims. He is interested in those persons who have discovered in the camera an instrument of serious self-expression and who have not had the instruction and experience necessary for really effective results. The author was one of the first to make such a discovery for himself. From it he has fashioned a career that is an integral part of the development of modern creative photography. Incidentally, Mr. Adams is an American.

The text is consistently confined to the essentials of equipment, materials and methods, in keeping with the precise purposes of the book, and is thoroughly amplified with simple, readily understandable diagrams. In addition, Mr. Adams has included selected pictures from his own notable productions, giving for each one the technical conditions under which it was made. Furthermore, these are not photo-engraver's reproductions, but actual prints from the negatives. Each print represents a specific problem in subject and treatment.

It is assumed that most of the reader's work will be done outdoors. The studio, however, is briefly considered. The camera, lenses, developing and printing equipment, paper and chemicals are concisely discussed before practical theory is reached. (And Mr. Adams keeps the latter practical.) Then follows a step-by-step analysis of the process of making a photograph.

Although a chapter on photographic esthetics is included, it occupies but a page and a half, and making a picture beautiful as well as a picture is told in more concrete terms in a final chapter on portraits, landscapes and the other types.—G. S.

WABASH AVENUE

CHICAGO

An ambitious program is soon to be announced by the Publicists' Association. The following officers have been installed: Herb Elisburg, president; Fred Bartow, vice-president; Carl Hermer, scribe; Lou Abramson, treasurer; L. S. Stein, director of public relations, and Roy Topper, sergeant-at-arms.

▽

A shift in the lineup of Essaness managers brings Henry Markbreit to the Crawford with Harry Grampp as assistant. Harry Brown is now assistant manager at the North Center, while H. E. Steuvek has been made assistant manager of the Devon.

▽

Earl Cunningham, formerly director of the Fountain Square Theatre, Indianapolis, has been made manager of the Judell exchange in Milwaukee. Ben Judell also announces that Arthur Burke, his brother-in-law, has been added to the sales staff of his St. Louis exchange.

▽

Duke Hickey, for 11 years with Universal and recently in charge of exploitation and advertising in the Middlewest, has resigned.

▽

John Dromey, popular Great States booker, has been elected mayor of North Chicago.

▽

M. Brazee, manager of the Avalon, and Harry Mintz, manager of the Parthenon, for Warner, are back on the job after a siege of "flu." Assistants R. Dunn and Walter Estrupp did noble work in keeping things going.

▽

George Schaefer of Paramount made a brief visit to town—long enough to lunch with John Balaban at Henrici's.

▽

Charles Sedell, veteran film man, has joined the sales staff of Capital Film Exchange.

▽

Eight Essaness theatres are now using "Bank Nights."

▽

James Winn, who recently stepped into the post of manager of the Warner exchange from a similar capacity with Warner at St. Louis, announces that Sid Rose, booker, has been made city salesman. John Soakley has been named booker.

▽

The Gregory Circuit of Chicago, operating in Illinois, Indiana and Wisconsin, has leased the Mueller and Jefferson theatres in Jefferson City, Mo., Albert Goldman announced.

HOLQUIST

Whelan Takes Moon's Fox Exploitation Post

Leslie F. Whelan, eastern exploitation and publicity man for Harold Lloyd for many years, has taken over the exploitation position at Fox which was held by Russ Moon. A former newspaper man, Mr. Whelan joined Paramount Famous Lasky in 1919 as exploitation representative, and joined Harold Lloyd in 1925.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

PRO BONUS PUBLICO

If the bonus plan of compensation is desirable in stimulating managers to greater effort then by all means it should be encouraged. But from what evidence this department has been able to gather, results of such participation drives have not entirely succeeded in winning unanimous approval either from theatremen or their superiors.

The letter on a following page from a long-time member who unfortunately must remain anonymous to our readers, presents one side of the question. This protest comes almost coincidently with the announcement of RKO's profit-sharing plan for managers, which, we are told, has received an enthusiastic acceptance from the field and therefore may be said to take up some of the slack evident in similar projects.

Our correspondent is not against the idea of bonus drives but finds objection mainly to the manner in which those he has experienced have been handled. He maintains that quotas and final results are determined too arbitrarily. In other words, he says, "it's the good ole fix."

• • •

Undoubtedly, the run-of-the-mill bonus or participation drive has outlived its usefulness, if ever such existed. Never completely has any such plan won the entire confidence or accord of the theatreman who supposedly is most to be benefited. There are instances also where division heads have been critical. The reasons are not hard to find.

Firstly, no matter how conscientious or generous circuit heads may be in setting up quotas and prize money, these figures and awards being arbitrarily determined are oftimes open to question from the very beginning. Thus, enthusiasm is immediately dispelled and morale endangered.

Secondly, in many instances a manager may work himself into a lather and just miss his quota through circumstances over which he has little or no control. And though he may be given some little token in recognition of his efforts, this reward, by the rulings of the drive, must nevertheless be much less than the amounts taken down by the winners, no matter how close the runner-up finishes.

• • •

The answer may be the new slant inaugurated recently by the RKO circuit, in which a manager shares the profits of his operation, quarterly and annually, by a definite percentage of the increase over last year's net.

Although the plan has not been detailed for publication, it appears that the manager's share increases as his profits rise; that these percentages are first to be figured quarterly; that if the theatreman does not click in any one period he has an opportunity to make up lost ground in the succeeding periods without being penalized. And, most significant, is the provision by which a committee of executives will consider for some proportionate reward, the cases of those managers who have done a good job but missed "ringing the gong."

• • •

We favor the RKO plan if for no other reason than it embraces a percentage—the only just form of remuneration for the manager. Whether or not the percentages offered are liberal enough to encourage the theatreman's best is neither here nor there at this stage of the project.

The fact remains that for the first time, a theatre circuit gives managers—its salesmen, an opportunity to earn "commissions" as is customary in other lines of endeavor.

▽ ▽ ▽

PRIMER

Oh, see the horse. He belongs to the farmer. The horse pulls the plow. The horse pulls the wagon that carries the farmer's crops to market. The horse is fat. He is well fed and rested. If he were not well fed and rested he would get thin and weak. He could not pull the plow or the wagon to market. The farmer would have to buy another horse. A horse costs money.

Now, see the manager. The manager is at the theatre. He works from early morn to late at night. He carries a heavy load. He is not well fed and rested. He is not a horse.

▽ ▽ ▽

"AH, THOU VIXEN, SPRING"

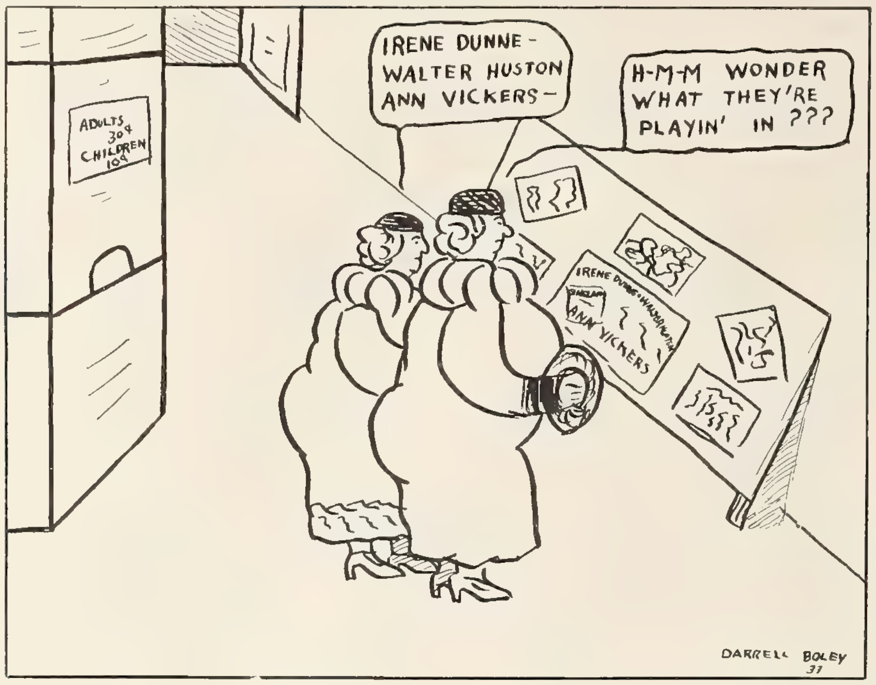
Gently as a leaf falling, softly as summer rain on thirsty flowers, beguiling as a brook gurgling over whitened rocks, comes this tender message of Springtide:

"The sap is just beginning to run in the New England maples . . . the first robins are here . . . deep, flavorous, pungent smoke drifts idly from the smoke-house. Hickory smoke, cool, clean and zestful; hams from tender young pigs soaking in its flavor."

We quote from a letter addressed to Mr. Jerry Jerauld, of Motion Picture Daily, from the People's Market of New York, Purveyors of High Grade Meat and Poultry.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS


ADULTS 30¢
CHILDREN 10¢
IRENE DUNNE - WALTER HUSTON ANN VICKERS -
H-M-M WONDER WHAT THEY'RE PLAYIN' IN ???
IRENE DUNNE WALTER HUSTON ANN VICKERS
DARRELL BOLEY 37

Radio and Papers Go Far for Rotsky

Broadcast electrical transcriptions of music from "Gold Diggers of 1935" prior to and during run proved an effective coverage medium for George Rotsky, Palace, Montreal, who also arranged for these to be played on two advertisers' programs. Stills and theatre copy were displayed in music departments of various stores.

Tieup with hair rinse manufacturer resulted in additional newspaper space, ad carrying Gloria Stuart face cut and theatre credits. Large canned soup ad featured Hollywood satelites imbibing with evident relish that company's product.

Make 1935 Your Award Year

Sparrow Arranges Orphan Show on "Little Colonel"

With the cooperation of leading daily, Allen Sparrow, Loew's State, Norfolk, Va., arranged for orphans to attend special morning showing of "Little Colonel." Paper paid for bannered bus transportation and ran stories on event. Another paper through classified ad page offered Temple flip and "life" story books.

Photo enlargements of Shirley were placed in restaurants and ferry waiting rooms one week ahead and five and ten featured miniature editions of book.

Make 1935 Your Award Year

APRIL DEADLINE AND APRIL JUDGES

Midnight of Monday, May 6, has been determined for the deadline on April Quigley Award entries, and managers are again reminded that campaigns must be at Committee Headquarters, 1790 Broadway, New York, by that time.

April judges are: George Schaefer, Paramount Pictures; J. R. Vogel, Loew Theatres, and Bruce Gallup, Columbia Pictures. Decisions will be announced in the issue of May 18.

Duke and Duchess Attend "Richelieu"

Royalty was headlined in the campaign on "Cardinal Richelieu" at the Radio City Music Hall when Hazel Flynn and Jim MacFarland persuaded the present Duke de Richelieu and his party to attend the opening, resultant publicity making a bit of to-do regarding the event.

Cardinal perfume, Cardinal colors, Richelieu pearls were among the various slants featured by many New York stores, as were the Richelieu collarettes by all Sears Roebuck stores in a 50-mile radius. Not even the Chateau Richelieu, a prominent local dine spot, was passed up for extra publicity.

Previews to helpful organizations and letters to school heads, club officials and the special Radio City mailing list also aided in spreading the word.

Make 1935 Your Award Year

Zimbalist Turns Reviewer

Al Zimbalist, advertising director St. Louis Amusement Co., St. Louis, got a little peeved because critics wouldn't review shows at his second run theatres so he runs a column of movie stuff down the side of his ads, thereby becoming his own reviewer and getting his little say in at the same time.

Make 1935 Your Award Year

Morgan Puts On Parachute Jump for "West Point"

Herb Morgan, publicist, Loew's Century, Baltimore, Md., arranged with airport for a parachute jump stunt in connection with "West Point of the Air," awarding tickets to picture to first 25 estimating closest the correct altitude from which jump was made.

Herb engineered several street ballys, among which were planes maneuvering over theatre, miniature auto converted into plane touring streets with driver dressed as pilot and small planes with title and dates were stenciled on streets.

For his lobby Morgan secured the actual scaled working model of transpacific "Flying Clipper," recently completed at local air plant, and reports hundreds of spectators at the display.

Many Organizations Preview 'Miserables'

Important in the advance of United Artists' "Les Miserables" at the New York Rivoli, was a series of preview screenings to which were invited outstanding groups of lawyers, judges, clergy and educators. Among others responding was the National Committee on Public Education for Crime Control at New York University, which organization forwarded endorsements to its many members.

New York Board of Education distributed booklet to grade and high school pupils, teachers and heads of high school English departments being informed of the essay possibilities of the picture. The Hays office also cooperated with letters to leading club and organization leaders in the metropolitan district.

Further aid was obtained from French clubs, the French consul's office and the French newspaper "Corriere des Etats-Unis," which ran the serial based on the book. Saks' Fifth Avenue store plugged the dresses worn by Marilyn Knowlden in the film, Gimbel's the Cosette head dress, Macy's and Ovington's tied in on the candlestick slant in the picture. Title stickers were placed on all outgoing mail, and cooperating organizations also used these in correspondence.

Gotham hosiery Rochelle Hudson tieups were made in various sections of the city, and many book stores carried window displays and counter cards. Five stations tied in on plug broadcasts also using the electrical transcriptions.

Make 1935 Your Award Year

Cooperating Merchant Helps Sell "Folies"

With the opening in Boston of new branch store of national furrier, Joe Di Pesa, Loew's State, grabbed himself a little extra publicity on "Folies Bergere" by having merchant include stills of Chevalier and Oberon in style booklets distributed at opening. Joe also had Merle Oberon send wire of congratulations to furrier.

Perfumer used imprinted paper bags for purchases, markets, cleaners and music stores distributed special heralds with Chevalier cut and autographed photos of Maurice were given out in five and ten chain.

Make 1935 Your Award Year

MUSIC WINDOW. Lou Diamond of Paramount effected this attractive music display in R. H. Macy's window for "Mississippi". Note still of Crosby with Bennett.

FAIRFAX
POP EYE CARNIVAL
ALICE ★ WONDERLAND
STEINBORN ON STAGE
PAUL'S

The Lineup for Rosy's Show

"Popeye Carnival" Is Buildup for Grosses

There's a bear market on spinach in Oakland, Cal., according to Manager M. E. "Rosy" Rosenberg, of the Fairfax, in that spot, who utilized the strength-giving vegetable as a feature of his recent Saturday morning "Pop Eye Carnival."

The idea came about through the scarcity of suitable features for the kid matinee showing, so Rosy conceived the idea of the shorts, showing three Popeyes, a Walt Disney, and "Alice in Wonderland"—all repeats, to build up the start of a "Tailspin Tommy" serial, on the same program. And as a topper, Rosenberg booked a weight-lifting champ who demonstrated muscle control, bending steel rods with his teeth, and dipped into a can labelled "spinach" to gather more pep.

Heralds plugging the serial and the carnival were distributed in schools with the cooperation of local superintendent who endorsed entire bill, membership cards in the Popeye Club were distributed, Popeye musical pipes being given for all cards filled out and turned in, and local Hearst papers came in on the stunt through their Popeye cartoon.

Rosy says the show went over big, with a 300 per cent increase in his kid business on the opening of the serial, and following kid matinees doing equally as well, as is indicated by accompanying photo.

To keep up interest, guest tickets and other gifts are given weekly to members having birthdays between matinees, stage acts put on by youngsters with talent, and to sell the club title, the Popeye song, added to other selections, are included in every meeting. J. M. Hanson, assistant manager, is credited in the campaign.

Make 1935 Your Award Year

Snappy Advance on "Bride of Frankenstein"

There's plenty of meat in the load of aids gotten out by Joe Weil, exploitation head of Universal on "Bride of Frankenstein," the newest of which being a series of snipes reduced from the 24 sheets, that are colorful and peppy.

Complete 15-minute radio script authored by Joe is also ready for managers playing the date, and another neat slant comprises a number of exploitation stunts sent out to the trade as mailing pieces. For instance, an emergency booth gag for lobbies, with nurse in attendance, booth containing candles for those afraid to go home after seeing the picture, hair dye for those whose hair turns white, spirits of ammonia, etc.

Manager Attacks Bonus Drives

From time to time the Round Table pages have carried accounts and results of bonus and participation drives instituted by circuits in various sections of the country. Below is published a letter from one of our long time members who gives his views on the subject as a manager who has taken an active part in a number of these competitions to encourage grosses. For obvious reasons, his name and situation are not attached to the letter and the writer's comments are printed in full for the information of the executives who sponsor these drives and the managers in the field who attempt to win some of the prize money.

Dear Mike:

To begin with the idea of Bonus or participation drives is all right. The trouble lies in the way it is handled. In the main it spurs activity among managers and results in increased grosses, as well as reduced expenditures of operation.

But the powers that be in our industry are short-sighted.

In the working plan of these so-called Bonus or Participation Drives it is so worked out that out of say ten drives, the individual manager may expect to win one or perhaps two of these Drives. If the manager wins a Drive his par figure is so "adjusted" that he will NOT win the next one unless a miracle happens.

In other words, the Drives will revolve around him until his par figure after several "adjustments" returns to his original figure, wherein he won his last Drive, and his chances will then again be very good. I'm afraid if I went into the complications used in the Drives we have, it would befuddle and confuse as they classify the houses in classes and if you do too good in one class they slip you into one more difficult.

The Drives in this organization have accomplished a lot, but on the whole I don't think they have been satisfactory to everyone, including the powers that be, and I understand that the present one is the last, and perhaps a salary increase all around is the order of the day.

However, I sincerely believe that the profit-sharing plan could be put in effect, even if a man only owned one house and put his manager on a profit-sharing basis. It would eliminate outside checkers, inside checkers, chiseling and a lot of petty evils that afflict both manager and owner. A manager who is part-owner or at least feels that he is, has a pride in his own business that no salaried employee ever feels.

To get away from showbusiness for the moment, let's take the commercial field and see how they handle it.

I think they handle it more sanely. Take J. C. Penney Co., Woolworth and Montgomery Ward for example. Their managers are paid a salary that compares favorably with the average theatre manager and they work on a yearly Bonus plan and it's not unusual in a town of say 10,000 to find the Montgomery Ward manager earning a $3,000 bonus yearly in addition to his salary. The manager of the Penney store is a third-owner in his store and consequently in the same sized town his store pays him around 8 to $10,000 per year. The Woolworth people work along similar lines.

Now as concerns the theatre manager, his average salary is below par. If a theatre grosses $100,000 per year, does the manager receive 10 per cent of that yearly as say salary and bonus? He does not! He receives a very small percentage of the gross as salary, although he carries as much, if not a greater responsibility than the managers of the chain stores in the commercial field.

I believe the solution to this problem in the theatre business lies in a profit-sharing plan, and it should be a generous one, basing same on the yearly gross of a theatre taken over a period of say five years, and then determine a figure that the manager CAN reach, where instead of making $50 a week, he knew if he could increase his yearly gross he might average $150 a week. And don't forget that every dollar that the manager piled up for himself in a year, his employer's profits would treble.

Eventually you will see this come to pass in the theatre business, strange as it may sound to some people.

Mister Rosenthal Gets Personal

Arthur don't be a clerk all your life—the whole town's talking.

Mabel, please come home—all is forgiven —and ditto.

Billy, you can't do that to me—the whole town's—yes.

And so it kept on for days until the last when the copy in newspaper personal columns called it all a draw and requested the folks to meet at the Majestic, from whence Rosy Rosenthal fooled the public at Bridgeport on "Whole Town's Talking."

Fresh flower lobby was planted by florist (see photo) in exchange for credit card, and for "Wedding Night," jeweler featured rings, offering guest tickets to those able to wear a certain size.

Make 1935 Your Award Year

Barker Atop Marquee Sells "Mighty Barnum"

One of the stunts used by Glenn Carroll at the Midland Theatre in Coffeyville, Kansas, was barker atop marquee informing public of the stupendous and gigantic show going on, while tent and cutouts of elephants' heads completed the front.

For "Car 99" p. a. system was brought into play with "calling all cars" announced at regular intervals.

Make 1935 Your Award Year

Puts on Recipe Contest For "Wedding" Supper

Charlie Taylor, Shea's Hippodrome, Buffalo, put over a nifty on Wedding Night with Polish newspaper sponsoring a six-day recipe contest. Persons sending in best recipes for a Polish wedding supper received guest tickets. Local baker donated huge wedding cake which was displayed at local food show with card plugging contest.

Department store arranged attractive window of women's gowns with one of original models worn by Sten prominently featured. Jeweler gave window over to special brand of wedding ring and offered tickets to all having corresponding finger size.

With Niagara Falls and its honeymooners practically at his front door, Charlie arranged with bus company for their autos to carry banners (see photo) reading: "For a honeymoon trip or any other occasion, use our bus and see Gary Cooper and Anna Sten in, etc., etc."

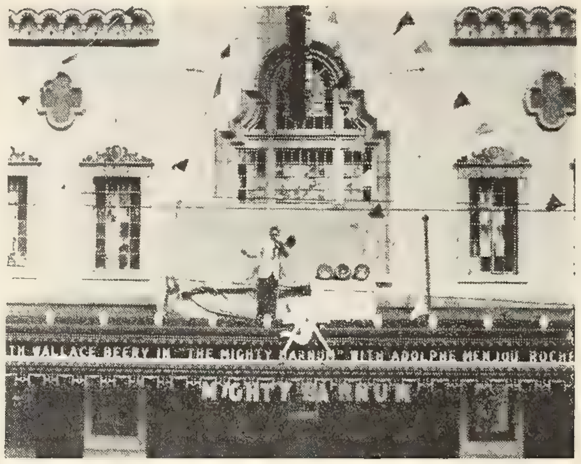
Make 1935 Your Award Year

Sweepstake Winner Presents Radio Prizes

Lewis A. Doran, assistant manager, Brevoort, Brooklyn, N. Y., reports tieup on "Winning Ticket" and "Sequoia" with large radio store, in which prizes were awarded for three "winning tickets" held by theatre patrons. These included an all-wave radio set, with guest tickets for runnersup. Store devoted entire window to twin-bill display and prizes.

Tickets were obtained at box office (with admission ticket) one week prior to date, and theatregoers deposited stubs at radio store for drawing on opening day of show. Prominent official served as "drawer" of winning tickets at dealer's in presence of large turnout.

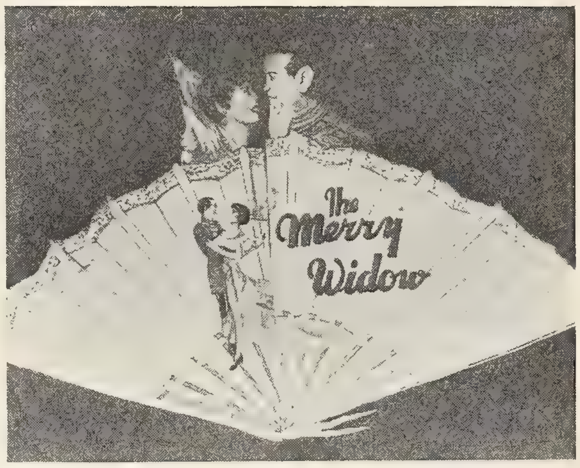
Rosenthal's Lobby Floral Display


TH WALLACE BEERY IN "THE MIGHTY BARNUM" WITH ADOLPHE MENJOU ROCHE
MIGHTY BARNUM

Carroll's Barker Atop Marquee

EASTERN GREYHOUND LINES
FOR A HONEYMOON TRIP OR ANY OTHER OCCASION USE GREYHOUND BUS
SEE! GARY COOPER ANNA STEN IN WEDDING NIGHT
BEG. SAT. MAR. 30 AT SHEAS HIPPODROME

Taylor's "Wedding Night" Bus Tieup



De Camac's "Widow" Lobby Setpiece

As a topper, local Sweepstake winner, who clicked four days previous, appeared on stage closing night of show to announce and present prizes, following which he was interviewed. This man's appearance was circularized in his neighborhood and his people turned out en masse.

Edenfield Plays Up Film Debut of Town Girl

Although the girl came from a nearby town, the fact that she had relatives and friends in Augusta was cause enough for Manager Edenfield, Dreamland Theatre, to go to town on "Women Must Dress" and secure their aid in publicizing the picture in which girl made film debut as a result of winning in Monogram's contest for that opus.

A full page co-op was secured with misspelled words in all ads, prizes offered to those submitting the most complete and correct list of the words.

Make 1935 Your Award Year

Roberta 'Phone Girl

One of the pre-opening stunts used by City Manager Bill Exton at the Kenosha in Kenosha, Wis., was the planting of a telephone operator at desk in lobby who called numbers, starting conversation with "How do you do, Mrs. Blank; this is the 'Roberta' operator calling from the lobby of the Kenosha," etc., etc.

Make 1935 Your Award Year

Dealer Pays for Ed's Ads

Refrigerator dealer paid for Ed Harrison's "Sweet Music" newspaper ads in exchange for a lobby display and credit card at the Capitol in Pittsfield, Mass. Ads all carried cuts of Vallee and Dvorak, with theatre copy, and refrigerator mention.

Make 1935 Your Award Year

Usherette Wins Contest And Mayor Offers Congrats

When Edna Robinson at Frank Larson's Paramount Theatre, Idaho Falls, Idaho, captured one of the prizes for being among the four most beautiful usherettes in the United States in connection with Universal's contest on "Good Fairy," Frank thought it ample excuse for a celebration when he played that picture.

Opening was dedicated to the young lady with the mayor acting as M. C. and presenting winner with autographed photo of Margaret Sullavan. Wires were read from entire "Good Fairy" company, local schoolmates and other friends. Frank reports a good time was had by all.

Make 1935 Your Award Year

Kraus' "Lost" Herald

The old reliable worked well for Edward Kraus of the Fargo, Fargo, S. D., on "Love in Bloom" in the form of a bright red herald with large "lost" copy reading "lost somewhere between the Fargo Theatre and the postoffice a ladies' purse containing cash, tickets for (etc.); finder may keep the money but return the tickets."

Make 1935 Your Award Year

Girls Bally "Painted Veil" for De Camac

Through the cooperation of leading hotels, Peter De Camac, Globe Theatre, Calcutta, India, arranged for four girls dressed in white with red waistbands carrying "Painted Veil" and wearing small hats with lettered veils to visit dining rooms and distribute throwaways to other guests. Accompanying photo shows attractive lobby display Peter used for his "Merry Widow" date.

Dickens' Descendant Helps Boucher Sell Date

When Frank Boucher, Maryland, Hagerstown, Md., discovered a few days ahead of his Copperfield opening that Charles Dickens, a direct descendant of the famous author, was a local resident, he wasted no time letting the rest of the folks know about it. Special stories on relationship were run in local and county papers. Reception was tendered Dickens in the lobby opening night, at which time he presented Mayor Wertz and wife with a specially autographed edition of the book.

Frank further arranged a radio contest giving Copperfield dolls to youngsters in grammar schools writing best letters on "Why I Am Going to See David Copperfield." Dolls were presented from stage at Saturday matinee.

Contacting the MGM studios, Boucher secured Freddie Bartholomew's copy of the script autographed by members of the cast and auctioned it off from the stage, proceeds going to Boy Scouts who had just started local drive for funds.

Make 1935 Your Award Year

Store Distributes Planes For Caldwell's "Air" Date

Through tieup with department store in Toledo, Wally Caldwell, Loew's Valentine on "West Point of the Air" arranged for distribution of gilder planes and junior pilot license cards to juvenile purchasers in boys apparel department. Stills with playdates were prominently displayed. Wally also arranged for Junior Birdmen to receive imprinted aviator helmets.

On "Scarlet Pimpernel" window stickers were pasted on taxi windows and on bundles leaving cleaners. Five and tens featured "Pimpernel" sundae, using window streamers with playdates.

Make 1935 Your Award Year

North Yields to Poetic Muse

Stewart North's exploitation of "Wednesday's Child" appeared in the poetical guise of a teaser card, handed out at the box office and distributed through merchants.

Caption asked, "Are You a Wednesday's Child?" Verse on characteristics of children born on different days of the week followed, the third line devoted to third day standing out in bold type—"Wednesday's Child Is Full of Woe." Footline noted theatre and dates.

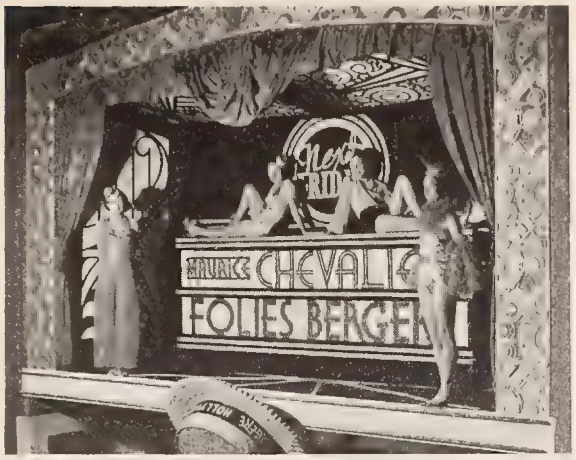
Make 1935 Your Award Year

Pollock Ties "Town's Talking" Into Pinochle Tournament

With all the to-do about a pinochle tournament staged by local daily in Rochester, Les Pollock, Loew's Rochester, tied in with the stunt on his "Town's Talking" date, awarding guest tickets to winners. Large card with theatre copy and ticket offer was displayed in leading hotel where tourney was held, and newspaper stories on tournament tied in picture copy.

Accompanying photo shows parade of cars with picture and playdate prominently displayed. Leading florist devoted window to unusual floral pieces center of which contained scene stills and telegraph branch windows used large photos of Robinson and Jean Arthur.

On "West Point of the Air," ad containing small boxes listing the addresses of 26 leading merchants was run, and guest tickets were awarded to first 30 supplying names of the stores. Heralds with "a tip from the sky" copy were dropped from plane and National Guards attended show in body as guests of the theatre.



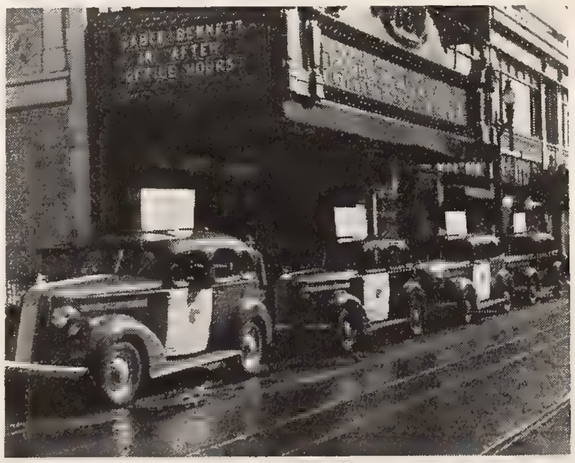
Beck's "Folies" Lobby Display

FOLIES
BERGERE

Gilman Opens Straw Hat Season

SHIRLEY TEMPLE
BARRYMORE
SHIRLEY TEMPLE
BARRYMORE

Geehan's Colonial House for Shirley



"Town Talks" About Pollock's Parade

University Band Parades For Beck on "Folies"

A street parade was arranged by Eddie Beck at the Hollywood, Fort Worth, for "Folies Bergere" through tieup with students band of Texas Christian University. Forty pieces paraded behind truck carrying girls in costume supporting huge straw hat lettered with title. Band gave concert in front of theatre.

Accompanying photo shows attractive inner lobby display for which Ed used his girl staff. All children attending show received the miniature straw hats and beauty salon distributed heralds.

Make 1935 Your Award Year

Grady's Safety Club

E. C. Grady, Hoosier, Whiting, Ind., is sponsoring the Hoosier Theatre Shirley Temple Safety Club. Cards are given to all kids attending, one side of which carries cut of Shirley with "If Shirley won't, I won't" motto and list of "don'ts" to avoid accidents. —Reverse side lists endorsement of mayor, chief of police and school authorities with space for member's name and address.

Make 1935 Your Award Year

Gilman Builds Special Animated Front for "Folies"

Sam A. Gilman, Loew's Theatre, Harrisburg, Pa., put on a gala campaign for "Folies Bergere" constructing a special front (see photo) with oversized revolving straw hat over box office. Spotted around hat band were miniature French dolls wearing tiny straw hats. Four usherettes in inverness capes and Chevalier hats covered shopping districts distributing small straw hats and envelopes supposedly containing French postcards; cards showed girl chorus with picture copy on reverse side.

Orchestrations were planted with leading bands, and one week ahead entire staff wore straw hats with imprinted hat bands. Special bally record was used over p. a. system and hairdresser plugged Oberon coiffure.

Make 1935 Your Award Year

"The Feature Starts—"

For the benefit of patrons and to save his cashier a lot of wear and tear, Rodney Toups, of Loew's State, New Orleans, places a card with starting time of feature on window of ticket booth.

Make 1935 Your Award Year

Geehan Gets Out Special Temple Tabloid for Paper

Bill Geehan, Odeon, Beaver Dam, Wis., sold publisher of daily idea of putting out a "first-time" tabloid supplement on "Little Colonel," with Bill writing and selling all the ads, each including cut of Temple. Cooperating merchants distributed Shirley photos and "life" books.

Art director of junior high was contacted and sponsored a free hand poster contest, with cash prizes awarded by theatre for best posters. Drawings were on display in lobby with credit cards and teachers encouraged students in contest. Accompanying photo shows miniature Colonial house in lobby constructed by local builders.

Dairy tied in on word contest, offering prizes for kids getting most number of words out of their trade name and local ice cream company got out special Temple package which went over with the kids.

Showmen's Calendar

JUNE

1st	Kentucky Admitted to Union—1792
	Tennessee Admitted to Union—1796
	Clive Brook's Birthday
	Two Cent Postage Rate Between U. S. and Great Britain Established—1908
2nd	Johnny Weissmuller's Birthday
5th	First Balloon Ascension in France by Montgolfier Bros.—1783
6th	Nathan Hale Born—1755
	American Marine Victory at Belleau Woods—1918
8th	Battle of New Orleans—1815
9th	John Howard Payne (Author of Home, Sweet Home) Born—1791
10th	Franklin Drew Lightning from Clouds—1752
11th	Richard Strauss (German Composer) Born—1864
14th	Flag Day
15th	Pioneer Day, Idaho
	Boy Scouts Charter Granted—1916
	Arkansas Admitted to Union
16th	Stan Laurel's Birthday
	Father's Day
17th	Battle of Bunker Hill—1776
	Ralph Bellamy's Birthday
18th	Battle of Waterloo—1815
	Jeanette MacDonald's Birthday
21st	Longest Day in Year
23rd	William Penn Signed Peace Treaty—1683
25th	General Custer's Defeat by Indians—1876
26th	First American Troops Landed in France—1917
28th	Polly Moran's Birthday
30th	Glenda Farrell's Birthday

Police Notice Sells "Lost" Jungle" for Wally Baker

A pseudo police notice did the trick for Wally Baker, Tivoli, Sutton-in-Ashfield, England, on "The Lost Jungle." Gotten out in form of herald with bold type copy, the gag read "lost, stolen or strayed, two lions and a tiger; all persons visiting the Tivoli will receive handsome reward of exciting and thrilling entertainment in seeing," etc.

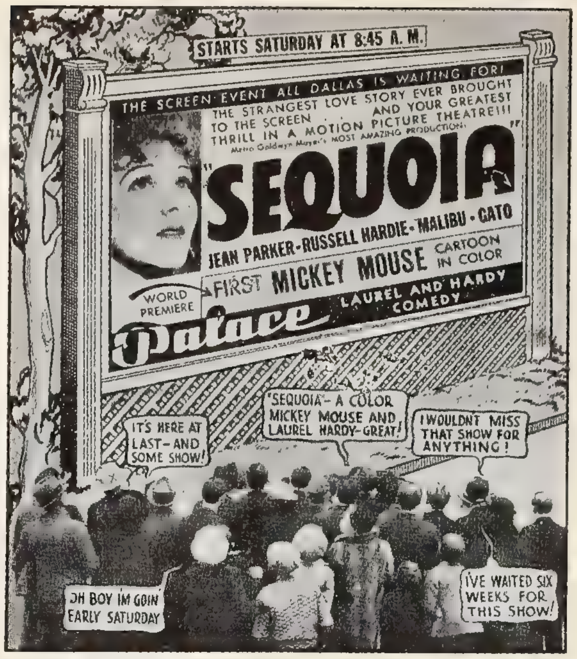
On "Belle of the Nineties" perfumed Westian visiting cards were distributed two weeks before copy reading "When Mae West comes to the Tivoli, what time will it be?" Below appeared play date and line, "time to come up and see her some time."

Make 1935 Your Award Year

Dedication Ceremonies For Paper Held at Theatre

When the new *Bulletin* Building in Los Angeles was completed, Manager J. D. L'Esperance at the Fox Florence there offered the facilities of his house for the opening and dedication ceremonies.

Local prominents and film stars were presented from the stage and through the facilities of the p.a. system, those unable to gain admittance were able to hear the "doings" from the large forecourt of the theatre and the spacious newspaper lobby.


STARTS SATURDAY AT 8:45 A. M.
THE SCREEN EVENT ALL DALLAS IS WAITING FOR!
THE STRANGEST LOVE STORY EVER BROUGHT TO THE SCREEN . . . AND YOUR GREATEST THRILL IN A MOTION PICTURE THEATRE!!!
Metro Goldwyn Mayer's MOST AMAZING PRODUCTION
"SEQUOIA"
JEAN PARKER-RUSSELL HARDIE-MALIBU-GATO
WORLD PREMIERE
FIRST MICKEY MOUSE CARTOON IN COLOR
LAUREL AND HARDY COMEDY
Palace
IT'S HERE AT LAST-AND SOME SHOW!
"SEQUOIA"-A COLOR MICKEY MOUSE AND LAUREL HARDY-GREAT!
I WOULDNT MISS THAT SHOW FOR ANYTHING!
OH BOY IM GOIN EARLY SATURDAY
I'VE WAITED SIX WEEKS FOR THIS SHOW!

Interstate "Sequoia" Billboard Ad

Interstate Theatremen Pose for "Sequoia" Ad

For some reason or other, the unusual in newspaper display advertising is not so frequent these days and therefore the three-column on 100-line ad for the "Sequoia" date at the Palace-Dallas, Texas, illustrated in the accompanying photo, is called to attention.

The atmosphere was heightened by the group in front of the 24-sheet stand commenting on the attraction and date, and Louis Charninsky, who reports the stunt, states that the Interstate Dallas gang posed for the crowd shot. Bill Elliott, Interstate artist, is credited for the flash.

Make 1935 Your Award Year

"Lancer" Stills Planted On Restaurant Tables

Paris sounds a new note in spotting framed stills in eateries, as witness the accompanying photo showing action shots on "Lancer" on restaurant tables in the surrounding district for the date at the Paramount, in the French capital.

Other slants by Andre Ullman and Rene Labreton included squad of mounted lancers working the boulevards, windows in prominent shops, and announcements mailed in envelopes carrying coat-of-arms, regimental number and Indian address.

Ullman-Labreton "Lancer" Table Cards

Birthday Greetings

Wally Akin
Jack E. Alger
W. M. Allison
James Anderson
J. Noble Arnold
Henry Bettendorf
Merle L. Blair
Ben Bloomfield
A. M. Bowyer
R. Speed Borst
William Briemann
Walter C. Carroll
T. C. Clement
Loren S. Cooper
William E. Cooper
Robert Corbin
James D. Denny
Fred G. Doney
R. J. Freedman
Andrew Gibson
Sam A. Gilman
Phil Godel
Archie B. Holt
Victor E. Hudson
J. T. Hughes
Joseph Isaac
Jack Johannson
Bernard S. Lewis
Leslie C. McEachern
K. E. McKinstry
J. S. MacNeill
F. H. Macomber
William J. Mahon
E. H. Maritsky
James P. Martin
Clarence F. Millett
Alberto Monroy
George J. Nealeans
Pierce C. O'Donnell
Ben Ostrow
Leon Pickel
J. G. Polak
Oliver B. Prickett
Jack Purves
Herbert Ram
James M. Sanderson
Frank Schellinger
Roger Scherer
Milton A. Schosberg
H. B. Schuessler
Howard Schuster
George Seymour
Frank Shaffer
Max Silverwatch
Benjamin J. Smart
Martin G. Smith
Walter D. Stevens
Arden Strang
Robert W. Sullivan
J. V. Tamblingson
James H. Tobin
Hazel Van Allen
Jack Van Borssum
Roland K. Vanderburgh
Donald J. Visger
Al J. Wagner
Laurie Webb

Krendel Holds Special Kid Show on "Colonel"

A record breaking morning show at the Tivoli, Toronto, is reported by Dan Krendel on his "Little Colonel" date at which La Temple buttons were distributed. Newspaper ads with "hey kids" copy plugged the special showing.

Five-and-ten chain devoted windows to three-sheet displays with Shirley cutout books plugging miniature editions of her life's story. Tieup with book store brought display of scene stills on counters and giveaway of "Little Colonel" pictures to each child purchaser. Department store gave photos of Shirley holding authorized copy of film version of book to all book buyers, and imprinted napkins were used in leading tea rooms.

Make 1935 Your Award Year

Prominents Parade on Gow's "Lancer" Date

A no-cost campaign and one that broke the dailies for plenty of space was put on by J. M. Gow, Capitol, Nanaimo, B. C., on "Bengal Lancer."

Gow contacted mayor and other prominent city officials and had them meet at hotel on opening night of picture. Here they were greeted by the local garrison of Canadian Scottish and escorted into waiting new model cars promoted from a neighborhood dealer who for theatre lobby credit card supplied drivers, as well. They proceeded through the main streets headed by city band to the gaily decorated theatre.

Clubs, civic organizations and school board were also advised of date.

BY-PRODUCTS OF THE PRESS BOOK

Round Tabler Explains Further Uses of Press Book Contents in Making Up Inexpensive Lobbies

by C. L. ("BILL") YEARSLEY
Manager, Smoot, Parkersburg, W. Va.

Some time ago, the author of this article forwarded a campaign in which were described and illustrated some of the various uses he makes of press books for display purposes. Bill indicated that there were many other things of value in press books on the major attractions, and upon our invitation has been kind enough to elaborate this thought. He is a well-known figure in the industry and speaks with authority.

Let's take a new slant in this debate about press books to which the HERALD is, wisely I think, giving so much space. My contention is that few exhibitors use press books for all they are worth, and further, that the men who make them do a far more thorough and intelligent job than the men who use them. Just to get my point over, I'll quote the essence of an argument that I've heard, and participated in, times without number. Our present characters are an Ad salesman and an Exhibitor. We'll call 'em Ad and Exhib for short. They are discussing advertising accessories. Exhib is having his say about their excessive cost and poor quality, when Ad breaks in:

Ad: "Are you losing money on press books, too?"

Exhib: "Huh?" Why, dumbbell, press books don't cost me anything."

Ad: "No? Maybe not directly, but you pay for them just the same."

Exhib: "Oh, yes. Sure, that way. Of course, we exhibitors pay all the industry's bills out of our box offices. I know that only too well. But press books! They ought to be free. Most of the stuff in them is of no use to me. All I use out of my press book is a couple of ads and maybe a publicity story or two. The rest goes in the waste basket.

"Don't see why they put so much junk in press books, anyway. Colored covers, great big newspaper ads, full-page feature stories, pages and pages of stuff that are no good for anything but to make a flash in the press book.

"No exhibitor that I know can afford to buy the space those big ads take, and as for getting those fat publicity stories in free—try and do it. No, sir! Press books are 90 per cent waste as far as I'm concerned."

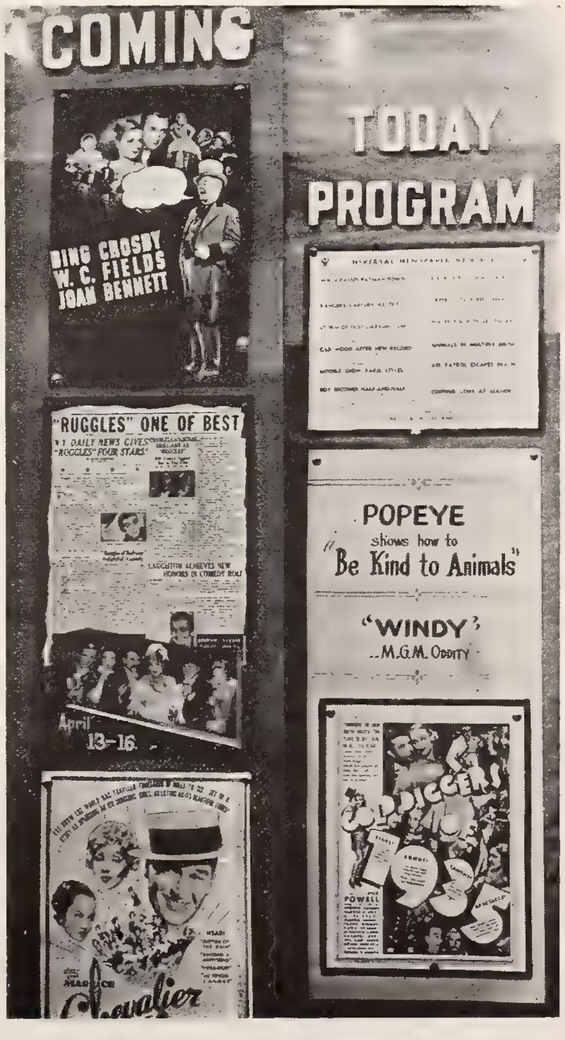
Which about sums up the exhibitor viewpoint. Press books are free. So why bother with anything but the few indispensable items. Wherefor a vast quantity of valuable advertising material, stuff that has real sales value, goes into theatre waste baskets.

Material Effective in Lobbies

As a matter of fact, and aside from its main function of supplying material for publication, inspiration and exploitation, there is in most press books on major attractions a wealth of left-over material which makes the most effective kind of front-of-the-house and lobby advertising. Without attempting to deal exhaustively with the subject, I will mention a few uses to which I regularly put such material.

The illustrations to right show two frames which are at convenient reading height alongside the entrance doors of the theatre. One lists coming attractions, the other the current program. They are made up of press book and trade paper ads mounted on separate cards, which permits them to be moved from the coming to the current program frame. They cost nothing, occupy little space, carry more selling punch than anything else on the front and are read by hundreds of people weekly. The difference between these printed ads and the usual coming and program cards is that the ads sell the show, whereas the cards merely announce it.

Most theatres have frames for displaying stills, and in those at the Smoot the center frames are occupied by ads from press books. These not only inform—they sell. We frequently use the colored sample heralds or reproductions of posters we find in press books. They are bright and good sellers. This sort of copy adds interest to the stills display.



Two of Yearsley's Press Book Frames

Theatres which have three-sheet frames at convenient reading height on the front or in the lobby can make effective use of a one-sheet or smash hand-painted poster for the top two-thirds of the frame and fill the space beneath it with one of those "useless" colored covers, full-page newspaper features or other by-products of the press book. This stuff pasted on cards, bordered with a bit of water color and fastened with thumb tacks against a permanent background of cloth or changeable background of crepe or other colored paper makes better selling display than any three-sheet or hand-painted read-as-you-run poster that fills the entire frame.

Press books often contain very attractive cuts and captions designed for the woman's page of newspapers: fashions, star portraits and the like. These, with a clipped and mounted press book ad on coming attractions are effective if neatly displayed on a bulletin board in the ladies' lounge. Other material, of more general interest, suitable for display in the theatre foyer, will be glanced over by patrons in idle moments.

Displays Must Be Interesting

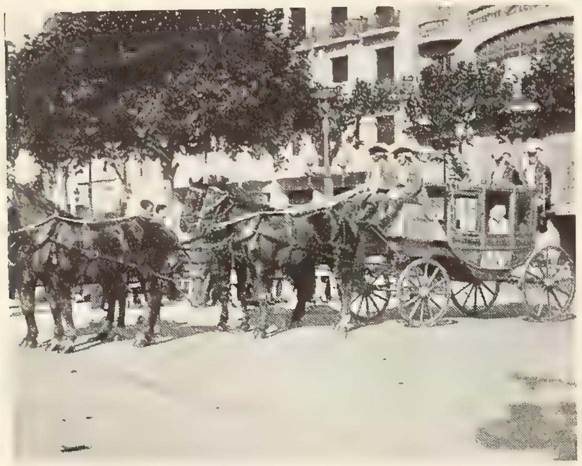
It has been my observation over many years study of theatre advertising that too little attention is paid to making the lobby and front of the house advertising *interesting* as well as striking or artistic. The old idea that house advertising should all be read-as-you-run stuff can be disproved to the profit of any theatre advertiser who will take the little trouble necessary to make the test.

There is one more angle, and an important one, to the use of *interesting* material from the press book or trade paper ads, in theatre front advertising. It attracts and detains readers who have idle moments to spare, and who, even though they have no intention of buying a ticket at the time, serve as decoys who attract others who may and frequently do buy. Life about a theatre front is good for business. The read-as-you-run poster, however effective, will not hold attention. Press books are full of headlines and pictures which are devised with almost devilish cunning to catch the attention and hold it until the desire is created that precedes every ticket bought.

These suggestions by no means exhaust the uses to which the by-products of the press book may be put by the theatre advertiser who is really interested in doing a thorough job. Try it for a month and see for yourself. And the beauty of it is that this kind of material is exactly what is needed to help sell the tough ones, pictures without the Gables, Munis, Colberts or Garbos. It will both save and make money for any theatre from the de luxe to the shooting gallery.

Before closing, I must add that much valuable material is to be found in trade paper ads. It's a pity that a lot of those swell colored inserts are not used to gladden the eyes and whet the box office appetites of the customers. They'll do it. Try it and see

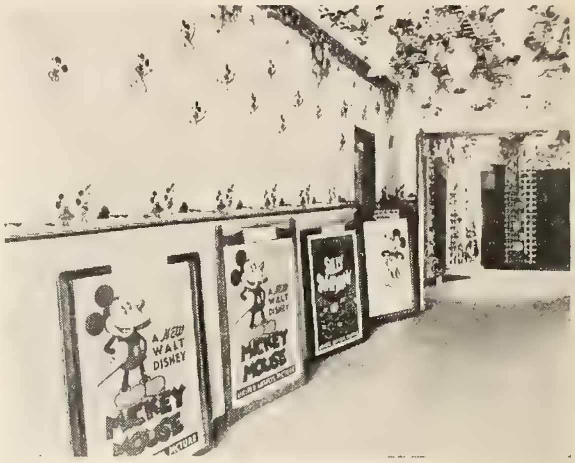
SOME OVERSEAS EXPLOITATION



La Madame Drives in Spain

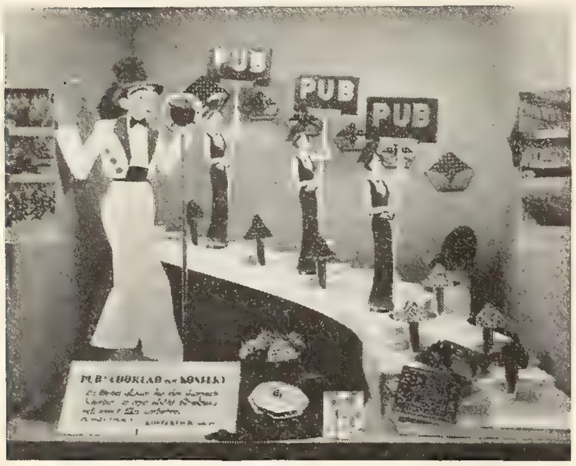
(Right) C. E. GRAY, of the Manurewa Theatre, Manurewa, New Zealand, converted his foyer effectively to introduce showings of the new Walt Disneys, Mickey Mouse and the Sillys. In addition to the advance one-sheet frames, Gray papered the walls with Mickey and Minnie figures.

(Left) R. HUET, Warner Brothers manager for Spain, worked out this crowd-stopper on "Madame DuBarry" at the Fantasio Theatre, in Barcelona. Royal coach and four with drivers and footmen in costume made all principal sections of the city. Gal was dressed in character.



Mickey Wallpaper in Australia

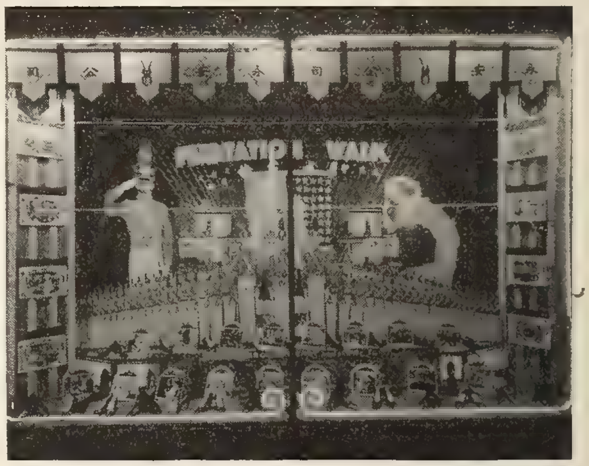
▽ ▽ ▽



Cantor Sells Candy in Sweden

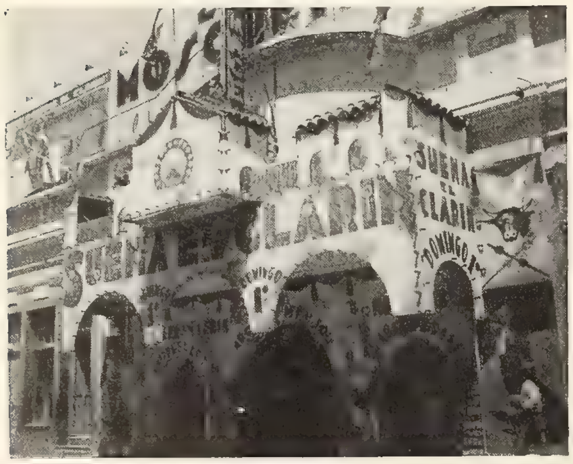
(Right) R. E. BINNS, Warner Brothers manager in China, is credited for this excellent window in the largest department store in Shanghai, for the date on "Flirtation Walk" at the Grand Theatre. Chinese theatre cards also carried notice of date and attraction.

(Left) HARALD ASTROM, United Artists' manager in Stockholm, Sweden, made this tieup for the date of "Kid Millions" at the local Grand Theatre. Prominent candy concern cooperated, supplying windows and hooking up in other effective ways. That's Eddie doing the plug.



A Bit of All Right from China

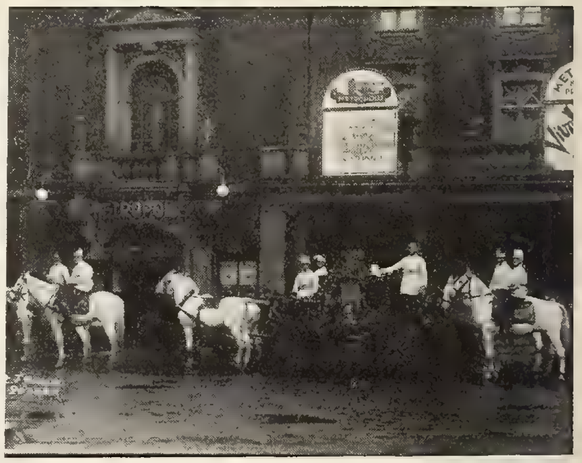
▽ ▽ ▽



You Can Almost Hear the Trumpet

(Right) M. CZABAN, Paramount manager in Warsaw, Poland, engineered the campaign on "Scarlet Empress" at the Metropolis Theatre, in Poznan. The colorful street bally was only one part of the exploitation with ushers in costume and stage prologue to round out the advertising.

(Left) RICARDO COFINO, manager of the Palace Theatre, in Guatemala City, Guatemala, finds this type of front very successful. The flash depicted is on "The Trumpet Blows," and has to do with bullfighting with which Cofino's patrons are familiar. Note blowups of Raft.



Empress and Suite in Poland

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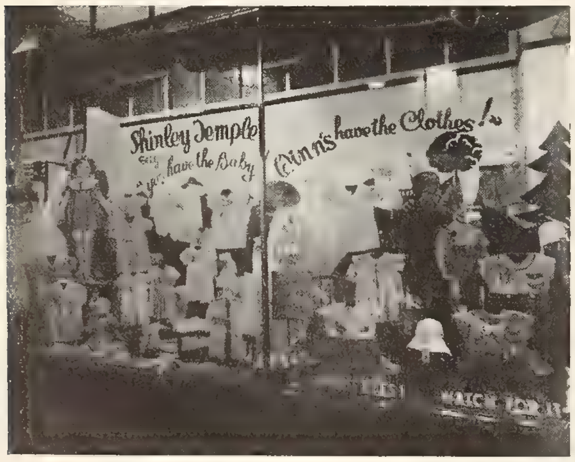
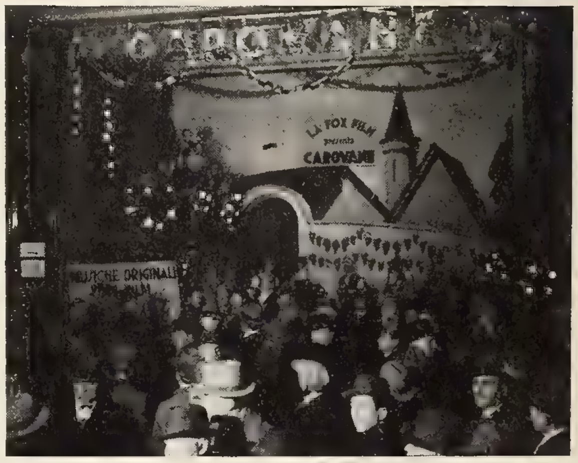


They Do It Well in Sydney

(Right) F. MILUCCI, Fox manager, Milan, Italy, arranged for this lobby on "Caravan" at the Cinema Odeon. In addition to the trio in the balcony playing numbers from the picture, the display also featured life size figures of the wine girls.

(Left) H. STUART-CODDE, publicity and advertising head of the Fox Sydney, Australia, office and his staff arranged this excellent window on "Bright Eyes" at leading department store. Note cutout theatre copy running across entire bottom of window.



Balcony Musicians Selling "Caravan"

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Trooper, The	Kermit Maynard-Barbara Worth	Nov. 15		
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1,'35	57	Mar. 9,'35
Red Blood of Courage	Kermit Maynard	Apr. 20,'35		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13,'35	*58	Mar. 16,'35

Coming Attractions

His Fighting Blood	Kermit Maynard	July 1,'35		
Sandy of the Mounted	Kermit Maynard	Sept. 12,'35		
Timber War	Kermit Maynard	May 27,'35		
Trails of the Wild	Kermit Maynard	Aug. 6,'35		

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey	Mar. 30,'35	68	
Curtain Falls, The (A)	Henrietta Crosman	Oct. 1	67	Oct. 6
Green Eyes (G)	Charles Starrett-Shirley Grey	June 15	67	Dec. 8
Shot in the Dark, A	Charles Starrett-Marion Shilling	Feb. 15,'35	68	
Sons of Steel	C. Starrett-Polly Ann Young	Dec. 15		
World Accuses, The (G)	Dickie Moore-Russell Hopton	Nov. 12	63	Mar. 30,'35

Coming Attractions

Girl Who Came Back				
Happiness C.O.D.				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Law (A)	John Mack Brown-Sally Blane	Oct. 25	61	Dec. 1
Behind the Evidence (G)	Norman Foster-Sheila Mannors	Jan. 20,'35	57	Feb. 2,'35
Best Man Wins, The (G)	J. Holt-Florence Rice-E. Lowe	Jan. 5,'35	68	Jan. 5,'35
Beyond the Law (G)	Tim McCoy-Shirley Grey	July 20	57	Dec. 20
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec. 27	*105	Nov. 10
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Rlorence Rice	Feb. 10,'35	75	Feb. 23,'35
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28,'35	*65	Mar. 9,'35
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11,'35		
(See "In the Cutting Room," Feb. 23,35.)				
Fugitive Lady (G)	Neil Hamilton-Florence Rice	Oct. 23	68	Mar. 16,'35
I'll Fix It	Jack Holt-Mona Barrie	Oct. 15	69	Nov. 17
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20,'35	68	Apr. 6,'35
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8,'35	56	Apr. 13,'35
Jealousy (G)	Nancy Carroll-Donald Cook	Nov. 20	60	Dec. 15
Lady by Choice (G)	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15	*85	Oct. 6
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1,'35	69	Mar. 23,'35
Men of the Night (G)	Bruce Cabot-Judith Allen	Nov. 26	58	Dec. 8
Mills of the Gods (G)	May Robson - Victor Jory - Fay Wray	Dec. 15	67	Jan. 19,'35
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27,'35	*65	Apr. 20,'35
Prescott Kid	Tim McCoy-Sheila Mannors	Nov. 8	56	
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18,'35	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8.)				
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57	Mar. 9,'35
Swell Head	Wallace Ford-Barbara Kent	Apr. 8,'35		
That's Gratitude (A)	Frank Craven-Sheila Mannors	Oct. 6	64	Nov. 17
Unwelcome Stranger	Jack Holt-Mona Barrie	Apr. 20,'35		
(See "Gimpy" "In the Cutting Room," Mar. 2,'35.)				
Westerner, The	Tim McCoy-Marian Shilling	Dec. 10		
White Lies (A)	Victor Jory-Fay Wray	Nov. 27	74	Jan. 5,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	*93	Jan. 26,'35

Coming Attractions

After the Dance	Nancy Carroll-George Murphy			
Air Hawks	Ralph Bellamy-Tala Birell	Apr. 30,'35		
(See "Air Fury" "In the Cutting Room," Mar. 30,'35.)				
Awakening of Jim Burke	Florence Rice-Jack Holt			
Black Room Mystery	Boris Karloff			
Call to Arms	Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels			
(See "In the Cutting Room," Nov. 3.)				
China Roars				
Depths Below				
Feather in Her Hat, A	Ruth Chatterton			
Fighting Shadows	Tim McCoy-Geneva Mitchell	Apr. 18,'35		
Frisco Fury	Jack Holt			
Georgiana	Ann Sothern			
Girl Friend, The	Lupe Velez-Jack Haley			
Grand Exit				
If You Could Only Cook	Claudette Colbert			
Lady Beware				
Love Me Forever	Grace Moore - Leo Carrillo - Robert Allen			
Maid of Honor				
Men of the Hour	Richard Cromwell-Billie Seward	Apr. 25,'35		
(See "In the Cutting Room," Apr. 13,'35.)				
Modern Lady	Ruth Chatterton			
Range War	Tim McCoy-Billie Seward			
Sure Fire	Gene Raymond-Ann Sothern			
Unknown Woman	Marian Marsh-Richard Cromwell			

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Light 5029	Leni Riefenstahl	Oct. 15	90	
Camille	Y. Printemps-Pierre, Fresnay	Apr. 15,'35		
Cranquebille 5038		Dec. 15		
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60	
Kocha, Lubi Szanule 5041	(Polish)	Nov. 1	72	
L'Agonie des Aigles (A) 5032	Pierre Renoir	Dec. 1	80	Dec. 8
Man Who Changed His Name, The (A) 5036	Lyn Harding		65	Oct. 27
Marie 5043	Annabella	Jan. 1,'35	67	
Old Bill 5038	Anatole France story	Feb. 10,'35	70	
Viennese Love Song	Maria Jeritza		72	
World in Revolt	Graham McNamee	Mar. 1,'35		

Coming Attractions

Dream of My People	Cantor Rosenblatt	June 1		

FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convention Girl	Rose Hobart		Oct. 31		
Flirtation	Jeannette Loff-Ben Alexander		Nov. 9		
Hei Tiki (G)	(All Native Cast)	Principal	Feb. 1,'35	86	Feb. 9,'35
Little Damozel	Anna Neagle		Dec. 1		
Return of Chandu	Maria Alba-Bela Lugosi	Principal	Oct. 4		
Sunset Range (G)	Hoot Gibson-Mary Doran		May 1,'35	55	Mar. 9,'35
White Heat	Virginia Cherrill				Oct. 1

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babbitt (G) 869	Aline MacMahon-Guy Kibbee	Dec. 8	*75	Nov. 17
Case of the Curious Bride 879	Warren William	Apr. 13,'35	68	Apr. 13,'35
Flirtation Walk (G) 752	Dick Powell - Ruby Keeler-Pat O'Brien	Dec. 1	97	Nov. 10
Gentlemen Are Born (G) 872	Franchot Tone - Jean Muir	Nov. 17	*75	Oct. 20
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20,'35	97	Mar. 23,'35
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95	Mar. 23,'35
Happiness Ahead (G) 854	Dick Powell-J. Hutchinson	Oct. 27	86	Sept. 22
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar. 2,'35	80	Mar. 16,'35
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan. 12,'35	62	Nov. 24
Murder in the Clouds (G) 877	Lyle Talbot-Ann Dvorak	Dec. 15	61	Jan. 5,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb. 2,'35	66	Mar. 9,'35
Six Day Bike Rider (G) 864	Joe E. Brown-Maxine Doyle	Oct. 20	69	Nov. 10
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8,'35	63	Apr. 6,'35
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	61	Mar. 9,'35
Woman in Red, The (G) 863	B. Stanwyck-Gene Raymond	Feb. 16,'35	58	Mar. 30,'35

Coming Attractions

Alibi Ike	Joe E. Brown			
(See "In the Cutting Room," Apr. 6,'35.)				
Black Fury (G)	Paul Muni-Karen Morley	May 18,'35	*90	Apr. 6,'35
Captain Blood	Robert Donat-Jean Muir			
G Men, The	James Cagney-Margaret Lindsay	May 4,'35	85	
(See "In the Cutting Room," Apr. 13,'35.)				
Girl From Tenth Avenue, The	Bette Davis-Ian Hunter			
(See "Men on Her Mind" "In the Cutting Room," Mar. 30,'35.)				
In Caliente 856	Dolores Del Rio-Pat O'Brien	May 25,'35		
(See "In the Cutting Room," Feb. 2,'35.)				
Mary Jane's Pa 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35	71	
(See "Wanderlust" "In the Cutting Room," Mar. 2,'35.)				
Napoleon	Edw. G. Robinson-Bette Davis			
Singer of Naples	Enrico Caruso, Jr.			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb. 8,'35	72	Jan. 26,'35
Bright Eyes (G) 524	Shirley Temple-James Dunn	Dec. 28	83	Dec. 15
Charlie Chan in Paris (G) 526	Warner Oland	Jan. 25,'35	70	Jan. 5,'35
County Chairman, The (G) 525	Will Rogers	Jan. 11,'35	78	Dec. 29
First World War, The (A) 519		Nov. 23	78	Nov. 17
Gambling (A) 512	George M. Cohan	Nov. 3	80	Dec. 11
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29,'35	83	Apr. 6,'35
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar. 8,'35	70	Feb. 23,'35
Helldorado (G) 522	Richard Arlen-Madge Evans	Dec. 21	74	Dec. 15
Hell in the Heavens (A) 517	Warner Baxter-C. Montenegro	Nov. 9	80	Nov. 3
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12,'35	71	Apr. 6,'35
Ladies Love Danger 540	Gilbert Roland-Mona Barrie	Apr. 26,'35		
(See "Secret Lives" "In the Cutting Room," Mar. 30,'35.)				
Life Begins at 40 (G) 533	Will Rogers	Mar. 22,'35	79	Mar. 23,'35
Liliom (A)	Charles Boyer	Mar. 16,'35	90	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	80	Feb. 16,'35
Lottery Lover (G) 523	"Pat" Paterson-Lew Ayres	Jan. 4,'35	82	Feb. 9,'35
Music in the Air (G) 513	Gloria Swanson - John Boles - Douglass Montgomery	Dec. 7	81	Dec. 22
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan. 18,'35	69	Jan. 26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	87	Feb. 9,'35
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	69	Sept. 8
Spring Tonic 535	Lew Ayres-Claire Trevor	Apr. 19,'35	58	
(See "Man Eating Tiger" "In the Cutting Room," Mar. 9,'35.)				
$10 Raise (G) 537	Edward Everett Horton	Apr. 5,'35	70	Mar. 23,'35
Under Pressure 521	Edmund Lowe-Victor McLaglen	Feb. 1,'35	69	Jan. 19,'35
(Reviewed under the title "Man Lock")				
When a Man's a Man (G) 527	George O'Brien	Feb. 15,'35	66	Mar. 2,'35
White Parade, The (G) 518	John Boles-Loretta Young	Nov. 16	83	Oct. 27

Coming Attractions

Argentina	Alice Faye-Gilbert Roland			
Black Sheep	Edmund Lowe-Claire Trevor	June 7,'35		
Charlie Chan in Egypt	Warner Oland-"Pat" Paterson	June 14,'35		
Cowboy Millionaire 538	George O'Brien	May 10,'35		
Dante's Inferno	Claire Trevor-Alice Faye			
(See "In the Cutting Room," Mar. 2,'35.)				
Daring Young Man, The 528	James Dunn-Mae Clarke	May 17,'35		
(See "Man Proposes" "In the Cutting Room," Apr. 6,'35.)				
Farmer Takes a Wife, The	Janet Gaynor-Henry Fonda			
Doubting Thomas (G) 542	Will Rogers	May 31,'35	*75	Apr. 20,'35
Ginger	Jackie Searle-Jane Withers			
In Old Kentucky	Will Rogers			
Orchids To You	Jean Muir	June 21,'35		
Our Little Girl 539	Shirley Temple	May 3,'35		
(See "In the Cutting Room," Apr. 6,'35.)				
Redheads on Parade	John Boles-Dixie Lee			
Under the Pampas Moon 541	Warner Baxter-Ketti Gallian	May 24,'35		
Work of Art	Lew Ayres-Claire Trevor	June 28,'35		

(THE RELEASE CHART--CONT'D)

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chu Chin Chow (G) 3401	Anna May Wong-George Robey	Oct. 15	95	Sept. 29
Evensong (A) 3406	Evelyn Laye	Dec. 15	82	Nov. 3
Evergreen (A) 3405	Jessie Matthews-Sonnie Hale	Dec. 31	98	June 23
Iron Duke, The (G) 3407	George Arliss	Jan. '35	90	Dec. 22
Jack Ahoy (G) 3404	Jack Hulbert	Feb. 8,'35	70	Feb. 16,'35
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov. 18	88	Oct. 20
Lover Divine 3410	Marta Eggerth	Mar. 30,'35		Oct. 13
(Reviewed under the title "Unfinished Symphony")				
Loves of a Dictator (A)	Clive Brook-Madeleine Carroll	Apr. 1,'35	95	Feb. 16,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15,'35	80	Dec. 29
Man of Aran (A) 3413	Robert Flaherty	Dec.	77	Oct. 27
My Heart Is Calling (G) 3409	Jan Kiepura	May 1,'35	90	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June 1,'35		Nov. 10
Power (A) 3402	Conrad Veidt-Benita Hume	Nov. 1	103	Oct. 13
Princess Charming 3408	Evelyn Laye-Henry Wilcoxon	Jan. '35	81	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Walks, The	John Miljan-June Collyer	Dec. 1		
Public Opinion	Lois Wilson-Shirley Grey	Mar. 15,'35	66	
Symphony for Living	Evelyn Brent-Al Shean	Jan. 20,'35	75	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr. 30,'35		
Dinner Party				
Murder at Pinecrest				
Room and Board				

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct. 8	70	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec. 14	72	May 10
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb. 19,'35	73	Mar. 9,'35
Sweepstake Annie (G)	Marian Nixon-Tom Brown	Mar. 5,'35	81	Feb. 23,'35
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct. 2	71	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July 20	74	
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15,'35		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dizzy Dames	M. Rambeau-Florine McKinney	May 1,'35		
I'll Bet You	H. B. Warner-Onslow Stevens			
Old Homestead, The	Mary Carlisle-Lawrence Gray			

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H.B. Warner - Fuzzy Knight	(New York) Dec. 15	65	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10,'35	*63	Dec. 1
She Had to Choose (G) 504	Larry "Buster" Crabbe - Isabel Jewell - Sally Blane	Sept. 14	65	Aug. 11

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey		*65	Mar. 30,'35
Mutiny Ahead	Neil Hamilton-Kathleen Burke			
(See "In the Cutting Room," Jan. 26,'35.)				

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar. 11,'35	70	Mar. 23,'35
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct. 1	67	Oct. 6
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov. 15	63	Nov. 24
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec. 14	72	Dec. 22
Lost Jungle, The	Clyde Beatty	June 13	68	
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov. 20	70	Dec. 15
Young and Beautiful (A)	William Haines-Judith Allen	Sept. 2	68	Sept. 8

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Headline Woman	Roger Pryor-Heather Angel	May 15,'35		
One Frightened Night	Chas. Grapewin-Mary Carlisle	May 1,'35		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb. 22,'35	73	Feb. 16,'35
Babes in Toyland (G)	Laurel and Hardy-C. Henry	Nov. 30	79	Nov. 24
Baby Face Harrington (G)	Charles Butterworth	Apr. 12,'35	63	Mar. 30,'35
Barretts of Wimpole Street (A)	Norma Shearer-Charles Laughton-Fredric March	Sept. 21	111	Aug. 4
Band Plays On, The (G)	Robt. Young-Betty Furness	Dec. 21	85	Dec. 29
Biography of a Bachelor Girl (A)	R. Montgomery-Ann Harding	Jan. 4,'35	84	Dec. 29
Casino Murder Case	Paul Lukas	Mar. 15,'35	84	
(See "In the Cutting Room," Feb. 16,'35.)				
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Jan. 18,'35	133	Jan. 19,'35
Evelyn Prentice (A)	William Powell-Myrna Loy	Nov. 9	80	Nov. 3
Forsaking All Others (A)	Joan Crawford - Clark Gable - Robert Montgomery	Dec. 28	84	Dec. 8
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec. 14	82	Nov. 17
Have a Heart (G)	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	Oct. 27
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26,'35	60	Apr. 6,'35
Merry Widow, The (A)	Maurice Chevalier-J. MacDonald	Nov. 2	100	Sept. 8
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29,'35	106	Mar. 2,'35
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan. 11,'35	82	Dec. 29
One New York Night	Franchot Tone-Una Merkel	Apr. 5,'35	71	
(See "Mystery in Room 309" "In the Cutting Room," Mar. 16,'35.)				
Painted Veil, The (A)	Greta Garbo-Herbert Marshall-George Brent	Nov. 23	86	Nov. 10
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19,'35	99	Apr. 13,'35
Sequoia (G)	Jean Parker-Russell Hardie	Feb. 1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb. 15,'35	75	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan. 25,'35	68	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")				
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8,'35	69	Mar. 2,'35
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1,'35	77	Feb. 23,'35
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22,'35	*88	Mar. 16,'35
What Every Woman Knows (G)	Helen Hayes-Brian Aherne	Oct. 19	92	Oct. 13
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec. 7	74	Dec. 1
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb. 8,'35	70	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion	May Robson-Madge Evans	May 10,'35		
(See "In the Cutting Room," Mar. 30,'35.)				
Anna Karenina	Greta Garbo-Fredric March			
China Seas	Wallace Beery-Clark Gable			
Flame Within, The	Ann Harding-Herbert Marshall	May 17,'35		
Garden of Allah, The	Joan Crawford			
Masquerade	William Powell			
Mutiny on the Bounty	Clark Gable-Charles Laughton-Robert Montgomery			
Murder in the Fleet	Robert Taylor-Jean Parker	May 24,'35		
No More Ladies	Joan Crawford	June 14,'35		
Public Hero No. 1	Chester Morris-Jean Arthur	May 31,'35		
(See "In the Cutting Room," Mar. 30,'35.)				
Typee	Mala, Lotus Long			
Vagabond Lady	Robert Young-Evelyn Venable	May 3,'35	73	
(See "In the Cutting Room," Mar. 16,'35.)				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Trail	John Wayne-Mary Kornman	Apr. 22,'35	54	
(See "In the Cutting Room," Feb. 23,'35.)				
Flirting With Danger (G) 3023	Robert Armstrong-Marion Burns	Dec. 1	70	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov. 17	65	Nov. 16
Great God Gold (A)	Sidney Blackmer-Gloria Shea	Apr. 15,'35	72	Mar. 9,'35
Happy Landing (G) 3029	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov. 22	54	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov. 15	64	Oct. 27
Million Dollar Baby (G)	Arline Judge - Ray Walker - Jimmy Fay	Jan. 15,'35	65	Dec. 20
Monte Carlo Nights (A) 2024	Mary Brian-John Darrow	May 20	62	
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan. 25,'35	68	Jan. 19,'35
Mystery Man (G)	Robert Armstrong	Apr. 25,'35	62	Feb. 16,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec. 5	52	Dec. 15
Nut Farm, The (G)	Wallace Ford	Mar. 25,'35	65	Feb. 9,'35
Rainbow Valley (G)	John Wayne-Lucille Brown	Mar. 15,'35	52	Mar. 16,'35
Reckless Romeos (G) 3019	Robt. Armstrong-Wm. Cagney			
Redhead (A) 3012	Bruce Cabot-Grace Bradley	Nov. 1	76	Sept. 22
Sing Sing Nights (A)	Conway Tearle-Mary Doran	Dec. 15	60	Feb. 2,'35
Star Packer, The 2041	John Wayne-Verna Hillie	July 30	54	
Successful Failure, A (G) 3024	Wm. Collier, Sr. - Lucille Gleason	Oct. 15	62	Oct. 8
Texas Terror	John Wayne	Feb. 1,'35	51	
Tomorrow's Youth 3021	Dickie Moore - Martha Sleeper - John Miljan-Gloria Shea	Sept. 15	63	
Trail Beyond, The (G) 3031	John Wayne-Verna Hillie	Oct. 22	55	Sept. 22
Women Must Dress (G)	Minna Gombell-Gavin Gordon	Feb. 1,'35	77	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd				
Dawn Rider, The	John Wayne-Marion Burns			
Healer, The	Ralph Bellamy-Karen Morley			
(See "In the Cutting Room," Apr. 13,'35.)				
Honeymoon Limited	Neil Hamilton-Irene Hervey			
Hoosier Schoolmaster, The (G)	Charlotte Henry-Norman Foster	May 15,'35	75	Apr. 13,'35
Keeper of the Bees, The	Neil Hamilton-Betty Furness			
Paradise Canyon	John Wayne-Marion Burns			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All the King's Horses (G) 3430	Mary Ellis-Carl Brisson	Feb. 22,'35	*85	Feb. 23,'35
Behold My Wife (A) 3419	Sylvia Sidney-Gene Raymond	Dec. 7	79	Feb. 23,'35
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar. 1,'35	*75	Feb. 16,'35
College Rhythm (G) 3417	Joe Penner-Lanny Ross	Nov. 23	*83	Nov. 10
Enter Madame (A) 3414	Elissa Landi-Cary Grant	Jan. 4,'35	83	Nov. 8
Father Brown, Detective (G) 3420	Walter Connolly-Paul Lukas-Gertrude Michael	Dec. 21	*65	Dec. 1
Four Hours To Kill (A)	Richard Barthelmess	Apr. 19,'35	74	Apr. 6,'35
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan. 25,'35	80	Jan. 5,'35
Here Is My Heart (G) 3423	Bing Crosby-Kitty Carlisle	Dec. 25	76	Dec. 8
Hold 'Em Yale (G)	Patricia Ellis-Cesar Romero	Apr. 12,'35	63	Mar. 30,'3
Home on the Range (G) 3421	Jackie Coogan-Randolph Scott	Dec. 21	55	Mar. 2,'35
It's a Gift (G) 3418	W. C. Fields-Baby LeRoy	Nov. 30	68	Nov. 24
Limehouse Blues (A) 3415	George Raft-Jean Parker	Nov. 9	66	Dec. 22
Lives of a Bengal Lancer (G) 3427	Gary Cooper-Franchot Tone	Jan. 18,'35	89	Jan. 5,'35
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar. 15,'35	*77	Mar. 9,'35
McFadden's Flats (G)	Betty Furness-Richard Cromwell	Mar. 29,'35	65	Mar. 9,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar. 22,'35	*80	Mar. 2,'35
Mrs. Wiggs of the Cabbage Patch (G) 3407	Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor - Evelyn Venable	Oct. 19	73	Aug. 23
One Hour Late (G) 3422	Joe Morrison-Helen Twelvetrees	Dec. 14	75	Dec. 8
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan. 11,'35	83	Nov. 24
Private Worlds (A) 3435	C. Colbert- J. Bennett-C. Boyer	Apr. 19,'35	*84	Mar. 16,'35
Pursuit of Happiness, The (A) 3409	Francis Lederer-Joan Bennett	Nov. 16	72	Sept. 15
Rocky Mountain Mystery 3428	R. Scott-Chas. "Chic" Sale	Feb. 8,'35	63	
(See "Vanishing Pioneer" "In the Cutting Room," Nov. 10.)				
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary-Boland-Charles Ruggles-Zasu Pitts	Mar. 8,'35	*90	Feb. 16,'35
Rumba (A) 3429	George Raft-Carole Lombard	Feb. 15,'35	*70	Feb. 2,'35
Scoundrel, The	Noel Coward-Julie Haydon	Apr. 26,'35		
Stolen Harmony	George Raft-Ben Bernie	Apr. 26,'35	73	
(See "In the Cutting Room," Feb. 2,'35.)				
Wings in the Dark (G) 3424	Cary Grant-Myrna Loy	Feb. 1,'35	75	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Scandal	Arline Judge-Kent Taylor			
Crusades, The	Loretta Young-Henry Wilcoxon			
(See "In the Cutting Room," Mar. 30,'35.)				
Devil Is a Woman, The (A)	Marlene Dietrich-Cesar Romero	May 3,'35	80	Mar. 2,'35
Glass Key, The	George Raft	May 31,'35		
(See "In the Cutting Room," Mar. 30,'35.)				
Goin' to Town	Mae West	May 17,'35		
(See "How Am I Doin'?" "In the Cutting Room," Feb. 23,'35.)				
Men Without Names	Fred MacMurray-Madge Evans			
Milky Way, The	Harold Lloyd-Adolphe Menjou			
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10,'35		
Paris in Spring	Tullio Carminati-Mary Ellis			
(See "In the Cutting Room," Feb. 23,'35.)				
People Will Talk (G)	Chas. Ruggles-Mary Boland	May 24,'35	67	Apr. 6,'35
So Red the Rose	Margaret Sullavan-Fred Stone-Pauline Lord			

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June 11	59	
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	69	Sept. 8
Return of Chandu, The 300-312	Bela Lugosi-Maria Alba	Oct. 1	65	

(THE RELEASE CHART--CONT'D)

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anne of Green Gables (G) 507	Anne Shirley-Tom Brown	Nov. 23	79	Oct. 27
Captain Hurricane (G)	James Barton-Helen Westley	Mar. 1,'35	72	Feb. 16,'35
Dangerous Corner (A) 506	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5	67	Jan. 18,'35
Dog of Flanders (G)	Frankie Thomas-Helen Parrish	Mar. 22,'35	*72	Mar. 2,'35
Enchanted April, The (A)	Ann Harding-Frank Morgan	Feb. 1,'35	*78	Dec. 15
Gay Divorcee, The (G) 505	Fred Astaire-Ginger Rogers	Oct. 19	*107	Oct. 18
Gigolette	Adrienne Ames-Ralph Bellamy	Feb. 15,'35		
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan. 18,'35	72	Jan. 12,'35
Gridiron Flash (G) 511	Eddie Quillan-Betty Furness	Oct. 26	64	Jan. 26,'35
Laddie (G)	John Beal-Gloria Stuart	Apr. 5,'35	69½	Mar. 9,'35
Lightning Strikes Twice (G) 517	Ben Lyon-Pert Kelton	Dec. 7	66	Mar. 2,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec. 28	110	Dec. 22
Murder on a Honeymoon (G)	Edna May Oliver-J. Gleason	Feb. 22,'35	73½	Feb. 2,'35
People's Enemy	Preston Foster-Melvyn Douglas	Mar. 15,'35	70	
Red Morning (G) 515	Steffi Duna-Regis Toomey	Dec. 14	63	Apr. 20,'35
Roberta (G)	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8,'35	105½	Feb. 23,'35
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan. 11,'35	78	Dec. 1
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec. 21	72	Dec. 8
Star of Midnight (G)	William Powell-Ginger Rogers	Apr. 19,'35	90	Apr. 6,'35
Strangers All (G)	May Robson	Apr. 26,'35	*70	Mar. 30,'35
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan. 4,'35	69	Jan. 5,'35
Woman in the Dark (G)	Fay Wray-Ralph Bellamy	Nov. 9	70	Dec. 8

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Becky Sharp (See "In the Cutting Room," Mar. 9,'35.)	Miriam Hopkins			
Break of Hearts (See "In the Cutting Room," Apr. 6,'35.)	K. Hepburn-Charles Boyer			
Chasing Yesterday (G)	Anne Shirley	May 10,'35	*80	Apr. 6,'35
Hooray for Love (See "In the Cutting Room," Apr. 13,'35.)	Gene Raymond-Ann Sothern			
Informer, The (See "In the Cutting Room," Mar. 16,'35.)	V. McLaglen-Margot Grahame			
Nitwits, The (See "In the Cutting Room," Mar. 30,'35.)	Wheeler and Woolsey			
Peacemaker, The	Richard Dix-Margot Grahame			
She	Helen Gahagan-Randolph Scott			
Top Hat	Fred Astaire-Ginger Rogers			
Village Tale (See "In the Cutting Room," Mar. 2,'35.)	Randolph Scott-Kay Johnson	May 3,'35		

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are You a Mason? (A)	Sonnie Hale	M. J. Kandel	Oct. 29	85	Nov. 3
Calling All Cars (G)	Jack LaRue	Empire Films	Jan. 25,'35	67	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan. 1,'35	57	Jan. 26,'35
Cyclone Ranger, The (G)	Bill Cody	Spectrum Pictures		60	Apr. 6,'35
Dealers in Death (A)		Topical Films	Dec. 13	68	Dec. 22
Life in the Congo (G)		Kinematrade	Nov. 29	60	Dec. 29
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb. 14,'35	74	Mar. 9,'35
Loyalties	Basil Rathbone	Harold Auten	Oct. 24	74	Nov. 3
Man of Courage (G)		Eureka	Nov. 12	95	Nov. 24
Norah O'Neale	Lester Mathews	Guaranteed Pictures	Oct. 24	66	Nov. 3
Maryjka	Ina Benita	Principal Film	Dec. 1	65	Dec. 15
Sangen Till Heine (G)	Martin Osman	Scandinavian		75	Mar. 16,'35
Ticket to a Crime (G)	Ralph Graves	Syndicate	Dec. 15	67	Dec. 29
War Is a Racket (A)		Eureka Prod.	Dec. 8	68	Dec. 29
Woman Condemned	Claudia Dell	Marcy Pictures	Apr. 4	66	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25,'35	*90	Jan. 26,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22,'35	*85	Feb. 23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec. 28	*92	Oct. 27
Last Gentleman, The (G)	George Arliss	Sept. 21	72	May 12
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21,'35	*105	Apr. 6,'35
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec. 25	*105	Dec. 1
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov. 30		Sept. 22
Runaway Queen	Anna Neagle-Fernand Graavey	Dec. 21		
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 15,'35	95	Jan. 26,'35
Transatlantic Merry-Go-Round (A)	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2	92	Nov. 17
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8,'35	*90	Feb. 23,'35
We Live Again (A)	Anna Sten-Fredric March	Nov. 16	*83	Sept. 29

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20,'35	78	Apr. 13,'35
Call of the Wild, The (See "In the Cutting Room," Mar. 2,'35.)	C. Gable-Loretta Young	May 6,'35		
Cardinal Richelieu (G)	George Arliss	Apr. 28,'35	*80	Mar. 30,'35
Congo Raid (G) (Reviewed under the title, "Sanders of the River.")	Leslie Banks - Paul Robeson - Nina Mae MacKinney		95	Apr. 20,'35
Let 'Em Have It	Richard Arlen-Virginia Bruce			
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke		75	July 14,'35
Thunder in the East (Reviewed under the title "The Battle")	Charles Boyer-Merle Oberon	May 13,'35	75	Dec. 1

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Trail, The (G) 8083	Buck Jones	Feb. 18,'35	58	Mar. 16,'35
Gift of Gab (G) 8030	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	*71	Sept. 19
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18,'35	98	Feb. 9,'35
Great Expectations (G) 8029	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22	102	Oct. 20
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov. 26	111	Dec. 1
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18,'35	66	Apr. 13,'35
I've Been Around (A) 8025	Chester Morris	Dec. 31	*75	Dec. 29
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec. 24	*80	Dec. 9
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22,'35	*65	Apr. 6,'35
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb. 4,'35	87	Mar. 30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11,'35	*75	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan. 21,'35	*75	Jan. 19,'35
One Exciting Adventure (G) 8027	Binnie Barnes-Neil Hamilton	Oct. 15	*73	Oct. 6
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1,'35	*80	Mar. 30,'35
Rendezvous at Midnight 8031 (See "In the Cutting Room," Nov. 17.)	Ralph Bellamy	Feb. 11,'35		
Rocky Rhodes (G) 8001	Buck Jones-Sheila Terry	Sept. 24	60	Dec. 22
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec. 3	69	Sept. 15
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15,'35	60	Apr. 20,'35
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14,'35	*68	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec. 10	75	Dec. 8
There's Always Tomorrow (A) 8035	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	Nov. 17
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 4,'35	72	Mar. 23,'35
Wake Up and Dream (G) 8021	Russ Columbo-June Knight	Oct. 1	78	Oct. 20
When a Man Sees Red (G) 8082	Buck Jones	Nov. 12	60	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow 8011 (See "In the Cutting Room," Apr. 13,'35.)	Sally Eilers-Ray Milland	May 27,'35		
Bride of Frankenstein (A) 8009	Boris Karloff	May 6,'35	80	Apr. 20,'35
Chinatown Squad 8017 (See "In the Cutting Room," Apr. 13,'35.)	Lyle Talbot-Valerie Hobson	May 20,'35		
Diamond Jim	Edward Arnold-Binnie Barnes			
Raven, The 8016 (See "In the Cutting Room," Apr. 13,'35.)	Karloff-Bela Lugosi	June 3,'35		
Sing Me a Love Song 8026	Ricardo Cortez			
Werewolf of London 8015 (See "In the Cutting Room," Mar. 30,'35.)	Henry Hull	May 13,'35	75	

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bordertown (A) 806	Paul Muni-Bette Davis	Jan. 5,'35	90	Feb. 2,'35
Church Mouse 881	Laura La Plante	Dec. 15		
Devil Dogs of the Air (G) 816	James Cagney-Pat O'Brien	Feb. 9,'35	86	Feb. 9,'35
Firebird, The (A) 825	Verree Teasdale-Ricardo Cortez	Nov. 3	*75	Oct. 13
Florentine Dagger, The 829 (See "In the Cutting Room," Jan. 26,'35.)	Donald Woods-Margaret Lindsay	Mar. 30,'35	69	
I Am a Thief (G) 826	Mary Astor-Ricardo Cortez	Nov. 24	64	Nov. 17
Night at the Ritz, A 823 (See "King of the Ritz," "In the Cutting Room," Jan. 26,'35.)	William Gargan-Patricia Ellis	Mar. 23,'35	62	
Right to Live (A) 828	George Brent-J. Hutchinson	Jan. 26,'35	66	Feb. 23,'35
St. Louis Kid, The (G) 817 (Reviewed under the title, "A Perfect Week-End.")	James Cagney	Nov. 10	67	Oct. 20
Secret Bride, The (G) 811	B. Stanwyck-Warren William	Dec. 22	64	Feb. 9,'35
Sweet Adeline (G) 802	Irene Dunne-Donald Woods	Dec. 29	*82	Dec. 15
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23,'35	95	Mar. 2,'35
White Cockatoo (G) 827	Jean Muir-Ricardo Cortez	Jan. 19,'35	70	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Gondolier	Dick Powell-Joan Blondell			
Dinky (See "In the Cutting Room," Apr. 13,'35.)	Jackie Cooper-Mary Astor	May 11,'35	65	
Front Page Woman	Bette Davis-George Brent			
Going Highbrow (See "Crashing Society," "In the Cutting Room," Apr. 13,'35.)	Guy Kibbee-Zasu Pitts			
Goose and the Gander (See "In the Cutting Room," Mar. 9,'35.)	Kay Francis-George Brent			
Green Cat	Bette Davis			
Haircut	George Brent-Jean Muir			
Irish in Us, The	James Cagney-Pat O'Brien			
Living Up to Lizzie	Aline MacMahon			
Midsummer Night's Dream	All Star		135	
Money Man	Edw. G. Robinson-Bette Davis			
Oil for the Lamps of China 867 (See "In the Cutting Room," Mar. 30,'35.)	J. Hutchinson-Pat O'Brien			
Page Miss Glory	Marion Davies-Dick Powell			
Present from Margate, A	Kay Francis-Ian Hunter			
Stranded	Kay Francis-Geo. Brent			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Gaumont-British		95	Apr. 13,'35
Bella Donna (A)	Mary Ellis	Gaumont-British		85	Jan. 5,'35
Broken Melody, The	John Garrick-Merle Oberon	Olympic Pictures	Oct. 29	68	Dec. 1
Chapayev (A)		Amkino	Jan. 12,'35	95	Jan. 26,'35
Cornflower (Hungarian Dialogue)	Irene Agal	Danubia Pictures	Jan. 11,'35	80	
Czar Wants to Sleep (A)	M. Yanshin	Amkino	Dec. 8	88	Dec. 22
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16,'35
Death at Broadcasting House	Ian Hunter	ABFD British		90	Jan. 12,'35
Dirty Work (G)	Ralph Lynn	Gaumont-British		80	Jan. 26,'35
Escape Me Never (A)	Elizabeth Bergner	United Artists		80	Apr. 20,'35
Forbidden Territory, The	Gregory Ratoff	Gaumont-British		87	Nov. 24
Doctor's Orders	Leslie Fuller	British Int'l		75	Jan. 5,'35
Everything for the Women (Hungarian Dialogue)	Tiber Von Halmay	Danubia Pictures	Oct. 10	84	
Father Knows Best (Hungarian Dialogue)	Szoke Szakall	Danubia Pictures	Jan. 18,'35	80	
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12,'35	77	Mar. 30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l		80	Mar. 16,'35
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12,'35	81	Mar. 30,'35
Lady in Danger (A)	Tom Walls	Gaumont-British		63	Dec. 29
Lorna Doone (G)	John Loder	ADFD British		80	Feb. 2,'35
Madame Bovary (A)	Pierre Renoir	John Tapernoux	Nov. 17	100	Dec. 8
Miracles	V. Gardin	Amkino	Oct. 19	68	
Morals of Marcus, The (G)	Lupe Velez-Ian Hunter	Gaumont-British		75	Apr. 13,'35
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2,'35
One Night	Ingert Bluggren	Scandinavian		80	Feb. 9,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British		85	Jan. 12,'35
Rakoczi March (Hungarian Dialogue)	Paul Javor	Danubia Pictures	Nov. 12	89	
Rakoczy Marsch (German Dialogue)	Gustav Froehlich-Camilla Horn	Danubia Pictures	Mar. 1,'35	82	
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17,'35	118	
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6,'35	90	Apr. 20,'35
Soviet Russia Today (G)		Amkino	Mar. 3,'35	67	Mar. 16,'35
Such Is Life	(Greek Feature)	Frank Norton	Jan. 19,'35	119	
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16,'35
Ta Galazia Kerla	(Greek Feature)	Frank Norton	Oct. 15	85	
Ten Minute Alibi (A)	Phillips Holmes	British Lion		80	Feb. 9,'35
Three Songs About Lenin		Amkino	Nov. 8	64	Nov. 17
They Are Looking Up (G)	Cicely Courtneidge	Gaumont-British		100	Feb. 9,'35
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British		87	Mar. 9,'35
Victor and Victoria (G)	Renate Mueller	Ufa	Jan. 26,'35	84	Feb. 2,'35
Wandering Jew, The (A)	Conrad Veidt	Olympic Pictures		83	Jan. 19,'35

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
The Brave Tin Soldier	June 8	7
Puss in Boots	June 29	1 rl.
The Queen of Hearts	July 20	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	1 rl.
Bremen Town Musicians	Mar. 6,'35	1 rl.
Old Mother Hubbard	Apr. 3,'35	1 rl.
Mary's Little Lamb	May 1,'35	1 rl.
Summertime	May 29,'35	1 rl.
Sinbad the Sailor	June 26,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Gum Shoes (All Star)	Mar. 1,'35	20
His Bridal Sweet Harry Langdon	Mar. 15,'35	20
His Old Flame Charlie Murray	Jan. 25,'35	20
Horse Collars (3 Stooges)	Jan. 10,'35	20
I'm a Father Andy Clyde	Feb. 7,'35	20
In the Dog House Andy Clyde	Dec. 1	20
Leather Necker, The Harry Langdon		
Old Sawbones Andy Clyde	Apr. 11,'35	20
One Too Many Leon Errol	Dec. 28	20
Perfectly Mismated Leon Errol	Nov. 20	20
Pop Goes the Easel (3 Stooges)	Mar. 29,'35	20
Restless Knights (3 Stooges)	Feb. 20,'35	16½
Shivers Harry Langdon	Dec. 24	20
Three Little Pigskins (3 Stooges)	Dec. 8	20
Uncivil Warriors (3 Stooges)		
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse		
Babes at Sea	Dec. 12	7
Holiday Land	Nov. 9	7
Make Believe Revue, The	Mar. 22,'35	7
Shoemaker and the Elves	Jan. 20,'35	8
KRAZY KAT KARTOONS 1934-35		
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. King's Jester		
7. Garden Gaities		
8. Peace Conference, The		
LAUGHING WITH MEDBURY 1934-35		
Among the Cacoons	Nov. 9	10
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 2—	Oct. 12	10
No. 3—	Nov. 9	10
No. 4—	Dec. 12	10
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
SCRAPPY CARTOONS 1934-35		
Gloom Chasers, The	Jan. 18,'35	7
Happy Butterfly	Dec. 20	7
Concert Kid	Nov. 2	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 29	10½
No. 2—	Oct. 26	10½
No. 3—	Nov. 23	10½
No. 4—	Dec. 21	10½
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
No. 7—	Mar. 15,'35	10½
No. 8—	Apr. 12,'35	10
SPICE OF LIFE 1934-35		
No. 2—	Sept. 29	10
No. 3—	Dec. 13	10
No. 4—	Dec. 31	10
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
WORLD OF SPORT (1934-35)		
Air Thrills	Mar. 1,'35	10
Flying Pigskins	Nov. 9	10
Hold That Shark	Mar. 29,'35	10
Good Golfers Start Young	Sept. 20	10
Pardon My Grip	Feb. 1,'35	10
Polo Thrills	Oct. 12	10
Thrill Flashes	Dec. 12	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES **(TOM TERRIS)**		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny Charles Laughton	Oct. 1	8
Mire Unga	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making Frank Albertson	Oct. 1	17
Sword of the Arab Duncan Renaldo	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Grooms in Glooms	May 10,'35	2 rls.
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH	Dec. 21	21
Boosting Dad		
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Domestic Bliss-Ters	Oct. 12	19
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Hail Brother	Mar. 22,'35	19
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	1 rl.
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
Mountain Melody	Aug. 31	10
Old Camp Ground, The	Mar. 15,'35	9
Song Plugger	Jan. 18,'35	9
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	11
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	17
Dame Shy	May 31,'35	2 rls.
Hayseed Romance	Mar. 15,'35	20
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One-Run Elmer	Feb. 22,'35	19
Only the Brave	Apr. 19,'35	2 rls.
Palooka from Paducah	Jan. 11,'35	20
Tars and Stripes	May 3,'35	2 rls.
TERRY-TOONS		
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	6
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
Jail Birds	Sept. 21	6
Magic Fish, The	Oct. 19	6
Mice in Council	Aug. 24	6
Modern Red Riding Hood, A	May 17,'35	1 rl.
Moth and the Spider, The	Mar. 8,'35	1 rl.
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	1 rl.
Peg Leg Pete, the Pirate	May 3,'35	1 rl.
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What a Night	Jan. 25,'35	6
Why Mules Leave Home	Sept. 7	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Harlem Harmony	Dec. 21	10
Hollywood Movie Parade, The	Nov. 2	9
Taming the Wild	Apr. 26,'35	1 rl.
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 19	11
YOUNG ROMANCE		
Love in a Hurry	May 17,'35	2 rls.
Moon Over Manhattan	Feb. 15,'35	17
Three Cheers for Love	Dec. 14	19

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Oct. 2	7
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 13	
Waltz in A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum		
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS **(EDWIN C. HILL)**		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please Eddie Stanley- Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Okay Toots		17
Something Simple	Sept. 8	18
You Said a Hatful	Oct. 13	19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala		9
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Holland in Tulip Time	Sept. 15	9
Ireland, The Emerald Isle	Dec. 8	8
Rainbow Canyon	Feb. 2,'35	8
Switzerland, The Beautiful	Oct. 13	9
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10		10
HAPPY HARMONIES (Harman-Ising)		
2—Old Pioneer	Sept. 29	8
3—A Tale of the Vienna Woods	Oct. 27	9
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick		10
9—Calico Dragon		8
LAUREL & HARDY		
Fixer-Uppers		21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Grandfather's Clock	Oct. 27	17
Gypsy Night		18
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Dartmouth Days	Nov. 17	11
Donkey Baseball		8
Motorcycle Cossacks	Jan. 12,'35	9
Little Feller	May 28	8
Little People		11
Old Shep	June 23	9
Pichianni Troupe	Sept. 22	9
Pro Football		9
Rugby	Dec. 15	10
Strikes and Spares	Oct. 20	9
Taking Care of Baby	Aug. 25	9
Trick Golf	Mar. 24	8
Windy		11
OUR GANG		
Anniversary Trouble		18
Beginner's Luck		19
Mama's Little Pirate	Nov. 3	18
Teacher's Beau		19
Shrimps for a Day		21
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
Maid in Hollywood	May 19	20
Misses Stooge, The		19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!		21
Three Chumps Ahead		2 rls.
Tin Man, The		16
Treasure Blues		19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Jungle Jitters		7
Raslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8,'35	7
Betty Boop's Life Pal	Sept. 21	7
Betty Boop's Prize Show	Oct. 19	7
Keep in Style	Nov. 16	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	
Taking the Blame	Feb. 15,'35	7
No! No! A Thousand Times No!	May 24,'35	
There's Something About a Soldier	Aug. 17	7
When My Ship Comes in	Dec. 21	7
COLOR CLASSICS		
An Elephant Never Forgets	Dec. 28	7
Kids in the Shoe, The	May 10,'35	
Little Dutch Mill	Oct. 26	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8,'35	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22,'35	10
Hollywood Rhythm Gordon and Revel - Lyda Roberti - Jack Oakie-Norman Taurog-LeRoy Prinz-Edith and Bill Wilshire	Nov. 16	10
Is My Face Black Molasses 'n' January-Three X Sisters	May 3,'35	
Ladies That Play Phil Spitalny and His Musical Ladies	Dec. 7	10
Melody Magic Johnny Green and His Orchestra	Apr. 12,'35	
Million Dollar Notes Red Nichols and his World Famous Pennies	Feb. 8,'35	11
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof Anson Weeks & Orchestra	Oct. 26	11
Song Writers of the Gay Nineties Pat Rooney	Mar. 1,'35	10
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL **(NEW SERIES)**		
No. 4—Tub Boat Ahoy—Hot Dog—Mabel Wayne	Nov. 9	10
No. 5—Rose of Bulgaria—O. Soglow—Coney Island	Dec. 7	10
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters—Billy Blue Gum—Mericano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist.		1 rl.
No. 9—	Mar. 29,'35	
No. 10—	Apr. 26,'35	
No. 11—	May 24,'35	
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Coo-Coo News	Jan. 25,'35	10
Famous People at Play	May 17,'35	
Jungle Antics	Feb. 22,'35	10
Madhouse Movies No. 1	Aug. 24	9
Manhattan Rhythm	May 3,'35	10
Monkey Shines	Nov. 16	10
Movie Sideshow	Jan. 11,'35	11
Nerve of Some Women, The	Nov. 2	10
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10
Screen Souvenirs No. 4	Apr. 19,'35	
Shorty on the Farm	Apr. 5,'35	
Superstition of the Black Cat	Aug. 10	10
Superstition of the Rabbit's Foot	Mar. 8,'35	8
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Be Kind to "Aminals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 25,'35	7
Choose Your "Weepins"	May 31,'35	
Dance Contest	Nov. 23	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Hyp-Nut-Tist, The	Apr. 26,'35	
Pleased to Meet Cha!	Mar. 22,'35	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 4—Keeping Time	Oct. 26	11
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Sporting Sounds	Mar. 22,'35	
No. 10—Nerve Control	Apr. 19,'35	
No. 11—Animal Intelligence	May 17,'35	
TWO REEL COMEDIES		
Making the Rounds Pallette-Catlett	July 6	21
New Dealers, The Pallette-Catlett	Apr. 6	20
News Hounds Pallette-Catlett	June 1	20
No More Bridges Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	10
Pleased to Meet Cha!	Mar. 22,'35	
Sporting Sounds	Mar. 22,'35	
Up and Down Franklyn Pangborn	Mar. 2,'35	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cacoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Ocean Swells	Oct. 12	21
Pickled Peppers	June 7,'35	19½
Rough Necking	Apr. 27	20
Wig Wag	Apr. 12,'35	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In a Pig's Eye	Dec. 28	20½
In the Devil Dog House	Feb. 2	21
Odor in the Court	Aug. 2	21½
DUMBBELL LETTERS		
No. 7	Dec. 21	5
No. 8	Jan. 4,'35	5½
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
No. 11	Feb. 15,'35	5
No. 12	Mar. 1,'35	5
No. 13		
No. 14	Mar. 29,'35	5
No. 15	Apr. 12,'35	5
No. 16	Apr. 26,'35	4
No. 17	May 10,'35	4½
EASY ACES		
Little New New York		
Pharaohland	Feb. 22,'35	9
Topnotchers	Apr. 19,'35	11
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Hit and Rum	Apr. 26,'35	19
How to Break 90 at Croquet	Jan. 4,'35	15
HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Sock Me to Sleep	May 17,'35	
South Seasickness	Mar. 29,'35	20½
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music	Mar. 9	19½
Henry the Ape Bert Lahr	Jan. 26	2 rls.
If This Isn't Love	Sept. 28	21½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Southern Style	Sept. 14	20
Ticket Or Leave It	May 26,'35	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RAINBOW PARADE CARTOONS		
Foxy Terrior, The	May 31,'35	
Japanese Lantern	Mar. 8,'35	8
Parrotville Old Folks	Jan. 25,'35	7
Picnic Panic	May 3,'35	
Spinning Mice	Apr. 5,'35	
Sunshine Makers, The	Jan. 11,'35	8
SOGLOW'S "THE KING" CARTOONS		
Cactus King	June 8	1 rl.
SPECIALS		
Century of Progress	June 15	22
A Day with the Dionne Quintuplets	Dec. 28	11½
Grand National Irish Sweepstakes Race, 1934	Apr. 2	10
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)	Aug. 31	20½
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
VAGABOND ADVENTURE SERIES		
Eyes on Russia	Aug. 9	11
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica	May 17,'35	9½
Red Republic	Sept. 21	10
Roumania		

STATE RIGHTS

Title	Rel. Date	Min.
CARTOON EXHIBITOR		
Of All Things		4
CENTRAL		
Child of Mother India		30
Hindu Holiday		9
METROPOLITAN LIFE		
Once Upon a Time		10
METROPOLIS-TAPERNOUX		
Bolero		14

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert (Color)	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroo	Apr. 20,'35	8½
15. Mickey's Garden (Color)		
SILLY SYMPHONIES		
8. Peculiar Penguins	Sept. 6	8
9. Goddess of Spring	Nov. 1	
10. The Golden Touch	Mar. 21,'35	8
11. Robber Kitten	Apr. 18,'35	9

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10	9
No. 3.—Candyland	Apr. 22,'35	1 rl.
No. 4—Springtime Serenade		1 rl.
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 6,'35	1 rl.
No. 10	May 27,'35	1 rl.
No. 11	June 25,'35	1 rl.
No. 12	July 22,'35	1 rl.
No. 13	Aug. 19,'35	1 rl.
OSWALD CARTOONS		
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dane	Apr. 29,'35	1 rl.
Gold Dust Oswald		1 rl.
Hill Billy	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Spring in the Park	Nov. 12	7
Two Little Lambs	Mar. 11,'35	8½
STRANGER THAN FICTION SERIES		
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No 9—Novelty	Apr. 22,'35	10
No. 10—Novelty	May 20,'35	1 rl.
No. 11—Novelty	June 17,'35	1 rl.
No. 12—Novelty	July 15,'35	1 rl.
No. 13—Novelty	Aug. 12,'35	1 rl.
UNIVERSAL COMEDIES		
At the Mike (Mentone No. 3-A)	Oct. 10	20
Demi Tasse (Doane Musical No. 1)	Oct. 3	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	2 rls.
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Father Knows Best Sterling Holloway	Feb. 20,'35	2 rls.
Henry's Social Splash Henry Armetta	Dec. 19	21
Here's the Gang (Mentone No. 13-A)	May 8,'35	2 rls.
Hollywod Trouble	Jan. 9,'35	20
Just We Two	Aug. 8	19
Knickerbocker Knights Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
Oh! What a Business (Mentone No. 5-A)	Nov. 26	2 rls.
Old Age Pension Henry Armetta	Mar. 27,'35	2 rls.
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Sterling's Rival Romeo Sterling Holloway	Nov. 14	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Tid Bits (Doane Musical No. 2)	Oct. 24	2 rls.
Well, By George (Mentone No. 4-A) George Price	Oct. 31	20
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
World's Fair and Warmer	Oct. 17	22
Would You Be Willing? (Van Ronkel No. 4)	May 22,'35	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
All Sealed Up Ben Blue	Sept. 15	19
Get Rich Quick Allen Jenkins	Apr. 20,'35	2 rls.
His First Flame Shemp Howard Daphne Pollard	Mar. 9,'35	19
Oh Sailor Behave El Brendel	Sept. 29	17
Old Grey Mayor, The Bob Hope	Apr. 6,'35	19
Smoked Hams Shemp Howard Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk Roscoe Ates	Nov. 3	20
Out of Order Ben Blue	Nov. 17	19
Vacation Daze Jenkins & Donnelly		2 rls.
Dizzy and Daffy Dizzy and Daffy Dean	Dec. 15	19
Once Over Lightly Roscoe Ates	Jan. 12,'35	20
Radio Scout El Brendel	Jan. 26,'35	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4,'35	2 rls.
BROADWAY BREVITIES 1934-35		
Syncopated City Hal LeRoy-Dorothy Dare	Sept. 1	20
Paree, Paree Dorothy Stone-Bob Hope	Sept. 8	21
Good Morning Eve Leon Errol (Technicolor)	Sept. 22	19
No Contest Ruth Etting	Oct. 6	21
Off the Beat Morton Downey	Oct. 18	20
The Flame Song Bernice Claire- J. Harold Murray	Oct. 27	19
Gem of the Ocean Jeanne Aubert	Nov. 19	20
Gypsy Sweetheart Winifred Shaw- Phil Regan	Mar. 30,'35	20
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks & Sweet Music George Price-Sylvia Froos	Dec. 8	20
Show Kids Maglin Kiddies Tad Alexander	Jan. 5,'35	20
Radio Silly Cross & Dunn	Jan. 9,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 22,'35	20
Mr. & Mrs. Melody Ilomay Bailey—Lee Sims	Mar. 16,'35	20
Shoestring Follies Eddie Peabody	Feb. 16,'35	21
Singing Silhouette, The Olga Baclanova	Apr. 6,'35	20
Castle of Dreams, The Morton Downey	Apr. 6,'35	20
Cure It With Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Roscoe Ails	Apr. 27,'35	2 rls.
Main Street Follies Hal Le Roy	May 11,'35	2 rls.
LOONEY TUNES (1934-1935)		
No. 1—Buddy's Adventures		1 rl.
No. 2—Buddy the Dentist		1 rl.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express		1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World		1 rl.
No. 8—Buddy's Bug Hunt		1 rl.
MELODY MASTERS 1934-1935		
Mirrors Freddy Rich & Orchestra	Sept. 8	11
Phil Spitalny and His Musical Queens	Oct. 6	10
Richard Himber and His Orchestra	Nov. 3	10
Don Redman and His Band	Dec. 29	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	1 rl.
Barney Rapp and His New Englanders	Mar. 16,'35	10
Freddy Martin and His Orchestra	May 11,'35	1 rl.
MERRIE MELODIES 1934-35 (In Color)		
No. 4—Country Boy		7
No. 5—I Haven't Got a Hat		1 rl.
No. 6—Along Flirtation Walk		7
No. 7—My Green Fedora		1 rl.
No. 8—Into Your Dance		1 rl.
SEE AMERICA FIRST E. M. NEWMAN		
No. 1—Pilgrim Days	Oct. 27	11
No. 2—Boston Tea Party	Nov. 17	11
No. 3—Hail Columbia	Dec. 8	10
No. 4—Remember the Alamo	Dec. 20	10
No. 5—Trail of the 49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bound	Apr. 13,'35	1 rl.
No. 10—Remember the Maine	May 4,'35	1 rl.
PEPPER POT 1934-35		
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live Gus Edwards	Nov. 10	9
Two Boobs in a Balloon Edgar Bergen	May 5,'35	1 rl.
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 8	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 22,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	11
Some Bridge Work Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.
Movieland Revue	May 11,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles Boy Scouts	July 1	2 rls.

MASCOT

Title	Rel. Date	Min.
Burn 'Em Up Barnes Jack Mulhall-Lola Lane- Frankie Darro	June 16	2 rls. (each)
Lost Jungle, The Clyde Beatty	June 13	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)

PRINCIPAL

Title	Rel. Date	Min.
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1 (Seven-reel feature followed by eight two-reel episodes)	

UNIVERSAL

Title	Rel. Date	Min.
Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Red Rider, The Buck Jones (15 episodes)	July 16	20 (each)
Rustler's of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy Maurice Murphy- Noah Beery, Jr.	Oct. 29	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20 (each)

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